MUSIC OCLC USERS GROUP

NEWSLETTER

FROM THE CHAIR

Marty Jenkins
Wright State University

"Good news from the IRS!" Now there's a phrase you don't hear very often! But good news is exactly what the MOUG Board received in early November, when the Internal Revenue Service informed us that our application for 501(c)3 charitable organization status had been approved. Our new status brings some immediate advantages in the form of reduced costs for things such as mailing this Newsletter and using PayPal for membership transactions. More importantly, it means that donations to MOUG are now tax deductible! The MOUG Board is actively considering several ways in which our organization may take advantage of this new status, and we are excited about the prospects for improving MOUG's programming and services. Many, many thanks are due to the MOUG members who made this designation possible. They include Neil Hughes, Jean Harden and Karen Little, who initiated the process several years ago, as well as Deb Morris, Tracey Rudnick, Diane Napert and Steve Luttmann, who finally beat the application into shape and shepherded it through the final stages of a long and complex process.

In another exciting development, MOUG was approached by EBSCO Publishing about the possibility of including the content of our Newsletter in a new *Music with Fulltext* database. The Board was quite enthusiastic about the idea, and I am pleased to report that after further negotiation EBSCO has agreed to include our content not only in the new music database, but also in *Library, Information Science & Technology Abstracts*. Final details remain to be worked out, but an agreement has been signed and we expect items from the Newsletter to begin appearing in these two databases sometime early in 2013.

Look inside for more interesting developments for MOUG. Treasurer Casey Mullin writes about the implementation of PayPal to make joining MOUG and renewing your membership easier and more convenient. And of course, Continuing Education Coordinator Mac Nelson has information about our upcoming Annual Meeting in San José. I look forward to seeing many of you there!

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: Mary Huismann, University of Minnesota Libraries, 160 Wilson Library, 309 19th Ave. S., Minneapolis, MN 55455.

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 Casey Mullin, MOUG Treasurer, Head, Data Control Unit, Stanford University Libraries, P.O. Box 20262, Palo Alto, CA 94309. (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 with the subject line blank. In the body of the message type: SUBSCRIBE MOUG-L <your name>

MOUG Website: http://www.musicoclcusers.org

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FROM THE CONTINUING EDUCATION COORDINATOR
Mac Nelson
The University of North Carolina At Greensboro

I would like to welcome all of you to join us in San Jose for an engaging program of substantive offerings on RDA, WorldShare Management Services, and WorldCat Local, complemented by such perennial favorites as the MOUG Hot Topics session, the NACO-Music Project meeting, and the Enhance Working Session. The meeting will begin on Tuesday afternoon (2/26) and continue through Wednesday morning (2/27).

In addition to presenting the 2013 program, MOUG will co-sponsor the MLA pre-conference "Hit the Ground Running! RDA Training for Music Catalogers." Because this full-day event (see page 4 of this Newsletter) will take place on Wednesday, MOUG is offering a Tuesday-only rate for those who plan to enjoy the first day of MOUG before attending the RDA pre-conference. Additionally, the MOUG Business Meeting will be held on Tuesday afternoon in order that pre-conference participants might attend this important session.

At this early stage of the RDA era, the topic of our opening plenary session on Tuesday afternoon is an especially timely one. The "Lightning Talks Session on RDA" will feature six of your MOUG colleagues who have firsthand knowledge of RDA holding forth on their experience with the new cataloging standard. This will no doubt prove a lively session and a terrific spur to conversation (as if such a thing were needed at a MOUG meeting!) over refreshments following the talks.

I am delighted to report that OCLC's Matt Goldner will be joining us for Tuesday's second plenary session on WorldShare Management Services (WMS). Those of you who attended our 2010 meeting in San Diego will remember Matt's illuminating presentation on Web Scale Management Service and libraries, and you are probably also aware of the extensive subsequent developments in the realm of Web-based management, discovery, and delivery systems. Matt has firsthand knowledge of these developments. He is "in the eye of the WMS storm," as one colleague has observed, and he will bring welcome information and expertise to our meeting. Presenting along with Matt will be at least one music librarian who will offer the MOUG audience practical perspective on the experience of moving to WMS.

Rounding out our Tuesday activities will be the MOUG Business Meeting followed immediately by the NACO-Music Project session. While this schedule will make for quite a full afternoon, it carries with it the advantage of allowing everyone to leave for dinner at a reasonable hour and enjoy the restaurants of San Jose without the prospect of rushing back to the Fairmont for a late meeting.

On Wednesday morning our focus will shift to World-Cat Local and First Search with a more public services orientation. The opening plenary session will feature a panel inclusive of Jay Weitz, who will provide an update on GLIMIR, and Verletta Kern, who will address WorldCat Local/First Search and the public interface. Verletta is Music Research Services Librarian at the University of Washington, Seattle, who brings to this session a wealth of experience with WorldCat Local, as UW and its regional consortium have long this platform. Verletta is also a member of the First Search Transition Advisory Group. These panel presentations will be followed by a "hot topics" type session with the MOUG audience, after which Jay will host the ever popular "MOUG Hot Topics." The "Enhance and Expert Community Working Session" will conclude the 2013 meeting.

If you have questions for our presenters on any of the session topics or wish to submit questions and issues for consideration in the MOUG Hot Topics session, please send them to me at wmnelson@uncg.edu. Additionally, we would very much appreciate your assistance at the MOUG registration desk. Any of you who contact me to volunteer in this capacity will be given the hero's welcome you deserve.

Sincere thanks go to A-R Editions and the Music Library Association for enabling us once again to make online registration an option this year at https://mla.areditions.com/conference2013.asp. While we encourage registration online, you do have the option to print the MLA 2013 Registration Form, fill out the MOUG portion, and mail it to the address listed on the form. The mail-in forms are available in Word or PDF formats at https://www.areditions.com/mla/MLA-2013/MLA-Packet.htm.

Finally, I wish to express my sincere thanks to the MOUG 2013 Program Committee and the MOUG Board for all their hard work and resourcefulness in putting together what promises to be a terrific program. See you in San Jose!!!

Music OCLC Users Group Annual Meeting

Tuesday-Wednesday, February 26-27, 2013
The Fairmont Hotel, San Jose, California

PRELIMINARY PROGRAM

Preliminary Program available online: **http://www.musicoclcusers.org/mougmeet.html**

Tuesday, February 26, 2013

8:00 AM-1:00 PM	**MOUG Board Meeting**
1:30-8:30 PM	**Registration**
2:00-3:00 PM	**Lightning Talks Session on RDA**
3:00-3:30 PM	**Cookies and beverages**
3:30-5:00 PM	**Plenary Session: WorldShare Management Services**
	Matt Goldner (OCLC) and music librarians (TBA)
5:00-6:00 PM	**MOUG Business Meeting**
6:00-7:00 PM	**NACO-Music Project**

Wednesday, February 27, 2013

7:00-8:30 AM	**Registration**
8:00-8:30 AM	**Coffee & Tea**
8:30-9:15 AM	**Plenary Session: Panel presentations on WorldCat Local**
	Jay Weitz (OCLC)
	Verletta Kern (University of Washington)
9:30-10:30 AM	**Plenary Session: WorldCat Local: A Discussion with Jay, Verletta, and others (TBA)**
10:30-11:30 AM	**MOUG Hot Topics**
11:30 AM-12:30 PM	**Enhance and Expert Community Working Session**

Music OCLC Users Group Annual Meeting

Tuesday-Wednesday, February 26-27, 2013
The Fairmont Hotel, San Jose, California

REGISTRATION

MOUG is offering online registration through the Music Library Association (MLA) conference registration page, located at https://mla.areditions.com/conference2013.asp. You do not need to have an account on the MLA website in order to register. The MOUG portion of the registration form is in the last half of the Web page.

A printable registration form is also available on the MLA conference website for those who prefer not to register online. The form is located at https://www.areditions.com/mla/MLA-2013/MLA-Packet.htm in both Word and PDF formats. Print out the form, fill it out, and submit it with your registration payment to the address indicated on the form.

Early registrations must be received by **December 31, 2012**. Regular registrations must be received by **January 12, 2013**.

RDA PRE-CONFERENCE

MOUG, along with the MLA Education and Bibliographic Control Committees, and the MLA Educational Outreach Program Subcommittee, is sponsoring a one-day pre-conference workshop to be held on Wednesday, February 27, prior to the MLA Annual Meeting. *Hit the Ground Running! RDA Training for Music Catalogers* will provide catalogers with essential training as implementation of RDA at the national level draws near. The workshop will include two 3-hour sessions, one on authority work (providing access) and one on bibliographic work (resource description). The authorities session will stress: the creation of access points, especially for musical works but also for names and corporate bodies; familiarity with the structure of RDA authority records; and the new fields for recording information which are included in those records. The session on bibliographic work will focus on: the elements of description, with emphasis on the new RDA bibliographic fields; and the fundamental differences between RDA and AACR2. This preconference will provide hands-on opportunities for attendees to catalog music resources using RDA.

The maximum number of registrants is 80, with a minimum of 60. If the minimum is not met, the pre-conference will be cancelled and the registration fee refunded. The cost for MOUG members will be $75.00; non-members $85.00. Those who wish to attend the pre-conference and the Tuesday portion of the MOUG meeting may register for the MOUG meeting at a one-day rate. Only those who are attending the pre-conference are eligible for the one-day rate. Online registration for the pre-conference is available on the MLA conference registration page. Pre-conference registration is due **January 28 , 2013**.

CONFERENCE HOTEL

The Fairmont San Jose
170 South Market Street
San Jose, California 95113
sanjose@fairmont.com

Hotel reservations can be made by telephone at 408-998-1900 or 800-441-1414. Be sure to mention you are attending the MLA/MOUG meeting to receive the reduced conference room rate. Reservations may also be made online at the special Fairmont website for MLA: https://resweb.passkey.com/Resweb.do?mode=welcome_ei_new&eventID=10199470.

The Fairmont San Jose rate is $159.00/night plus taxes (10% city, 4% convention district, $3/night business district assessments). Reservations must be made before **January 28, 2013** in order to secure this meeting rate.

For Music Scholars ⋅ Librarians ⋅ Performers ⋅ Faculty Members

Notes

Quarterly Journal of the Music Library Association

Your Indispensable Companion For:

- Scholarly Articles
- Score Reviews
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SUBSCRIBE NOW

Annual membership in the Music Library Association (includes a subscription to NOTES): Individuals, $110.00; Institutions, $145.00; Paraprofessional, $60.00; Students, $50.00; Retirees, $75.00; Corporate Members, $460.00; Corporate Patrons, $760.00. Annual U.S. subscription without membership: Individuals, $85.00; Institutions, $110.00. Postage (surface mail) supplement for Canadian and other foreign addresses: $10.00. Recent single issues are available at $20.00 each + $7 shipping and handling ($0.75 for each additional issue). 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.

FROM THE TREASURER

Casey Mullin

Stanford University

MOUG Members Can Now Renew Online!

In October, thanks to the diligent assistance of MOUG Webkeeper Tracey Snyder, we rolled out our newest website feature: personal membership renewals through PayPal's secure online system! This enhancement is a boon to MOUG members and MOUG's membership officer (yours truly) alike. Electronic renewal processing affords you the convenience of paying your annual dues using either your existing PayPal account or any major credit card. Rest assured, you do not need to have or create a PayPal account to use this feature. On MOUG's end, electronic renewals streamline the banking and recordkeeping process, and eliminate those pesky delays associated with snail mail and printed checks. What's more, it saves a significant amount of paper and other precious resources.

This feature is the first of several such roll-outs. We plan to expand the PayPal functionality to include both institutional subscriptions and tax-deductible donations (see "From the Chair" for more details on MOUG's new status). Keep watching the website and MOUG-L for updates.

For those who prefer the traditional method (no hard feelings, we promise!), the "classic" renewal form remains available for download as a Word document. Just print it, fill it out, and mail it along with your check. We will also continue to send final renewal notices (in late spring) through snail mail, but why wait for us to clog your mailbox? Visit http://musicoclcusers.org/mougmembership.html to renew today!

Calling All Writers — Volunteers Needed!

Volunteers are needed to write summaries of the presentations given at the 2013 MOUG annual meeting in San Jose.

Summaries should be no more than 1,500 words and must be submitted to the Editor by Friday, March 15, 2013. The summaries will be published in the June issue of the MOUG Newsletter.

If you are interested in writing a summary, please contact Newsletter Editor Mary Huismann at huism002@umn.edu.

Photos from the annual meeting may be run in the June issue on a space-available basis. Contact the Newsletter Editor for further information.

NEWS FROM OCLC
Compiled by Jay Weitz

Changes to Authorities Indexing, November 2012

As part of the Connexion install on Sunday, November 4, 2012, changes have been made to authorities indexing. These changes include the resolution of the longstanding problem that resulted in misleading subfield codes: "Occasionally, a heading appears in browse results with a subfield code that is misleading. However, when you view the record, the subfield code that appears in the results list is not present in the record. An example of this is browsing the LCSH index for the heading Noah's Ark. In the root index, the heading is presented as $t Noah's Ark; however, when you view the record, the heading Noah's Ark appears in $a, not $t. There is only a single subject authority record for Noah's Ark, in which the heading appears only in $a (LCCN sh 85092133). But the text Noah's ark appears in $t in 9 other authority records." However, as part of the new indexing, users will find a change in the appearance of headings in a browse list when the ending punctuation of the heading is different. This change to indexing results in multiple listings:

```
ROOT:
Poe, Edgar Allan, $d 1809-1849          1 record
Poe, Edgar Allan, $d 1809-1849.         2 records
Poe, Edgar  Allan, $d 1809-1849 $c (Spirit)  1 record

EXPANDED:
Poe, Edgar Allan, $d 1809-1849
E1.[100]                                1 record
E2.[700]                                1 record
E3.$t Fall of the house of Usher [500]  1 record
```

E4.$t Gold bug [100]   1 record

In the Expanded list, both the [100] and [700] relate to the first record in the Root list, and E3 and E4, that have a period prior to the $t are represented in the second entry in the root list that contains a period at the end of the $a. Staffs are continuing to investigate options to resolve this problem without removing other marks of punctuation including hyphens associated with open dates for personal names, closing parentheses, etc. Four new indexes have been implemented as part of the changes to authorities indexing:

cs: Cataloging source (indexes 040, $a, $c, $d)

dx: Descriptive rules (indexes 040, $e)

nt: Notes (includes all 6XX fields)

kw: Keyword (includes all variable fields)

The indexes are not currently available in the dropdown list for either the Connexion Client or Browser; they can be entered directly into the command line in the Authorities search dialog intake box. Additional information on command line searching can be found on page 7 of the document: http://www.oclc.org/support/documentation/connexion/browser/authorities/find_auth_records/find_auth_records_pdf.pdf. Please contact OCLC-Support at support@oclc.org with any questions or concerns related to this announcement.

Swatting the Long Tail of Digital Media: A Call for Collaboration

A new report, *Swatting the Long Tail of Digital Media: A Call for Collaboration*, urges a collaborative approach for conversion of content on various types of digital media. Written by Senior Program Officer Ricky Erway, it is intended for managers who are making decisions on where to invest their born-digital time and money. It should help them understand that any expectations that local staff will be able to handle everything are probably impractical. We hope it will also help archivists (and others) in the trenches breathe a sigh of relief to think that perhaps they won't have to deal with an array of obsolete media all on their own. This is the second in a series of reports about demystifying born-digital materials. Read both reports at http://oclc.org/research/publications/library/2012/2012-06r.html.

New CIP Upgrade Functionality Added to the Expert Community

OCLC is pleased to announce to our cataloging members that additional functionality has been added to the Expert Community to enable upgrading of Cataloging in Publication (CIP) records by member libraries, even when they are coded "pcc" in the 042 field. OCLC has previously excluded all records that were coded as being Program for Cooperative Cataloging (PCC BIBCO records) from Expert Community replaces. Library of Congress CIP records (DLC Encoding Level 8 records) were not being coded as "pcc" at the time the Expert Community began, but are currently routinely coded in this manner. Not being able to permanently upgrade master records in WorldCat for LC CIP has long been a source of frustration for catalogers. OCLC has heard this frustration and is responding by adding new functionality to enable upgrading of CIP. Records coded as "pcc" with other encoding levels continue to be excluded from Expert Community replaces. Beginning on November 5, 2012, catalogers using full level (or higher) OCLC cataloging authorizations are able to edit/upgrade all fields in LC CIP records that may be edited in other non-pcc master records with one exception. That exception is that the Encoding Level coding may not be changed. It will remain "8" until an official CIP upgrade is loaded to WorldCat from LC, from a CIP upgrade partner, or is changed by an institution with National Level Enhance authorization. The entire record may be upgraded as needed, including description and subject cataloging; only the Encoding Level may not be changed. When upgrading a CIP record, never remove correct and accurate information from a master record simply because your institution does not find it useful. This includes LC or Dewey Decimal classification numbers, LC or other subject headings, or other useful fields such as summaries or table of contents information. Using a full level authorization, catalogers may lock, edit, and then replace the LC CIP records when using Connexion Browser or Client. When using the Client, catalogers may just edit and replace without the first step of "lock" if desired, to upgrade LC CIP. OCLC suggests that libraries wishing to upgrade CIP view OCLC's CIP upgrade specifications linked off this page: http://www.oclc.org/us/en/worldcat/catalog/quality/cip/default.htm. For further information on the Expert Community see: http://www.oclc.org/us/en/worldcat/catalog/quality/expert/default.htm. If you have any questions, please direct them to askqc@oclc.org.

WorldCat MARC Records Now Available for Naxos Music Library Titles

OCLC and Naxos of America, Inc. are pleased to announce the availability of WorldCat MARC records for the Naxos Music Library, an invaluable resource for universities, music schools, public libraries, schools, music professionals, and collectors. Beginning on November 5, 2012, libraries can purchase and download full-level WorldCat records for more than 24,000 titles in the Naxos collection. Included with the purchase of these records, your holdings will be automatically set in WorldCat, enabling better discovery for your collection via OCLC WorldShare Management Services, WorldCat.org, and WorldCat Local, by your library users. Additional WorldCat records for the remaining titles in the Naxos collection, as well as new titles, will be made available each month. To begin receiving WorldCat records, please complete and submit the Cataloging Partners MARC Request form (https://www.oclc.org/forms/catpart-marcreq-std.en.html). Pricing information and delivery details are available in the Frequently Asked Questions (https://www.oclc.org/content/dam/oclc/cataloging-partners/FAQ-Naxos.pdf). For additional information, please contact OCLC Customer Support by e-mail at support@oclc.org or call 1-800-848-5800, or 1-614-793-8682.

News from OCLC

OCLC Recommends Open Data Commons Attribution License for WorldCat Data

OCLC is recommending the Open Data Commons Attribution License (ODC-BY) for member institutions that would like to release their library catalog data on the Web. This open data license provides the means for users to share WorldCat-derived data in a manner that is consistent with the cooperative's community norms defined in the "WorldCat Rights and Responsibilities" (http://www.oclc.org/us/en/worldcat/recorduse/policy/default.htm). Data can be freely shared subject only to attribution and OCLC's request that those making use of WorldCat derived data conform to the community norms. The recommendation follows passage of a resolution by OCLC Global Council in April 2012 that endorsed the ODC-BY, and recommended that OCLC staff consult with opinion leaders and stakeholders for further input. After researching and experimenting with different data licenses on OCLC and WorldCat data projects, and in close consultation with the library and developer communities, the recommendation was adopted by the OCLC Board of Trustees. Best practices in the Web environment include making data available along with a license that clearly sets out the terms under which the data is being made available. Without such a license, users can never be sure of their rights to use the data, which can impede innovation. The VIAF project and the recent addition of Schema.org linked data to WorldCat.org records were both made available under the ODC-BY license. Members of the OCLC cooperative routinely solicit OCLC's guidance on the use and transfer of WorldCat-derived records, from both licensing and technical perspectives. They do so knowing that "WorldCat Rights and Responsibilities" is the guiding document around use and transfer of WorldCat data. An OCLC staff group, supplemented by an external open data licensing expert, conducted a structured investigation of available licensing alternatives to provide OCLC member institutions with guidance. OCLC Global Council considered the conclusions of the OCLC staff group and approved this direction, as did the OCLC Board of Trustees. This recommendation has also been reviewed extensively with thought leaders in the library developer and metadata management communities. The ODC-BY license will also be used by OCLC as additional sets of WorldCat data are released, including future linked data projects. Going forward, OCLC will modify related processes and policies in order to make the cooperative's data sharing efforts more consistent with this recommendation.

New Report on Managing Born-Digital Content on Physical Media

The report *You've Got to Walk Before You Can Run: First Steps for Managing Born-Digital Content Received on Physical Media* is geared to those tasked with gaining preliminary control over the digital media in an archives' collections, including those who don't know where to begin in managing born-digital materials. Written by Senior Program Officer Ricky Erway, the report errs on the side of simplicity and describes what is truly necessary to start managing born-digital content on physical media. It presents a list of the basic steps without expanding on archival theory or the use of particular software tools. It does not assume that policies are in place or that those performing the tasks are familiar with traditional archival practices, nor does it assume that significant IT support is available. Eighteen well-respected advisors weighed in on the guidance, ensuring that it was not just simple, but authoritative. For a quick overview of the report, watch the video featuring Ricky Erway on YouTube at http://youtu.be/Mu_TC35u8cw. For more information about the work related to the report, see the Demystifying Born Digital activity page at http://www.oclc.org/research/activities/borndigital.html. Read the report at http://oclc.org/research/publications/library/2012/2012-06r.html.

OCLC Provides Linked Data File for 1 Million Most Widely Held Works in WorldCat

OCLC has published bibliographic linked data for the most widely held works in WorldCat. This downloadable file—representing nearly 1.2 million resources—contains approximately 80 million linked data "triples," the term for the most granular relationship possible between discrete pieces of information. The linked data is provided as RDF serialization, and uses the Schema.org ontology as well as library extensions to Schema.org that OCLC has been working on with members and partners over the last year. It is being made available, under an ODC-BY data license (http://www.oclc.org/us/en/data/attribution.html), in a single, 1-gigabyte, compressed (GZip) file, which can be downloaded from http://purl.oclc.org/dataset/WorldCat/datadumps/WorldCatMostHighlyHeld-2012-05-15.nt.gz. While WorldCat contains bibliographic records for more

than 275 million items, the choice was made to select the most widely held materials, 250 or more holdings, for this release in order to help keep the file at a manageable size. In June 2012, OCLC added Schema.org tags to WorldCat.org records, improving the way in which library information is represented to search engines. OCLC has also developed linked data resources for the Dewey Decimal Classification System, FAST (Faceted Application of Subject Terminology), and the VIAF (Virtual International Authority File) service. The release of these 1.2 million records as linked data is the next step in OCLC's linked data strategy. To take part in the discussion about library linked data, sign up to participate in the linked data discussion forum on the OCLC Developer Network (http://www.oclc.org/developer/groups/linked-data)

National Library of Poland to Add 1.3 Million Records to WorldCat

The National Library of Poland (Biblioteka Narodowa) and OCLC have signed an agreement to add 1.3 million Polish library records to WorldCat, enriching the world's largest resource for discovery of library materials and increasing the visibility of these collections for researchers around the world. The National Library of Poland acts as the central library of the state and one of the most important cultural institutions in Poland. Its mission is to protect national heritage preserved in the form of handwritten, printed, electronic, recorded sound, and audiovisual documents. The primary task of the

National Library is to acquire, store, and permanently archive the intellectual output of Poles, whether the works of citizens living on Polish soil, the most important foreign works, or publications related to Poland and published abroad. Once the records from the National Library of Poland have been added to WorldCat, they are discoverable on the Web through popular search and partner sites, and through Worldcat.org. There are currently some 1.4 million Polish records already in WorldCat. This new agreement with the National Library of Poland will nearly double the number of Polish records in the database.

WorldShare Metadata Functionality Offers Improved Efficiencies

New OCLC WorldShare Metadata collection management functionality offers more efficient ways for libraries to manage electronic resources and improve user access to those valuable collections. WorldShare Metadata collection management automatically delivers WorldCat MARC records for electronic materials and ensures the metadata and access URLs for these collections are continually updated, providing library users better access to these materials, and library staff more time for other priorities. Libraries use the

collection management functionality to define and configure e-book and other electronic collections in the WorldCat knowledge base. They then automatically receive initial and updated, customized WorldCat MARC records for all e-titles from one source. With the combination of WorldCat knowledge base holdings, WorldCat holdings, and WorldCat MARC records, library users gain access to the same set of titles and content in WorldCat Local, WorldCat.org, the local library catalog, or other discovery interfaces.

News from OCLC

ArchiveGrid Becoming Free Service in January 2013

Work is currently underway to transform the ArchiveGrid database of archival collection descriptions from a subscription service to a free service on a new interface developed and managed by OCLC Research. A beta version of the new interface developed by OCLC Research is available at no charge at http://beta.worldcat.org/archivegrid/. This beta has been designed to support OCLC's efforts to expand support for this type of data, engaging with the library/archive community as we work together to create more sustainable ways to grow the collection of data and represent it appropriately in WorldCat. To support this transition, the following changes are being implemented to ArchiveGrid:

- Beginning in November 2012, OCLC no longer requires authentication (by IP address or logon account) to use the stand-alone ArchiveGrid subscription service at http://archivegrid.org. This will provide easier access to and better syndication of ArchiveGrid and its collections to search engines such as Google.

- By December 2012, the OCLC Research version of ArchiveGrid will move from its current beta status to a production service.

- In January 2013, the OCLC Research version of ArchiveGrid will replace the http://archivegrid.org interface.

The new version of ArchiveGrid from OCLC Research offers several advantages, including:

- Free and open access to researchers, scholars, students, genealogists, and others, without a subscription.

- Developments and enhancements carried out in close consultation with members of the special collection library and archival communities.

- More current and comprehensive content, including archival descriptions available from contributor websites that are not yet discoverable in WorldCat.

- A modern and responsive interface, designed to work well for a wide range of users and on any device, from a Smartphone to a desktop system.

- Improved syndication and exposure of contributed collection descriptions to Google and other search engines through topical landing pages, site maps for web crawlers, and the ArchiveGrid Blog.

- A platform for continued OCLC Research and OCLC Product Development work, including improvements to web-based discovery, text-mining, and data analysis.

During this period, libraries with subscriber-based access to ArchiveGrid will not have to change links URLs and bookmarks to continue using ArchiveGrid; the changes will be automatic and transparent to users. We believe this new direction for ArchiveGrid marks a great opportunity to broaden contribution, participation, utility, and visibility of this unique and important collection of resources. A list of current contributors to the ArchiveGrid collection is available at http://beta.worldcat.org/archivegrid/.

Kindred Works Experimental Recommender Service from OCLC Research

There are many ways to find a new book to read or movie to view. OCLC Research has developed an experimental service that provides a set of items similar to an item of interest. The prototype service uses various characteristics of a sample work, such as classification numbers, subject headings, and genre terms, to retrieve related resources from WorldCat and produce a list of items similar to the sample. This approach is called content-based recommendation. The recommendations are accessible through a user interface and through a machine service. The user interface, Kindred Works, provides basic search functionality. The Kindred Works interface provides a convenient means for viewing the results of the WorldCat Recommender API. For a library that participates in WorldCat.org, recommendations can be customized to the collection of the library, by adding the library's OCLC holding symbol to the query. For more information, see the Kindred Works Activity Page at http://www.oclc.org/research/activities/kindredworks.html. The Kindred Works Prototype is at http://experimental.worldcat.org/kindredworks/.

Geek the Library Campaign Expands with Increased Support from Gates Foundation

Geek the Library, OCLC's community awareness campaign designed to highlight the value of U.S. public libraries, has received $1,924,883 from the Bill & Melinda Gates Foundation to extend participation in the program to 1,000 additional libraries through June 2015. The funding allows increased emphasis on library staff planning and implementation of the program, and will help staff build on the knowledge and skills they need to be effective advocates for libraries in their communities. A recent survey of public libraries implementing the Geek the Library campaign in local communities indicated a positive connection between the campaign and improved public perceptions of the library. The study also showed improvements in library staff advocacy- and marketing-related competencies. This final phase of the program will build on these findings by introducing enhanced support for participating libraries, and a focus on building library staff confidence and skills with advocacy, marketing, and communications. Public libraries that implement the

Geek the Library campaign will continue to receive free field support, a variety of printed materials and access to extensive online resources, including templates for localizing campaign content easily. Posters that feature local community members have become a trademark of almost every campaign. The posters are an effective way to involve community members as they learn about the value of the library and the need for funding. Geek the Library has a national campaign presence with its website, geekthelibrary.org, and social media such as Facebook, Twitter, and Flickr. Geek the Library was developed based on results of OCLC's research published in *From Awareness to Funding: A study of library support in America*. The research and pilot campaign were also funded by a grant from the Bill & Melinda Gates Foundation. The program will accept new participants through June 2014. Interested libraries can get more information about implementing the campaign locally at get.geekthelibrary.org.

New Publication: Using Authorities to Improve Subject Searches

The National Library of Estonia has published the paper *Using Authorities to Improve Subject Searches* by OCLC Researchers Edward T. O'Neill, Rick Bennett, and Kerre Kammerer, along with other papers from the IFLA Satellite Post-Conference, Beyond libraries: Subject Metadata in the Digital Environment and Semantic Web, 17-18 August 2012, in Tallinn (Estonia). The paper was presented on Friday, 17 August, during Session 1: User needs and subject access design in the digital environment. Authority files have played an important role in improving the quality of indexing and subject cataloging. Although authorities can significantly improve search by increasing the number of access points, they are rarely an integral part of the information retrieval process, particularly end-users searches. A retrieval prototype, searchFAST, was developed to test the feasibility

of using an authority file as an index to bibliographic records. searchFAST uses FAST (Faceted Application of Subject Terminology) as an index to OCLC's WorldCat.org bibliographic database. The searchFAST methodology complements, rather than replaces, existing WorldCat.org access. The bibliographic file is searched indirectly; first the authority file is searched to identify appropriate subject headings, then the headings are used to retrieve the matching bibliographic records. The prototype demonstrates the effectiveness and practicality of using an authority file as an index. Searching the authority file leverages authority control work by increasing the number of access points while supporting a simple interface designed for end users. The paper is available at http://www.nlib.ee/html/yritus/ifla_jarel/papers/1-1_ONeill.docx.

News from OCLC

Academy of Motion Picture Arts and Sciences Library Offers Web Access

Since its establishment in 1928, the library of the Academy of Motion Picture Arts and Sciences has grown into a world-renowned institution dedicated to documenting the history and development of motion pictures as an art form and an industry. The library is open to the public and is an important resource for scholars, students, researchers and industry professionals. Today, researchers, students and film aficionados worldwide can begin to explore these rich, unique collections online through the Margaret Herrick Library Digital Collections (http://digitalcollections.oscars.org/), an online database that provides public access to digitized materials from the Library's collections. Currently, the database contains more than 3,000 items, including correspondence, photographs, early release fliers, full issues of rare periodicals, sheet music, and movie star ephemera. The database also includes complete copies of more than 250 Academy publications, dating back to the founding of the organization in 1927, and provides access to significant items including selections from the Alfred Hitchcock papers and the Cecil B. DeMille photographs, as well as the annual Academy Awards programs.

Digitizing these materials is part of an ongoing effort to preserve and provide wider access to one of the world's pre-eminent collections of motion picture history. The hope is that the database will both assist scholarly researchers and offer the general public the opportunity to experience the Academy's holdings even if they are not able to visit the library in person. The Library has had a digital asset management program in place for some time to preserve selected items from the collections. Many images in the library had already been scanned for preservation, and library staff was able to download some of these items from the library's existing system and import them to OCLC's CONTENTdm Digital Collection Management Software. Additionally, library staff scanned some materials, such as correspondence and publications, specifically for ingesting into the new system. Using CONTENTdm, the library was able to showcase its digital collection on the Web quickly and easily. Since the collections were just officially launched in July 2012, it is too early to tell how much new traffic will be generated by the new digital resource. Still, the number of page views in the first few months has been impressive. Among the most popular collections so far: Academy Publications (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll4), which includes full-text issues of publications produced by the Academy since 1927; and William Selig Papers (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll1), from the silent film producer. Other popular sites from the digital collections include:

- **Academy Awards Collection** (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll9): This digital collection contains selected Academy Awards photographs, rule books, programs, and ephemera from the library's extensive holdings.

- **Motion Picture Periodicals** (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll11): The digital collection of Motion Picture Periodicals contains complete issues of various publications from the library's collections. The library's periodical holdings include industry trade publications, fan magazines, technical and scholarly journals, and studio house organs.

- **Mary Pickford Papers** (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll10): Selection of photographs from the Mary Pickford papers. Mary Pickford was a Canadian-born actress, producer, director, and film executive active in filmmaking from 1909 to 1936. From 1915 through the mid-1920s she was arguably the most popular and best-known woman in the world.

For more information about the Margaret Herrick Library and its collections, please visit the library Web pages at http://www.oscars.org/library/index.html.

QUESTIONS AND ANSWERS

Jay Weitz, OCLC

Plate Tectonics

Question: Some time ago, I pestered you concerning an ISMN appearing as a plate number. Here is an excerpt of your response:

> Now, when you say that the old Boosey & Hawkes plate number "has disappeared and been replaced with the ISMN, which also appears at top right of the t.p.," are you saying that the ISMN appears on the bottom of each page as well as on the top right of the title page? Is the ISMN *explicitly identified as such in any of these places* or do you know that it's an ISMN merely by its formatting? If it appears on the bottom of each page of music (or at least on the bottom of the first page of music), as a traditional plate number would, then I'd consider it to also be acting as a plate number, which means that it would be recorded in field 028 as a plate number as well as in field 024 as an ISMN. [emphasis mine]

Now I have a score where the ISMN is again at the bottom of every blessed page (even the title page), looking like a plate number. But this time it is identified as such, i.e., it has "ISMN:" in front of the 13-digit number which follows it, each time it appears. Such was not the case in my original question; that time I knew it was an ISMN only because of the formatting. As you can see by the italics I added to your response, it seemed to you that would make a difference? I'm tending a bit toward yes, thus recording it only as an 024, but thought I would get your take. I can see this happening more and more in the future (with ISBNs, too) so thought it worthwhile to ask.

Answer: Some sound recording publishers have been using UPCs and other standard numbers as their publisher numbers now for decades, so I guess we shouldn't be surprised by notated music publishers doing something similar. We could probably debate what exactly would constitute a "plate" number in this era of electronic publishing, but I'm leaning in the direction of considering this as both an ISMN (obviously, in 024) and as a plate number (in 028), given that it fits the traditional definition of plate number ("usually printed at the bottom of each page, and sometimes appearing also on the title page").

Content to Live in the Material Type World

Question: How do I search OCLC for RDA records by content type? dx:rda and ???

Answer: Most of the content types (field 336) are assigned to one or more OCLC Material Types, as listed toward the end of the "Searching WorldCat Indexes" document (http://www.oclc.org/support/documentation/worldcat/searching/searchworldcatindexes/#search_worldcat_materialtypes.fm) in the section "RDA Content, Media, and Carrier Type Terms and Codes Covered in Material Type Indexes: Content Terms and Codes (Field 336 $a $b)." So add the search "mt:" and whichever Material Type you're looking for.

Questions & Answers

No Publisher, No ISBN, No Service?

Question: I have a strange little monkey on my desk. *Kiowa Hymns*, a 2-disc set of a Kiowa Indian singing Christian-themed hymns in Kiowa. These are new hymns created by the Kiowa, they started doing that around the turn of the 20th century. (See OCLC #57655919.) There's also a booklet with the lyrics, in Kiowa with English translations, to all 66 hymns. The driving force behind this recording is an anthropology professor by the name of Luke Eric Lassiter. He's made quite a study of the Kiowa song traditions. The recording was made in 2002—a field recording at the house of the Kiowa hymn singer in Oklahoma—and copyrighted in 2004. At that time Lassiter was employed here at our institution. The recordings have no issue number and no label name. Among the credits on container and booklet is the reasonably prominent "Sponsored by: The Center for Media Design, Ball State University." The only publication info is the similarly prominent "Distributed by: University of Nebraska Press, Lincoln, NE." Lassiter has done earlier studies, of Kiowa peyote and powwow songs and the resulting cassettes carry a similar "Thanks to Ball State's University Teleplex and University Media Design" (looks like the place has had a name change.) You can see from the OCLC record that, as there is no issue number, one or another of the people in the 040 added matrix numbers. I turned the discs over and there they are, printed in the hub. The 028 containing the matrix numbers has no subfield $b. OCLC validated the record, but checking BFAS, I see it is "Required if Applicable" even for matrix numbers. But I have no label name to put in. Hard to say just what the Center for Media Design did: funding for Lassiter's trip to Oklaho-

ma? technical support for the field recording? transformed the field recording into the CDs? No clue how the University of Nebraska Press got involved, but in 2002 it also published a book by Lassiter titled *The Jesus Road*, also on Kiowa hymns and which contained an accompanying CD of some hymns. It would have made sense to go back to them. Anyway, what would you recommend in this case for the 028 subfield $b? This title has another oddity. As you can see, the OCLC record has an ISBN, though my copy of the item does not. Everything else matches, I've just got no ISBN. I looked at the local catalogs of two institutions in the 040; one had edited out the 020, so it looks like they didn't have one either, but the other one still had it there. In your experience, does this happen with small presses and/or people not accustomed to being CD producers, that copies can vary as to whether or not there is an ISBN?

Answer: Sometimes the matrix number will offer some clue through its alphabetic characters, but unless we stretch to read "SU" as [Ball] State University, not in this case. In the absence of any more likely candidate, the logical default for the 028 subfield $b would be the entity named in the 260 subfield $b, University of Nebraska Press. As far as the ISBN is concerned, little would surprise me about data included or missing among various copies, especially nowadays when on-demand publication is so common. You could add a note saying something to the effect that some copies lack the ISBN, if you think that would be helpful to others.

Ecce E.C.

Question: I am cataloging a CD of Elgar's orchestral music (OCLC #58525850 is the electronic version) and have a question. On the back of the case it says, "Made in E.C." What is "E.C."?

Answer: That would most likely be the European Community.

Renewal of the Copyright Question

Question: The rule in question is LCRI 1.4F6, stating: "Ignore copyright renewal dates for works first copyrighted before 1978." I have a large number of scores published by G. Henle Verlag, and distributed by H. Leonard Corp. that have two copyright dates: "©1961/1989 by G. Henle Verlag." My understanding of the LCRI is to ignore c1989 but all the bibliographic records I see in WorldCat use the later copyright date. Am I wrong in reading the rule that the copyright date for 1961 should be used instead?

Answer: You may want to look at two Q&As, the first one in *MOUG Newsletter* No. 86 (June 2004) p. 29 (http://www.musicoclcusers.org/ Newsletter/86Jun2004.pdf) and the second in *MOUG Newsletter* No. 104 (June 2010) p. 18 (http:// www.musicoclcusers.org/ Newsletter/104June2010.pdf). My research has suggested that all variations on "copyright renewal," "copyright assignment," and "copyright transfer" should be treated the same way and be ignored, as recommended by LCRI 1.4F6, except where there was evidence that the publication had changed in some significant manner. But the copyright statements *MUST explicitly state* that a "copyright renewal," "copyright assignment," or "copyright transfer" is involved. A mere string of copyright dates or a multiple copyright date such as yours indicates that something else is going on; in these cases, take the latest copyright date. Here are some of my thoughts behind this recommendation. As I mention in most of my workshops, publishers are not well-behaved. They are not consistent, not careful, and certainly not concerned about the headaches and heartaches that they cause us poor catalogers. Of course, I'm just a cataloger and not a copyright lawyer, but U.S. copyright laws are so convoluted, full of exceptions, changeable over time, and varied from one type of material to another, that it seems best not to read too much into any copyright statement beyond what it actually says. The public document about copyright renewal (http://www.copyright.gov/circs/ circ15.pdf) says clearly that it is preferable for copy-

right renewal to be stated explicitly. Here is the section in question, including the example:

> Notice of Renewal of Copyright
>
> The Copyright Office is frequently asked whether the notice of copyright should be changed on copies of a work issued during the renewal term. The copyright law is silent on this point, and the continued use of the original form of notice may therefore be considered appropriate. However, a notice that also refers to the fact of renewal might be regarded as more informative and, hence, preferable; for example:
>
> Copyright 1975 Bobby Eroica Dupea
>
> Copyright renewed 2002 by Rayette Depesto

Given both publisher behavior and copyright complexity, it seems that the safest course for the cataloger is to take copyright statements at face value when applying LCRI 1.4F6. If it states "renewal," "renewed," or some other explicit variation, regard it as a copyright renewal date and apply the LCRI if appropriate. If it doesn't, don't. That's the simplest principle to apply and should result in the greatest consistency among catalogers. (Plus it saves us from having to do the math.) Looking really quickly at the "Copyright Basics" document (http://www.copyright.gov/circs/ circ01.pdf), I find no fewer than ten different spans of years (20, 28, 35, 47, 56, 67, 70, 75, 95, 120) that could have some potential importance in a copyright's life depending upon combinations of such variables as the particular version of the copyright law in effect at the time of publication, the sort of material in question, the date of the publication's creation, the death date of the publication's creator, and so on. We've got enough on our minds trying to be good catalogers without also having to be copyright experts.

Questions & Answers

Field 041: Tragic, Comic, or Soap?

Question: I'm confused on how to apply the newly defined/redefined 041 subfields in Technical Bulletin 261 to visual materials. Also, per BFAS, it appears there is a restriction that subfield $e (for librettos) cannot be used for visual materials. Here are the two sources: *Bibliographic Formats and Standards* for field 041 http://www.oclc.org/bibformats/en/0xx/041.shtm and TB 261 http://www.oclc.org/support/documentation/worldcat/tb/261/default.htm. And here are some relevant quotes:

> BFAS: $a (text/sound-track or separate title) "For visual materials, subfield $ a contains the code(s) of languages associated with the item, as well as any language code(s) of the languages of accompanying printed script or accompanying sound. Record all language code(s) of all other languages of accompanying material in subfield $g."

> BFAS: $g (accompanying material other than librettos) "For visual materials, use subfield $g for all accompanying material, except for accompanying printed script or accompanying sound which are recorded in subfield $a."

> BFAS: $e (librettos) "However, do not use subfield $e for items covered by subfield $g."

I interpret this as meaning that language code for librettos accompanying visual materials are not to be coded in subfield $e, since subfield $g is to be used for "all accompanying material, except for accompanying printed script or accompanying sound." So, does this mean that librettos for visual materials are coded in subfield $g? Or are they considered an "accompanying printed script" and coded in subfield $a? Also, per TB 261, 041 has newly defined subfields, plus a redefined subfield $h:

> $h: Language code of original (R)

> $k: Language code of intermediate translations (R)

> $m: Language code of original accompanying materials other than librettos (R) (follows the related $b or $g)

> $n: Language code of original libretto (R) (follows the related $e)

Here is a (hypothetical) example:

> DVD of Le Nozze di Figaro.

> Sung in German (original language: Italian).

> Libretto in Italian, English, German (original language: Italian).

> Program notes in German, English (original language: German).

Here's my guess at the 041 coding:

> 041 1_ $a ger $h ita $g ita $g eng $g ger $m ger $n ita

I guessed here that the libretto should be coded in subfield $g, along with the program notes. Also, I'm unsure about how subfield $n should be placed since it is supposed to follow subfield $e but subfield $e is not used for visual materials. I feel I must be missing something here. Is subfield $e indeed not allowed for visual materials? And if so, why not?

Answer: First of all, please remember that as of right now, the MARC 21 Updates 13 and 14 changes documented in Technical Bulletin 261 have not yet been integrated into BFAS. Our documentation staff has been working on a time-consuming conversion to a new content management system and hope to have BFAS updated by the end of the year. In the meantime, the revised definitions of field 041 subfields that appear in TB 261 supersede those that appear in BFAS. As I read all of the current definitions, subfield $e should be used for libretti, lyrics, and any other textual rendering of the sung or spoken text of any recording, either audio or visual. Subfield $g should be used for any other textual accompanying material, including program notes, commentaries, and so on, but excluding summaries (which are coded in subfield $b) and libretti/lyrics/transcripts (which are coded in subfield $e). Here is how I would code field 041 for your hypothetical example:

> 041 1 ger $h ita $e ita $e eng $e ger $n ita $g ger $g eng $m ger

The Online Audiovisual Catalogers Cataloging Policy Committee (OLAC CAPC) is currently in the process of revising the 2007 draft recommendations of its Video Language Coding Best Practices Task Force (http://olacinc.org/drupal/?q=node/36), taking onto account the various changes to field 041 that have been implemented in recent years, so we should have some additional and more authoritative guidance in the not-too-distant future.

More Shouts from the Pharynx

Question: A while ago, we talked concerning voice range statements that are "grammatically linked" (see *MOUG Newsletter* No. 111, September 2012, p. 19: "The Mouth and Pharynx ARE Part of the Upper Gastrointestinal Tract, Right?"). I made the point that you can have stand-alone statements "For high voice", "For low voice", and so forth, and didn't think the mere presence of "for" was enough to say it was grammatically linked. Your reply was that a preposition does in fact make it linked, and pointed out that the LCRI to 5.2B2 draws a distinction between voice range statements as opposed to statements of medium of performance. Clearly what I had in hand at the time were media of performance. Problem solved, and thank you. But it niggled at me, I was certain I had seen statements with "for" that were set apart and didn't strike me as medium of performance statements. Now I have them, two volumes entitled "Album of Sacred Songs," one "For Low Voice", the other "For High Voice." They have exactly the same songs. Here's a representation of the title page:

> Schirmer's Library
>
> of Musical Classics
>
>
> Album of Sacred Songs
>
>
> A Collection of
>
> Twenty-Two Favorite Songs
>
>
> Suitable for Use in the Churches
>
> [spaces]
>
>   FOR HIGH VOICE
>
>   Library Vol. 1384
>
>
> --> FOR LOW VOICE
>
>   Library Vol. 1385

> [more spaces]
>
>
> [Publication information]

I have a hard time accepting "For Low Voice" as a medium of performance. Maybe it's the presence of multiple options (one of which is specified with an arrow, as in a list title page) that shouts voice range at me. Is this really still a medium of performance?

Answer: As I understand AACR2, any prepositional construction such as "for XXX voice" seems grammatically linked and cannot be an edition statement. That is in opposition to a stark statement of "XXX voice," which would not be grammatically linked and so would be an appropriate edition statement. Actually, I think I may have misread what the parenthetical passage of LCRI 5.2B2 is trying to say. The way I had presented it in the previous Q&A ["The LCRI actually makes the point of referring to "a statement designating the voice range (*as distinguished from a statement of medium of performance*)" (emphasis mine), so as to exclude such cases as your "für hohe Singstimme und Klavier" from consideration as an edition statement"] made an incorrect distinction between a designation of voice range and a statement of medium of performance. As I reconsider this in light of your follow-up question, what I think the LCRI is trying to say instead is as follows:

- A grammatically unlinked designation of voice range (for example, "Low voice") should be tran scribed as an edition statement. A grammatically linked designation of voice range (for example, "for low voice") should not be trA gramanscribed as an edition statement.

- A medium of performance, whether grammatically linked to the title, other title information, etc. (such as "for high voice and piano" or "for flute and piano" or "for flute") or not grammatically linked to the title, other title information, etc. (such as "high voice and piano" or "flute and piano" or "flute"), is never to be transcribed as an edition statement.

Is that any more sensible?

Mary Huismann
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ADDRESS SERVICE REQUEST

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