Number 130
December 2018

FROM THE CHAIR
Alan Ringwood
University of Texas

It’s that time of year again—time to make your arrangements to attend the MOUG annual meeting! The 2019 meeting will be held February 19-20 at the St. Louis Union Station Hotel in St. Louis, Missouri. Why should you attend the 2019 meeting? For starters, there is all of the great program content. Rather than steal any thunder from Continuing Education Coordinator Rahni Kennedy (Southern Methodist University), I will direct your attention to his column and to the preliminary program elsewhere in these pages. For me, the annual meeting has always been a source of useful information that I could bring back to my shop, and I expect this year’s program will be a similar fount of knowledge. Many thanks to Rahni and the members of the Program Committee for their work.

Here’s another reason to come to the meeting: to meet the latest recipients of the Ralph Papakhian Travel Grant. The Executive Board received a number of strong applications this year, which made the selection process a very challenging task. Please see the announcement of the recipients elsewhere in this publication. I know you will join me in offering them a warm welcome.

I turn now to acknowledge our Board members who are nearing the end of their term of service. Nara Newcomer (University of Missouri–Kansas City) has served as Reference, Discovery, and Collection (RDC) Coordinator since 2017. Nara has helped revitalize MOUG’s public services side through her effective and creative leadership of the RDC Committee. She has also developed strong relationships with key staff members at OCLC, which facilitates communication between MOUG and OCLC regarding discovery of and access to music resources in OCLC’s public facing products and services.

Tomoko Shibuya (Northwestern University) is completing her cycle through the Treasurer-Elect/Treasurer/Past Treasurer offices. During her tenure Tomoko has kept a watchful eye on MOUG’s finances, ensuring that your dues and donations are being used judiciously and that MOUG remains financially healthy. She also played an essential role in the launch of MOUG’s redesigned website in 2015.
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: Ann Shaffer, University of Oregon Libraries, 1501 Kincaid St., Eugene, OR 97403-1299.

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 Tomoko Shibuya, MOUG Treasurer, Metadata and Discovery Services, Northwestern University Libraries, 1970 Campus Dr., Evanston, IL, 60208. (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 501(c)(3) 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 Chair
(Continued from page 1)

Past Chair Casey Mullin (Western Washington University), is completing his eighth consecutive year (!) on the Board, having served in the series of Treasurer offices before being elected Vice Chair/Chair-Elect. Consider along with that the fact that he twice moved literally across the country during that time, and you begin to get some sense of Casey’s vitality and perseverance, to say nothing of his organizational abilities. Casey has provided creative and energetic leadership, and that includes the planning of the “MOUG at 40” festivities for MOUG’s 40th anniversary in 2018. Through it all, he has unfailingly exhibited good humor and genuine compassion.

I heartily thank Nara, Tomoko, and Casey for their service and for all that they have accomplished while in office.

Of course, where there are outgoing officers there are also incoming officers. Since the results of MOUG’s election were announced previously on MOUG-L, you most likely already know that Michelle Hahn (Indiana University, Bloomington) was elected Vice Chair/Chair-Elect, Melissa Moll (University of Iowa) was elected Treasurer-Elect, and Monica Figueroa (University of North Carolina at Chapel Hill) was elected Reference, Discovery, and Collection Coordinator. I congratulate each of them and welcome them to the Board, and I have every confidence that they will excel in their respective offices. I recognize and thank Catherine Busselen (University of California, Santa Barbara), Jeff Lyon (Brigham Young University), and Jennifer Olson (University of Hartford) for their willingness to stand for election and to offer their service to MOUG. I also extend warm thanks to the Nominating Committee for identifying these worthy candidates.

Long time MOUG members may be surprised that the results of the election were publicized well ahead of the annual business meeting. This change of procedure will facilitate transitions between outgoing and incoming officers, and it will allow non-winning candidates to pursue other service opportunities more readily than if the results are kept secret until the business meeting.

The proposal to revise and raise membership dues passed. There are now just two categories of membership: personal and institutional. Dues are $40 for personal membership, and $50 for institutional membership. These rates take effect for the 2019 membership year. If you haven’t already done so, please renew your membership today!

Also passed was the amendment to the Bylaws, which corrects a discrepancy in the number of elective offices described in Article IV, Section 4. If that text has not been corrected by the time you receive this newsletter, it will be corrected shortly.

Those who are anxious to learn the outcome of voting on the MOUG logo will have to endure that discomfort a bit longer. There will be an official unveiling at the annual meeting. (There’s another reason to come to St. Louis!) Hopefully, it will be worth the wait.

As I write this column on a sunny, comfortably warm, early November afternoon in Austin, my thoughts turn to the upcoming Thanksgiving holiday. In that spirit, I offer my deepest thanks to my fellow Board members for their wise counsel on which I depend so much; to our special officers and liaisons for their contributions to the work of our organization; to our donors, who have generously given of their treasure to help ensure MOUG’s sustainability; and to all of you, my esteemed MOUG colleagues, for all that you do to promote and advance the cause of MOUG.
Time to Renew Your MOUG Membership!

Once again, it is MOUG membership renewal time! The MOUG subscription year runs from January 1-December 31, so renew now for 2019 while the thought is fresh. Your MOUG membership connects you to the OCLC music community, including this newsletter three times each year, dynamic meeting programming, and other new initiatives of high relevance to the music cataloging profession.

MOUG dues will be increasing this year for the first time since 2004. Personal memberships will be $40 both inside and outside North America. Institutional memberships will be $50 both inside and outside North America.

To renew, visit the MOUG website at http://musicoclcusers.org. Personal members may log in to their account under the “Members Only” tab, update account information as relevant, and renew their membership. Your invoice will be posted on “Your Account” page. If you have never set up your member profile, you may do so when you renew. To see your member profile when logged in, click “Update Your Profile” under the “Members Only” tab. Institutional members may also renew online or via your vendor, although institutional online account setup has been delayed due to lack of contact email addresses on file for many institutional members.

MOUG processes renewal payments with PayPal’s secure online system. You do not need a PayPal account to use this feature, although you will be able to log in to your PayPal account if you have one. If you prefer to pay by check, the “classic” form remains available for printing and mailing.

Thank you as always for your continued membership and support to MOUG. Please contact me (Jake Schaub, MOUG Treasurer, jake.schaub@vanderbilt.edu) if you have any questions about your membership.

Submitted by Jake Schaub, MOUG Treasurer

CALL FOR SESSION SUMMARY WRITERS (AND PHOTOGRAPHERS)!

Volunteers are needed to write summaries of the program sessions that will take place at the 2019 MOUG annual meeting in beautiful St. Louis, Missouri! This is a great opportunity to start (or continue) building your publishing portfolio.

Summaries should be no more than 1,500 words and must be submitted to the Editor by Friday, March 29, 2019. Summaries will be published in the June 2019 issue of the MOUG Newsletter and may be adorned with ironic clip art.

Volunteers are also needed to take photos during the annual meeting. If you are interested in writing a summary or providing photos, please contact Newsletter Editor Ann Shaffer at ashaffer@uoregon.edu.
The Music OCLC Users Group (MOUG) Executive Board is pleased to announce our 2019 Ralph Papakhian Travel Grant winners. 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. The award offers a first-time MOUG attendee free conference registration for the MOUG annual meeting (February 19-20, 2019, immediately preceding the Music Library Association annual meeting); one year’s free membership in MOUG, including three issues of the MOUG Newsletter; and reimbursement of up to $200 in associated expenses (lodging, meals, etc.).

The winners, in alphabetical order, are:

Britt Burns is the current Music Metadata Specialist at UCLA, where he has worked full time since 2017, following a limited appointment in 2015. He began learning music cataloging back when he was in library science school while at the University of North Texas. Beyond his music cataloging, he has served in a variety of general cataloging positions, including roles at Cal State Fullerton and Georgetown University. He has also worked as a Metadata Coordinator for two entertainment providers in Los Angeles. Burns has a high interest in concert music, and is a published composer in that field. When he’s not cataloging or composing, Burns enjoys spending time with his wife Kristi.

Music cataloger and violist Joshua Dieringer currently works at the University of North Texas Music Library as a cataloging and metadata associate. He studied at The Ohio State University (B.M. in music performance and musicology) and the University of Wisconsin-Madison (M.M. in music performance, M.A. in library and information sciences) gaining experience in cataloging, processing, music performing and scholarship, and orchestral librarianship. His music library mentors have included Sean Ferguson, Tom Caw, Betsy Robbins, and Jean Harden. Joshua’s current music librarianship interests include cataloging and linked data complemented with video game music, viola literature, music editing, and Korean language and culture. He hopes to continue learning more about the cataloging and metadata profession while maintaining studies in music performing and scholarship.

Patrick Hutchinson is the music cataloger at Brown University in Providence, Rhode Island. He started in cataloging when a graduate student in ethnomusicology, and, having earned his PhD, wandered into an open paraprofessional (Senior Library Specialist) position. This year he celebrates his 20th year in that position. Patrick has been involved in Irish traditional music since learning to play the tin whistle as a teenager in Liverpool. He has been playing the Irish uilleann pipes for 36 years and teaches the instrument in Boston. If you ever watched the classic movie Highlander 3: The Final Dimension, or listened to Loreena McKennitt, you have probably heard him play. Patrick is looking forward to attending his first MOUG meeting, and putting faces to names! He thanks you all so much for this opportunity.

The Board would like to thank all of the applicants and their colleagues/mentors who provided thoughtful letters of support. The incredible passion on display by everyone in our organization affirms the continued strength and importance of MOUG to the professional at large.

The Papakhian Grant is made possible by ongoing donations from MOUG members. Donations are tax-deductible and may be made at any time on the MOUG website (http://musicoclcusers.org/community/donate/), or by contacting MOUG Treasurer Jacob Schaub (jake.schaub@vanderbilt.edu). Thank you for your support!

Submitted by Casey Mullin, Past Chair
(Photos courtesy of the awardees)
From the Continuing Education Coordinator
Rahni Kennedy
Southern Methodist University

It’s that time of year again to get ready for the MOUG annual meeting! We hope you all will join us in St. Louis as it will be filled with a variety of topics for everyone’s interest. Please check the registration information and meeting program in this issue for more details. However, here is a summary of the meeting program.

The first two presentations on Tuesday morning focus on getting more out of OCLC Connexion. Jim Soe Nyun and Kurt Hanselman (University of California-San Diego) will provide some processes they have developed for improving vendor records for licensed digital resources in larger batches. Casey Mullin and Gary Srawn (Northwestern University) will offer some updates on the OCLC Music Toolkit which adds relevant LC faceted terms. Planned is a demonstration of the updated current version of the toolkit and a possible unveiling of the batch version. Rounding out the morning, Andrea Cawelti (Harvard) and Robert Cunningham (Boston Public) will present on cataloging bound sheet music and the importance of this work.

After lunch, we will have a presentation on probably the hottest current topic out there: the RDA 3R Project. Kathy Glennan, chair of the RDA Steering Committee, will guide us through the new RDA Toolkit and what we as music metadata professionals need to know about it. This will lead into the popular Ask Everything session with getting your questions answered by experts from OCLC and LC along with all your colleagues. We will finish the day with the traditional cookies and lemonade followed by the MOUG business meeting.

Wednesday morning we will offer two presentations dealing with the classification of A/V items. Michelle Hahn will talk about the De Lerma classification scheme used at Indiana University and Mahan Mohan (Forest School of Music) will present a new system that he developed and implemented called Descriptive Music and Media Classification (DMMC). After a break, the two Jays (Jay Weitz and Jay Holloway from OCLC) and Nara Newcomer will give some insight into the workings of OCLC’s WorldCat database, its public interfaces, and how you can contribute to improving it. Nara and Jay H. will end the meeting with the Discovery Services update.

With the range of topics, this is a meeting that you will not want to miss! A huge thanks to the program committee for their insight and service in putting this all together. Lastly, keep an eye out on MOUG-L on how to submit your questions in advance for Ask Everything.

We look forward to seeing you all in St. Louis!
OCLC implemented another of MOUG’s WorldCat Discovery recommendations! MARC 245 $c now displays in WorldCat Discovery, labelled “More Author / Title Information”. Thank you for responding to our August survey on the preferred display label, and especially to Jay Holloway, Danielle Bromelia, and their OCLC colleagues for making this happen! Our final recommendation is on the Discovery, Reference, and Collections page of MOUG’s website and in this MOUG newsletter.

For examples of the valuable data now displaying, look up these OCLC numbers in WorldCat Discovery. (The command-line no: search works in public WorldCat interfaces, or select “accession number” in the advanced search.)

- 293323 (details of librettist, translators, etc. for an opera score)
- 17682619 (shows Kurt Weill’s Suite from the Threepenny Opera is included on the LP)
- 999609943 (full production details for a DVD)

See the October 2018 WorldCat Discovery release notes (https://help.oclc.org/Discovery_and_Reference/WorldCat_Discovery/Release_notes/2018_Release_notes/050WorldCat_Discovery_release_notes_October_2018) for full October release details, including improvements for open access content.

This is my final column at your RDC Coordinator. After the MOUG meeting in St. Louis, Monica Figueroa will take the helm. Monica is already well-acquainted with RDC work, having served two years on the RDC Committee, and I look forward her leadership over the next two years.

It has been my joy and privilege to serve as MOUG’s RDC Coordinator and especially to work with colleagues from MOUG, OCLC, and MLA. Together, we have made a real, measurable impact on OCLC’s Reference, Discovery, and Collection-related products and services over the last two years, and especially improved WorldCat Discovery for music users. Our accomplishments built on the work of previous colleagues, and I know future colleagues will continue this same work.
Background

OCLC requested input on a display label for MARC 245$c data in WorldCat Discovery in preparation for displaying it in the “Description” area. MOUG sought input from the music library community and the nonprint cataloging community via a survey distributed to the Music Library Association (MLA), Music OCLC Users Group (MOUG) and OLAC email lists on Aug. 1, 2018.

Recommendation

Label 245 $c “More author/title information.”

Detailed Results

Received 57 responses (55 votes on which label is clearest.) The overwhelming preferred label was “More author/title information” (58.2%), with “Author/title information” (18.2%) a distance second. “More title information” and “More information” each received 7.3% of votes, and five other options were suggested.

Comments

11 responses included comments. Themes included:

• Display label would not be needed if displayed in conjunction with the rest of 245. There is historical and current precedent for this. For example: https://newcatalog.library.cornell.edu/catalog/392389

Which label is clearest?

55 responses

(Displaying 245 $c with the rest of 245 was the first choice recommendation of the 2016 MLA-MOUG Search and Discovery Task Force, with display elsewhere as an alternate option. The most important thing is to display it.)

• Support for displaying the 245 $c, including:

  • 245 $c is also extremely important for rare materials with long statements of responsibility which often include other title information. It is very important to display 245$c, or if it must be truncated, a way to click to expand.

  • Information supplied by catalogers to inform users should be displayed.

  • Displaying the 245 $c will facilitate users identifying the desired item quickly, especially for media.

  • Suggestion from a few respondents that “creator” or “contributor” would be better than “author” for non-textual information.

  • Some respondents commented that a generic label like “More information” would be confusing for users to navigate, while others noted the less precise term is “always correct.” Ultimately, the votes came down solidly for including “author/title” in the label. One person commented that if you don’t use “more,” users may think that is all there is.
Survey Question Details

Setup:

WorldCat Discovery does not display a portion of the title statement (MARC 245); specifically: the statement of responsibility and any remaining data after it ($c). OCLC plans to display this information in the future and has asked MOUG to recommend a display label.

MARC 245 $c contains a variety of data, including creators/contributors and additional work titles (especially for sound recordings lacking collective titles). MARC 245 $c is bold in the examples below.

The data will display in the "Description" area.

WorldCat Discovery does not display a portion of the title statement (MARC 245); specifically: the statement of responsibility and any remaining data after it ($c). OCLC plans to display this information in the future and has asked MOUG to recommend a display label. This information will display in the “Description” area.

Le nozze di Figaro = ib The marriage of Figaro : an opera in four acts / ic libretto by Lorenzo Da Ponte ; music by W.A. Mozart ; English version by Ruth and Thomas Martin ; with an essay on the story of the opera by Nathan Broder.

Symphony no. 2 ; ib Merry waltz / ic Klemperer. Suite from the threepenny opera / Weill.

Beethoven's Fifth and Seventh symphonies : ib a closer look / ic David Hurwitz.

For more examples and OCLC numbers see http://goo.gl/BGEbzA

Otherwise, continue to survey below.

**Question 1:** Which label is clearest? (radio buttons to select one)

- Author/title information
- More information
- More author/title information
- More title information
- Other (free text to add suggestion)

**Question 2:** Other comments (free text box)
Details on registration for the 2019 MOUG Meeting can be found at http://conferences.blog.musiclibraryassoc.org/pre-post-mla-events/moug/

This year, there are only registration rates for the full meeting (all day Tuesday and a half day on Wednesday), and one-day registration for Tuesday. There are no one-day registration rates for the half day on Wednesday. Rates have remained unchanged from last year, including the reduced rates for first-time attendees, students, paraprofessionals, retirees, non-salaried, and part-time employees. Early registration ends January 15, 2019. All rates are outlined below, but contact Rahni Kennedy at rbkennedy@smu.edu if you have any questions or trouble registering.

**Registration rates are as follows:**

**EARLY** – Must register before or on January 15, 2019
- Member - Full meeting: $90
- Student, first time attendee, paraprofessional, retiree, non-salaried, part time - Full meeting: $45
- Non-member - Full meeting: $120
- Member - Tuesday only: $70
- Non-member - Tuesday only: $100

**REGULAR** – After January 15, 2019
- Member - Full meeting: $140
- Student, first time attendee, paraprofessional, retiree, non-salaried, part time - Full meeting: $95
- Non-member - Full meeting: $170
- Member - Tuesday only: $95
- Non-member - Tuesday only: $125

Online registration is provided by A-R Editions through the Music Library Association website, and does require login information. There is a non-member category to register for an MLA login without paying for membership. If you have questions or need assistance, please contact the MLA Business Office at mla@areditions.com or 608-836-5825.
Tuesday, February 19

7:30-11:30  Registration
8:45-9:00  Welcome
9:00-9:30  Better, Not Perfect: Cataloging and Data Manipulation Strategies for Improving OCLC Records for Licensed Digital Resources  
  *Jim Soe Nyun, Kurt Hanselman (University of California-San Diego)*
9:30-10:00  OCLC Music Toolkit  
  *Casey Mullin (Western Washington University)*  
  *Gary Strawn (Northwestern University)*
10:00-10:30  Coffee & Tea
10:30-11:15  Bound for Glory: Cataloging Bound Sheet Music for the 21st Century  
  *Andrea Cawelti (Harvard University)*  
  *Robert Cunningham (Boston Public Library)*
11:15-1:15  Lunch
1:15-2:15  The New RDA Toolkit: Everything Has Changed – or Has It?  
  *Kathy Glennan (University of Maryland)*
2:15-3:30  Ask Everything
3:30-4:00  Break (Cookies & Lemonade)
4:00-5:30  MOUG Business Meeting

Wednesday, February 20

8:00-9:30  Registration
9:00-10:00  An Evolutionary Legacy in A/V Arrangement  
  *Michelle Hahn (Indiana University)*  
  Descriptive Music and Media Classification  
  *Madan Mohan (Forest School of Music)*
10:00-10:30  Coffee & Tea
10:30-11:15  WorldCat Interface Design: Behind the Scenes  
  *Jay Halloway (OCLC)*  
  *Jay Weitz (OCLC)*  
  *Nara Newcomer (University of Missouri-Kansas City)*
11:15-12:00  Discovery Services Update  
  *Jay Halloway*  
  *Nara Newcomer*
OCLC-MARC Update 2018 Installed

OCLC has installed changes related to the OCLC-MARC Update 2018, implementing MARC 21 Bibliographic and Holdings format changes announced by the Library of Congress in MARC 21 Updates Number 25 (December 2017; http://www.loc.gov/marc/marc21_update25_online.html) and Number 26 (April 2018; http://www.loc.gov/marc/marc21_update26_online.html), as well as all MARC codes announced by the Library of Congress between November 2017 and July 2018. See the WorldCat Validation Release Notes at https://help.oclc.org/Metadata_Services/WorldShare_Record_Manager/WorldCat_validation_release_notes and known issues/2018_release_notes/100_WorldCat_validation_release_notes_September_2018.

Specific details of the 2018 Update are available in OCLC Technical Bulletin 268, which is available at https://help.oclc.org/WorldCat/Cataloging_documentation/Technical_Bulletins/268, including:

- In the Bibliographic and Holdings field 007 for Maps, a new code “x” (Not Applicable) is defined in subfield $e (007/04, Physical Medium) for remote digital resources. Documentation-only changes have also been made in subfields $b (007/01, Specific Material Designation) and $g (007/06, Production/Reproduction Details).
- Bibliographic field 257 (Country of Producing Entity) has had its scope broadened to include areas not legally recognized as countries.
- Bibliographic field 382 (Medium of Performance) has had its subfield $r (Total Number of Individuals Performing Alongside Ensembles) redescribed.
- Bibliographic field 730 (Added Entry – Uniform Title) has had subfield $4 (Relationship) added.
- New Bibliographic field 758 (Resource Identifier) has been defined.
- New subfields $t (Report Number), $u (Standard Technical Report Number), and $z (ISBN) have been added to the Bibliographic field 777 (Issued With Entry).
- Subfield $d (Date of Meeting or Treaty Signing) has been made Repeatable in all Bibliographic Meeting Name fields.
- Subfield $s (Version) has been made Repeatable in 31 Bibliographic fields.
- Bibliographic subfield $0 (Authority Record Control Number or Standard Number) has been slightly redefined.
- Subfield $1 (Real World Object URI) has been defined in over 90 Bibliographic fields and four Holdings fields.
- Subfield $3 (Materials Specified) has been added to Bibliographic fields 377 (Associated Language), 380 (Form of Work), 381 (Other Distinguishing Characteristics of Work or Expression), 383 (Numeric Designation of Musical Work), and 384 (Key).

Additionally, OCLC has implemented the corresponding MARC 21 Authority Format changes to the WorldCat validation rule set that includes all valid elements of the MARC 21 Authority Format, including:

- Authority field 382 (Medium of Performance) has had its subfield $r (Total Number of Individuals Performing Alongside Ensembles) redescribed.
- Subfield $d (Date of Meeting or Treaty Signing) has been made Repeatable in Authority Meeting Name fields 111, 411, 511, and 711.
- Subfield $s (Version) has been made Repeatable in 16 Authority fields.
- Subfield $1 (Real World Object URI) has been defined in 61 Authority fields.

Although MARC 21 Authority Format changes from MARC 21 Updates No. 25 and No. 26 are documented in Technical Bulletin 268, the Authority record changes will be implemented in the LC/NACO Authority File NOT AT THIS TIME but instead at a future date in coordination with the Library of Congress and the Name Authority Cooperative (NACO) of the Program for Cooperative Cataloging (PCC). LC, NACO, and OCLC will make announcements at that future date.
WorldShare Record Manager Enhancements for NACO Functionality

OCLC announced in July 2018 that WorldShare Record Manager would be enhanced to support Name Authority Cooperative Project (NACO) functionality for creating and maintaining Library of Congress (LC) authority records. This new functionality is now available and you have the option of using Record Manager in addition to Connexion for NACO work.

- **NACO members who already use Record Manager** can start using Record Manager for NACO workflows by having their institution’s cataloging administrator (Record Manager users with the role Cataloging INST Admin) assign the role of AUTHORIES_LC_NACO_NAME_AUTHORITY_FILE. This role allows users to create and update Library of Congress name authority records.

- **If your institution is not already using Record Manager** but is interested in doing so, please complete the online request form ([https://www.oclc.org/en/worldshare-record-manager/ordering.html](https://www.oclc.org/en/worldshare-record-manager/ordering.html)) to request access. In the comments of the request form, please include the note that your institution is a NACO member. The individual who requests this access will be given the Cataloging INST Admin role once Record Manager is configured.

Features in WorldShare Record Manager now include:

- The ability to create, add, derive, edit, and replace LC/NACO Name Authority records.
- Use of duplicate detection upon validating, adding, or replacing authority records.
- Support for linking authority records.
- Access to the Online Saved – In Progress File and the ability to save and lock authority records.
- Support of the “submit for review” workflow for LC/NACO Name Authority file records.
- The ability to make changes to an authority record after contribution up until the daily distribution. With this change, if you contribute a new or updated NACO record and notice something you want to change, you will be able to do that within Record Manager on the same day, up until the time the file is distributed to LC. After the daily distribution, the records will be locked in distribution as you experience now, until they come back from LC.
- Please Note: Functionality to generate an authority record from a bibliographic record heading is not yet available; OCLC expects to add this functionality in the future.

To learn more about these features, please see the Record Manager release notes ([https://help.oclc.org/Metadata_Services/WorldShare_Record_Manager/Release_notes_and_known_issues/2018_Release_notes/2018-07-28WorldShare_Record_Manager_release_notes_July_2018](https://help.oclc.org/Metadata_Services/WorldShare_Record_Manager/Release_notes_and_known_issues/2018_Release_notes/2018-07-28WorldShare_Record_Manager_release_notes_July_2018)) or if you have questions, please contact OCLC Support ([https://www.oclc.org/en/contacts/support.html](https://www.oclc.org/en/contacts/support.html)).
New WorldCat Cataloging Partner Collections from East View

OCLC is pleased to announce East View Information Services (http://www.eastview.com/) as a new material provider for WorldCat cataloging partner collections available in WorldShare Collection Manager. East View Information Services is headquartered in Minneapolis, Minnesota, USA, with major offices in Russia and Ukraine, and is a leading provider of native and translated foreign language information products, including Russian, Chinese, and Arabic materials.

Libraries use cataloging partner collections to streamline workflows and get new print materials into circulation quickly. Order information from East View is automatically sent to OCLC. Collection Manager processes this data, following your customized specifications, to match your ordered titles to existing WorldCat records, deliver MARC records and label files, and set holdings in WorldCat.

If you are a cataloging partner collection user and would like to add an East View cataloging partner collection, please contact East View at books@eastview.com to get started. If you aren’t using WorldCat cataloging partner collections and would like to start, please visit http://oclc/wcpcollections to learn more or to see a complete list of material providers, please see http://oclc/wcpproviders.

Results are in for the International Linked Data Survey for Implementers

Karen Smith-Yoshimura (https://www.oclc.org/content/research/people/smith-yoshimura-karen.html), Senior Program Officer of the OCLC Research Library Partnership (https://www.oclc.org/research/partnership.html), conducted the 2018 International Linked Data Survey for Implementers (https://www.oclc.org/research/themes/data-science/linkeddata/linked-data-survey.html) earlier this year, and she has now scrutinized the responses, and summarized the results.

Eighty-one institutions responded to the 2018 survey, describing 104 linked data projects or services, compared to 71 institutions describing 112 linked data implementations in 2015. Of the 104 linked data implementations, only 42 had been described previously.

A few highlights:

• This was the first time we received responses from service providers, which provide linked data services for their customers.

• 40% of the linked data implementations in production that were described in the 2018 survey have been in production for more than four years.

• More respondents reported that their linked data project or service was successful or “mostly” successful in 2018 than in 2015 (56% compared to 41%); fewer didn’t know yet as their projects were still at an early stage (either not yet in production or implemented just recently).

• Among those publishing linked data, we observe substantial increases in the use of Schema.org and BibFrame, and decreased usage of SKOS and FOAF, in particular.

• Among the top ten linked data sources consumed, the biggest change was the surge in consuming Wikidata, more than four times that reported by respondents in 2015. This change was so marked, that Smith-Yoshimura wrote about it on HangingTogether in the post The rise of Wikidata as a linked data source (http://hangingtogether.org/?p=6775). There were also big increases in consuming WorldCat.org and ISNI.


December 2018  MOUG Newsletter  No. 130
Questions and Answers
Jay Weitz, OCLC

Rotary Phones, Manual Typewriters, Catalog Cards

**Question:** Some MARC fields include an instruction such as this (this particular one is from BFAS under field 028).

- 2nd Indicator: Note/access point controller
  - 0: No note, no access point
  - 1: Note, access point required
  - 2: Note, no access point
  - 3: No note, access point required

Does the choice of this indicator make any difference in an online environment? In our local catalog, I can’t find that it makes any difference at all. Is there possibly some effect that I haven’t thought to check? Does it make any difference to OCLC? I’m thinking about this right now because we are training a new set of student assistants in cataloging, and I end up doing a lot of drawing of cards, showing how these various settings would change how cards printed. Our student assistants now have never seen a card catalog, so it’s kind of like describing how rotary dial telephones or manual typewriters or something like that worked.

**Answer:** As you know, we’ve been revising OCLC’s Bibliographic Formats and Standards (BFAS). And as you also know, catalog card printing was discontinued back in 2015. Removing, rewording, and/or rethinking everything in BFAS that was tied up in card print has been a slow and ongoing process, and much more complicated than we anticipated. In a post-catalog card environment within WorldCat, the 028 Second Indicator is probably meaningless, as are other similar indicators. It certainly has no impact on the indexing of publisher numbers in subfield $a$ (the “access point” aspects) and has never literally generated a note in a WorldCat record display.

Although you’ve determined that the indicator makes no difference in your local catalog, it is possible (if unlikely) that other local catalogs may pay some attention to the value. What I believe we’ve been suggesting is to continue to code such indicators related to card print, display constants, and the like as if they had meaning. Not only because we catalogers tend to be obsessive, but because there may be local systems out there in which the indicator may be meaningful. Furthermore, in some future and smarter environment, these codes could conceivably have some impact on access or display. For the sake of your students, you may want to present such indicator differences in simple and literal terms, rather than trying to explain them in the context of an actual catalog card.

Awkward First Dates

**Question:** In BFAS there are dates for when the first cassettes, audio discs, and so on were published and can be used in the bibliographic record. Do you have a date for when the first MP3 file became available? It appears that the technology began in 1993 but the first equipment to play them is 1997, which leads me to believe the 1997 would be the earliest legitimate date in bibliographic records.

**Answer:** Doing a bit of research, I find that the MP3 digital audio coding format was developed over the course of the late 1980s and early 1990s. The first files explicitly designated with the extension “.mp3” date from July 1995, and the first MP3 player was made available in September 1995. Hence, the year 1995 would be the earliest legitimate date of publication for an MP3 file in a bibliographic record.

As I look at the photo of your disc label and container, the ©1919 is surely the copyright date of the Somerset Maugham text, and the ℗1994 is most likely the date of the capture of the audio recording (phonogram copyright), if the publisher has done things correctly. There don’t appear to be any other hints regarding dates that I can find on these images. The creation of the first commercially-available compact discs dedicated to MP3 files, the MP3-CD, was apparently around the year 2000, so that would be the earliest possible publication date for an MP3-CD.
Questions & Answers

What the Composer has Joined Together, Let Not RDA Put Asunder

Question: I’m getting confused about something that seems like it should be fairly straightforward, but maybe it’s not. I’ve got a distinctive title with serial numbering:

Circular music no. 7 for violin, vibraphone, ensemble ad. lib.

In the 245, does the number live in subfield $a$ or $b$?

$\text{\textit{a}}$ Circular music no. 7 : $\text{\textit{b}}$ for ...

or

$\text{\textit{a}}$ Circular music : $\text{\textit{b}}$ no. 7 for ...

RDA 2.3.2.8.1 leads me to believe that it should go in subfield $b$ (take note of the second example):

In all other cases, treat statements of medium of performance, key, date of composition, and/or number as other title information (see RDA 2.3.4).

EXAMPLE

Fugue on Hey diddle diddle
Other title information: for SATB unaccompanied
Sinfonia mazedonia
Other title information: Nr. 4 für grosses Orchester

In case of doubt, treat statements of medium of performance, key, date of composition, and number as part of a title proper.

That last sentence gives us an out if we want (in cases of doubt, at least), but the instruction seems pretty clear: numbering counts as other title information in distinctive titles, therefore in MARC + ISBD it should be separated from the title proper by a space-colon-space and coded in subfield $b$, right? I think what is confusing me is what I call the old AACR2/LCRI 25.31B1 "Antiphony Rule" (in regard to formulating the uniform title) where there is the following example:

245 10 $a$ Antiphony II : $b$ variations on a theme of Cavafy

not

245 10 $a$ Antiphony : II : $b$ variations on a theme of Cavafy

As you’ve also noted, the “Antiphony Rule” came into play in the formulation of AACR2 uniform titles, but in 5.1B1, it applied directly to titles proper. LCRI 5.1B1 also makes clear that the disposition of the numbering makes no difference. I believe that the “not” example is actually subfielded incorrectly in the Cataloger’s Desktop version of the LCRI. MARC 21 currently says in field 245 subfield $a$, “In records formulated according to ISBD principles, subfield $a$ includes all the information up to and including the first mark of ISBD punctuation (e.g., an equal sign (=), a colon (:), a semicolon (;), or a slash (/)) or the medium designator (e.g., [microform]).” So the correct “not” example would be:

not

245 10 $a$ Antiphony : $b$ II : variations on a theme of Cavafy

In any case, RDA mandates your second option of $a$ Circular music : $b$ no. 7 for …

Perhaps this is a candidate for a new MLA best practice that allows us to rejoin what RDA has put asunder.

Answer: This is extremely unsatisfying, but my reading of RDA 2.3.2.8.1 agrees with yours. According to that instruction and its MLA Best Practice, such numbering can be part of the title proper only when the title is “the name or names of one or more types of composition.” As you note, RDA goes on to say: “In all other cases, treat statements of medium of performance, key, date of composition, and/or number as other title information (see RDA 2.3.4).” The seventh example under RDA 2.3.4.3, is the corresponding “other title information” half of the “Sinfonia mazedonia” example you’ve already cited:

Nr. 4 für grosses Orchester
Title proper: Sinfonia mazedonia

corroborating this unfortunate outcome. Advertently or not, with RDA we seem to have reinstated the perverse separation of the determinant serial number from its title that we were wise enough to circumvent in the “Serial Numbers” section of AACR2 LCRI 5.1B1:

Transcribe as part of the title proper a serial number (whether it appears as arabic or roman numerals or spelled out) which appear in conjunction with title but without the designation "no." or its equivalent, regardless of the nature of the title.

245 10 $a$ Antiphony II : $b$ variations on a theme of Cavafy

not

245 10 $a$ Antiphony : II : $b$ variations on a theme of Cavafy

As you’ve also noted, the “Antiphony Rule” came into play in the formulation of AACR2 uniform titles, but in 5.1B1, it applied directly to titles proper. LCRI 5.1B1 also makes clear that the disposition of the numbering makes no difference. I believe that the “not” example is actually subfielded incorrectly in the Cataloger’s Desktop version of the LCRI. MARC 21 currently says in field 245 subfield $a$, “In records formulated according to ISBD principles, subfield $a$ includes all the information up to and including the first mark of ISBD punctuation (e.g., an equal sign (=), a colon (:), a semicolon (;), or a slash (/)) or the medium designator (e.g., [microform]).” So the correct “not” example would be:

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245 10 $a$ Antiphony : $b$ II : variations on a theme of Cavafy

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Perhaps this is a candidate for a new MLA best practice that allows us to rejoin what RDA has put asunder.
Picture This

Question: I've got several LPs with color illustrations embossed into the disc surface. I'm sure you've all seen these at one time or another. I'm wondering if there is any controlled vocabulary term for these items (AAT or other). If anyone knows of a standard term for describing this kind of item, I'd greatly appreciate it.

Answer: Jennifer Vaughn has already helpfully pointed out the LC Subject Heading "Picture discs (Sound recordings)" (sh90003868) for these sorts of discs. But it might also be useful to note that bibliographic records for picture discs may pose a problem when it comes to WorldCat Duplicate Detection and Resolution (DDR). There are instances where the picture disc is the only version published, in which case there is no problem. More often a picture disc can be a limited or otherwise special edition of an audio recording. If there is an edition statement to that effect, be sure you include it in field 250 to distinguish it from the non-picture disc version. If there is no explicit edition statement and nothing that may be adapted into one, both RDA 2.5.1.4 and AACR2 1.2B4 encourage you to supply an edition statement; the RDA Optional Addition reads: "If a manifestation lacks an edition statement but is known to contain significant changes from other editions, supply an edition statement, if considered important for identification or access. Indicate that the information was taken from a source outside the manifestation itself." The presence of an edition statement will keep your record for the picture disc version from being incorrectly matched and merged to a record for the standard version.

Questionable Practices

Question: We have a recording that was issued in 2007 but is a compilation of field recordings done in the 1930s and 1940s. So DtSt will be “p” (I think). But how do we formulate Date 2. (I don't believe the field recordings had a previous published existence, which is why I didn't go for DtSt “r”. Is that right?) By hunting through the insert, we finally determined that the earliest recording is from 1938, which solves our immediate problem (DtSt “p” and Dates 2007,1938), but what if we hadn't been able to find that exact date? The MARC help in BFAS seems to restrict the use of “u” in RDA records quite severely, but it doesn't say much about what to do with a date you know only partially. Should Date 2 be 1930, or 193u, or something else I haven't thought of?

Answer: You're correct in choosing DtSt "p" in this instance. It's RDA 1.9.2 on Supplied Dates that, at least indirectly, restricted the ways in which unknown dates can be indicated. Had you been unable to be more specific about the dates of the original sound capture than "in the 1930s and 1940s," that would translate into a theoretical "[between 1930 and 1949?]" that would not be explicitly stated anywhere like that in the bibliographic record. With DtSt "p", Date 1 would be the date of issue, 2007, and Date 2 would be the date of capture, or in this case, the earliest possible date of capture, which would be 1930. Were you so inclined, you could include field 046 with the questionable range of dates:

046 q $c 1930 $e 1949

In reality, you could do so except that it has been brought to our attention that there's a faulty relationship rule in validation for field 046 that disallows subfields $c and $e from appearing in the same field. We hope to have that validation issue fixed before the end of 2018. We'll double check all the relationships built into 046 validation to be sure they make sense. Thanks for bringing this to our attention and thanks for your patience.
Questions & Answers

Zero the Hero

Question: We're creating an original record.

040  XXX $b eng $e rda $c XXX
100 1   Ruiz Johnson, Mariana, $e author
240 13  El viaje de mama. $l Catalan
245 13  La mare se'n va de viaatge / $c Mariana Ruiz Johnson.

And when we try to validate, we get the error message: “240 indicator 2 cannot be 3 when 040 $e = rda.” Do you have any idea why we're getting this validation error?

Answer: Under both RDA (LC-PCC PS 6.2.1.7) and AACR2 (25.2C1) before it, initial articles are not supposed to be included in what we used to call uniform titles. So the only valid value in field 240 Second Indictor is zero. BFAS also mentions this briefly on the Preferred Titles--General Information page (https://www.oclc.org/bibformats/en/accesspoints/x30.html#punctuation) under the Second Indictor definition of “0” for fields 240, 243, 830, and 899:

0  No nonfiling characters. No initial article character positions are disregarded. Use value 0 if the title does not begin with an article. Current practice is to enter the title without articles and use 2nd indicator value 0.

Space Oddity

Question: I checked Searching WorldCat Indexes and your Cataloger’s Judgment and could not find the answer to this. We could not bring up #25307282 by searching the full issue number string (without the parentheses, as instructed): “mn:dkpcd9098”. As you can see in the record, the full number is present:

028 02 DKP(CD) 9098 $b Unicorn

I was only able to retrieve it thus: “mn:9098 and pb:unicorn” or “mn:dkp and mn:9098.” Can you please help me understand why the letters in this 028 can’t be retrieved along with the numbers in a single search string? Other instances of spaces and punctuation don’t seem to affect searching, so long as spaces and punctuation are not included in the search string.

Answer: The presence of parentheses in field 028 subfield $a can result in sometimes puzzling search results. The Music/Publisher Number index section of Searching WorldCat Indexes (https://help.oclc.org/Librarian_Toolbox/Searching_WorldCat_Indexes/Indexes/Indexes_M-N/15Music_Publisher_Number) actually explains almost this exact situation:

For a publisher number such as DKP (CD) 9040, the parenthetical text is treated as separate. The system indexes this number as three separate words. To find DKP (CD) 9040, type a word search — mn:dkp cd 9040.

If I understand this correctly (a large IF), when parenthetical data are present, the Music/Publisher Number index acts as a Word index, with “word” defined as “any characters between two blank spaces” (https://help.oclc.org/Librarian_Toolbox/Searching_WorldCat_Indexes/Search/Types_of_searches/0Word_search). So as illogical as it may seem to us humans, each of these strings gets indexed somewhat differently, depending upon where spaces appear or don’t appear:

DKP(CD) 9098 as DKPCD 9098 (two words)
DKP (CD)9098 as DKP CD9098 (two words)
DKP (CD) 9098 as DKP CD 9098 (three words)
DKP(CD)9098 as DKPCD9098 (one word)

It’s the fact that there are parentheses here that makes the difference. And thereby hangs a tale. Without going into too much idiotic detail, OCLC implemented the MARC 028 field and the indexing to go with it relatively soon after field 028 was introduced into MARC and long before LC. We were trying to accommodate searching correctly as many of the possibilities for multiple numbers (sequential and non-sequential) that were then stipulated in AACR2 5.7B19 and 6.7B19 examples and text as was possible. That included trying to parse out numbers, and especially ranges of numbers, in parentheses. (Hence the MARC practice of double hyphens to distinguish from common single hyphens, for example.)

Later on, as indexing capabilities evolved and Boolean searches were eventually introduced into WorldCat, the original treatments of parentheses and the Boolean uses of parentheses did not always work well together. So in a Boosey and Hawkes number such as “BH. BK. 823” without parentheses, no matter where spaces may appear the string, each space and mark of punctuation is omitted and closed up in the search string. Only the search string “mn:823” will yield anything meaningful. Whenever parentheses appear in an “mn:” search, any space on any side of a parenthesis must be retained in the search but the parentheses themselves must be omitted.
For Music Scholars, Librarians, Performers, Faculty Members

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