FROM THE CHAIR

This issue of the Newsletter features a summary of our recent annual meeting in Santa Monica. Once again, due largely to the hard work and dedication of all involved, the meeting was a great success. On behalf of the Executive Board I would like to take this opportunity to acknowledge the special efforts of the Program Committee: Chris McCawley, chair, Don Hixon, local arrangements, Don Hennessee and Linda Fidler. I'd also like to thank all of this year's fine speakers and, of course, OCLC for its continued support.

A new Executive Board took office at the close of the Santa Monica meeting. Our names and addresses appear elsewhere in this issue and we'd appreciate hearing from any of you who may have questions or suggestions for the Group.

Among the first actions of the new board was the adoption of a resolution of gratitude to the outgoing officers. David Knapp has served the Group well over the years starting with his participation as a founding member. We are most grateful to him for having taken on the duties of Chairperson at a time of crisis on the Executive Board and for having done a marvelous job in that office. Also our thanks to Ruth Tucker for having stuck with us through that transition despite her institution's affiliation with RLG. Continuing Education Coordinator Chris McCawley has presided over the planning and execution of two highly successful annual meetings.

I have saved the best for last. Ralph Papakhian has been a moving force in the Group since its beginning. Most important, Ralph has edited our Newsletter through ten issues over a period of three years. Under his guidance the Newsletter has grown into a valuable resource for music librarians that continues to be in high demand, even outside the sphere of OCLC affiliation. Perhaps less apparent to the group at large were his exceptional skills as Secretary of the Executive Board these past two years. Our thanks to Ralph for all his work in our behalf and our hopes for his continued contributions to our profession.

Turning now to the current activity of the Group, I'd like to draw your attention to three important activities. First, there is a general call for volunteers and suggestions for next year's annual meeting in Philadelphia. Please contact Tim Robson, Continuing Education Coordinator with your ideas.

Second, I'd like to draw your attention to the continued progress of the REMUS Committee (Ruth Henderson, chair, Robert
It seems somewhat ironic that the development of the REMUS project by MOUG and the implementation of Music Online at the Library of Congress appear to be dovetailing so nicely. Current expectations are for both projects to be under way in the next year or so. The potential gains to our profession from the successful inauguration of each are considerable. Watch the Newsletter for further developments.

Finally, the Executive Board has appointed a committee to review the Group's bylaws. (The original bylaws appeared in Newsletter no. 1; amendments appear in Newsletter no. 7) The Bylaws Review Committee (Joan Swanekamp, chair, David Knapp, Olga Buth) has been charged with a general review of the organizational structure of the Group, the relationship between MOUG and other organizations as stipulated in the bylaws, and detail regarding procedures of the Executive Board, Advisory Council, etc. The committee is already hard at work and I encourage anyone with suggestions to write to Joan. The committee will report at the 1983 meeting.

--Richard Smiraglia

1983 ANNUAL MEETING

Despite the fact that the 1982 MOUG meeting is just over, it is not too soon to start thinking about next year's meeting, to be held in Philadelphia near the time of the Music Library Association national meeting, scheduled for February 23-26, 1983. Anne Hudson of the PALINET office has volunteered to be local arrangements chairperson. I am interested in hearing from others who want to help with local arrangements and other aspects of the program. You need not necessarily live near Philadelphia to be on the program committee.

Also, if there are particular topics you are interested in seeing on next year's program, please send them to me. Some topics which have already been suggested include: a tagging workshop for manuscripts and microforms; a session on the OCLC union listing capability; and a more extended open forum. Don't be shy! The MOUG board wants to make the national meetings as helpful to the membership as possible. We need your input!

Please send your ideas to me at the Music Library, Haydn Hall, Case Western Reserve University, Cleveland, Ohio 44106.

--Timothy Robson
Continuing Education Coordinator

MOUG EXECUTIVE BOARD: 1982-1984

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OCLC USERS COUNCIL MEETING

The OCLC Users Council has invited chairpersons of user groups to attend its May 24-25 meeting in Columbus. This will be only the second time that the special interest user groups have been invited to meet with the Council. The purpose of the meeting is "a mutual awareness program to make user groups aware of the role and work of the Users Council and to make the Council aware of the work and concerns of the users groups." I will be representing MOUG at this meeting, and will report on the results in the next Newsletter.

Members who have questions or suggestions for things that they would like to have presented at the Users Council meeting should write to me before May 23rd.

--Richard Smiraglia
MOUG Chairperson
REMUS COMMITTEE REPORT

Since last year's meeting in New Haven, the Committee for REMUS has sent out a questionnaire to selected libraries and compiled a list of possible participants from the results. A letter was sent to the Library of Congress requesting an agreement whereby REMUS participants would contribute to the LC name authority file. LC responded with an expression of interest and a request for an estimate of the number of name headings that might be produced in a given time period. A second questionnaire was sent to prospective participants. The results have been sent to LC, and a response is anticipated soon.

Proposals for funding for staffing and equipment were sent to several foundations. Full funding has not been found, but there may still be some possibility of outside funding for some details of the project. It now appears that the major part of the project will be accomplished through much of the usual workload of the participating libraries.

The means for implementing the project will be through the Enhancement of Bibliographic Records in the Online Union Catalog (ENHANCE) project, now scheduled for installation at OCLC in the fourth quarter of 1982. Participating libraries will be assigned authorization numbers, allowing them to upgrade records in the data base. A REMUS tape of the upgraded and new records contributed by the participants can then be extracted and sold. The tapes would include pre-MARC LC cataloging, non-LC cataloging, and would be intended to serve as a complement to LC MARC tapes for music when they become available later this year. Comments or questions about REMUS may be sent to Ruth Henderson, Chairman, Committee for REMUS, Music Library, City College, N.Y., N.Y. 10031. Other members of the committee are Robert Cunningham, Catherine Garland, Marie Griffin, and Kitty Skrobela.

--Ruth Henderson

The following table is reprinted from OCLC's publication "The Advance Line" No. 12 1982 January 15

<table>
<thead>
<tr>
<th>Format</th>
<th>Pre1968 LC Input (# of Records)</th>
<th>Pre1968 Member Cataloged Member Input (# of Records)</th>
<th>Pre1968 LC Cataloged Member Input (# of Records)</th>
<th>Totals (# of Records)</th>
<th>Percent</th>
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<tr>
<td>Books</td>
<td>166,002</td>
<td>1,285,243</td>
<td>1,726,994</td>
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<td>Sound Recordings</td>
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<td>18,277</td>
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<td>72.00</td>
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<td>11,502</td>
<td>132,817</td>
<td>82.61</td>
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<td>10,296</td>
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<tr>
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<td>45.08</td>
<td>54.92</td>
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<td><strong>TOTALS</strong></td>
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<td><strong>1,390,791</strong></td>
<td><strong>1,939,857</strong></td>
<td><strong>3,135,003</strong></td>
<td><strong>45.58</strong></td>
</tr>
</tbody>
</table>

1 Conservatively defined as pre1968 publication date.
2 As of 1981 September Cataloging File Statistics.
MINUTES OF THE MOUG BUSINESS MEETING,
1 February 1982 (Santa Monica, CA; 1:30 pm)

Board members present: D. Knapp, R. Smiraglia, C. McCawley. Newly elected board members present: J. Swanekamp, S. Stancu, T. Robson

1) Welcome
David Knapp welcomed the approximately 95 members in attendance to the 5th annual meeting of MOUG, and thanked the members of the Program committee for their fine work--Chris McCawley, continuing education coordinator and program chair, and Don Hixon, local arrangements chair.

2) Election of new officers
Knapp acknowledged the work of the Nominations committee: Ralph Papakhian, chair, Nancy Lawrence and Dean Corwin, and introduced the new officers: Richard Smiraglia, Chair; Joan Swanekamp, Vice-chair; Sue Stancu, Secretary/Newsletter editor; Joe Scott, Treasurer (absent); Tim Robson, Continuing Education Coordinator.

3) Treasurer's report

b.) Smiraglia reported that the board would continue to investigate tax-exempt status.

c.) The board has recently approved a proposal to raise the annual dues to five dollars for individual members and ten dollars for institutional members.

4) Proposal to increase annual dues
Knapp requested motion from the floor that the dues be increased. It was so moved and seconded. Discussion followed.

Chris McCawley spoke in favor of the motion: The increase would bring MOUG dues in line with the Online Audiovisual Catalogers and the Map Online Users Group. MOUG has less money this year because not enough was charged for last year's annual meeting.

A vote was taken and the motion was passed unanimously. The increase will take effect with the 1983 dues: five dollars for individual members; ten dollars for institutional members.

5) REMUS committee report
Ruth Henderson, Chair of the committee, gave a summary of last year's activities. (An account of the committee's 1981 activities appears elsewhere in this newsletter)

There is still the possibility of adding new participants. Interested persons should contact Ruth Henderson.

Knapp commended the fine work done by Ruth and the other members of the committee.

6) 1983 annual meeting
Knapp discussed the question of the location for the next annual meeting. For the last two years, MOUG has had an invitation by OCLC to meet at their new facility in Dublin, Ohio. According to Article VI, Section 1, of the bylaws, the annual MOUG meeting would be held at the MLA meeting, which will take place next year in Philadelphia. Knapp asked if there was any interest in meeting in Dublin next year. Marie Griffin questioned whether the meeting would be held at the same time as MLA. Discussion followed—if there were an interest in meeting in Dublin, the time could be decided in the future; the need for making two trips, one to Dublin and one to Philadelphia could be a problem.

Knapp asked for a show of hands by those persons interested in meeting in Dublin. No one expressed interest.

7) Local arrangements for Philadelphia meeting
Tim Robson called for local arrangements committee volunteers and for ideas for next year's program.

Meeting adjourned, 2:00 pm.

--Sue Stancu
Recorder
SUMMARY OF THE ANNUAL MEETING

The Annual Meeting of the Music OCLC Users Group took place Monday, February 1, 1982, at the Miramar-Sheraton Hotel in Santa Monica, CA. Ninety-five members registered for the meeting.

A.) Glenn Patton, Instructional Coordinator, OCLC, reported on New Developments at OCLC.

The past year at OCLC has been one of change and upheaval. At the beginning of the year the company's name was changed to OCLC Online Computer Library Center, Inc. Also, the move into the new corporate headquarters has been completed, bringing together some 475-500 employees that had previously been in several different locations.

Now that the move has been completed, OCLC intends to concentrate on solving hardware and software problems, the top priority being to stabilize the system and reduce high response time. Any enhancements will be dependent on improved system performance and response time; that is, nothing new will be installed until the system is stabilized.

The past year has seen a continuing emphasis on conversion to AACR2 forms of entry. In late April a second conversion was run. OCLC is still engaged in a continuing process to clean up headings in the online union catalog. Many music headings which should have converted in April, but didn't, have now been converted, most of them done manually. A large group of records containing corporate headings still remain to be done. Users are encouraged to report AACR2 forms for personal name and corporate name subject headings that are music related, since OCLC has no means of identifying subject headings which need to be converted.

OCLC is trying to keep up to date with new headings that the Library of Congress establishes, and is making changes as they have time to do so. There is a possibility that another conversion of the OLUC will be done, dependent on system stability. Regular reports are made to LC concerning errors in authority records and duplicate authority records. Users are encouraged to continue to report problems in the authority file: errors or two records for the same heading. However, do not report the lack of an authority record for an AACR2 heading.

During 1981, two libraries in the United Kingdom were brought online, the University of Essex and the University of Newcastle, served through the OCLC Europe office located in Birmingham. Also, the evaluation of the

Acquisitions subsystem was completed, and the subsystem is now being offered to all OCLC users. The Research Libraries Advisory Committee was established, as well as a new publication called Research Libraries in OCLC.

A major new product announced at the end of last year was the Claremont College Total Library System, and continuing development of the in-house system, Local Library Systems. These two elements are part of OCLC's commitment to offer distributed, decentralized local systems to meet various automation needs of libraries that cannot effectively be met on a nationwide basis. Both systems involve mini computer equipment in the local library and will be sold as turnkey packages. Both would have the capability to use an institution's OCLC MARC subscription tapes as a basis for creating a local data base. Both will offer an opportunity for retrospective conversion. The Total Library System will offer circulation control, an online catalog and maintenance, and an acquisitions package. The Local Library System was designed initially for circulation control, but will eventually also offer basic catalog and reserve management. OCLC expects that the Claremont College Total Library System will be available later this year.

During the coming year, enhancements of the various subsystems are planned, all dependent on system stabilization. 1) Version three of the ILL subsystem is in development and will offer a.) a statistical package b.) interface with the name-address directory c.) interface with the union listing component of serials control. A complete revision of the ILL user documentation is in progress. 2) Serials control enhancement: a.) automatic claiming for serials check in b.) automatic link to the name-address directory. This enhancement is ready and will be the first thing installed after system stabilization. 3) Union list groups enhancement: a.) availability of off-line products in paper, COM, or machine readable tape. 4) Work is continuing on the Gateway project, which will allow users with OCLC terminals to interface with non-OCLC data bases.

Cataloging subsystem projects: 1) Duplicate detection. The merge holdings function is on schedule and is planned for sometime this year. This will give the quality control librarians the capability to merge the holdings information from duplicate records, as they do now for incoming LC-MARC records when a matching local record is already in the data base. 019 fields (OCLC control
number cross-reference) will be automatically generated. (The reason there are duplicate records now, is that a record cannot be deleted from the OLCU when holdings are attached) 2) Enhance authorization. This authorization will allow selected users to make changes in the master database records. The project will include a record locking mechanism that will apply not only to "enhance replaces," but to any "replace," so that there would be only one library at a time working on any given record. Work on the project is underway, and installation may come in late 1982.

New documentation to watch for: 1) Bibliographic Input Standards, 2nd ed. Note especially the introduction which contains information on input of retrospective copy. 2) Books format revision. Planned for late February. Since it may be awhile before the other formats are revised, because of increases in printing and postage costs, the books format should be depended upon as the major source for things common to all of the formats. 3) Technical Bulletin 115. This Bulletin will describe MARC update no. 3 which contains some minor changes for music.

In answer to various questions from the audience, Mr. Patton commented that 1) subject searching capability is being investigated in conjunction with the Claremont College Total Library System and Local Library Systems, 2) an increase in access to the corporate author index, with the use of a qualifier, may be forthcoming this year, 3) access to the title portion (4t) of name/title headings in the authority file has been taken off the project list, 4) search capability of the 028 field is part of a package of search enhancements yet to be proposed.

Members of MOUG are encouraged to voice their opinions concerning music materials to OCLC.


Catherine Garland, Music Cataloger, Library of Congress, gave a background report on the Music Online project at LC. The Library of Congress has never had music very high on its list of priorities. Projects which have a wider scope are usually given a higher priority, such as the online name authority file, and subject and series authority systems.

In September 1980, it was announced that the Automated Systems Office would develop a system for implementation at LC for cataloging music, and staff were transferred to the music project. Music catalogers will be the first to input their cataloging online. Ms. Garland was appointed to prepare the input manual for music, and to serve as liaison to those designing the system.

Work on the MARC music format has continued through 1981, to merge AACR2 documents with guidelines for the format. Music specific fields needed to have new guidelines established. For example, consistency was needed for the place code (033), and it was decided that numbers used for this field will coincide with those used by the Geography and Maps Division. Other fields have been approved as valid for the music MARC format. Among them: 541 provenance note for music manuscripts; 533 and 534 fields pertaining to microreproductions; for rare materials, the 752 field, place of publication/printing, for use when a file arranged by imprint is desired; and, the addition of subfield "5" for the 500 and 700 fields, to contain the NUC symbol of the institution owning the item.

Most of the AACR2 changes that had been made to the general formats are being picked up for the music format. It was decided not to use 024 (standard recording number), but to use instead the Universal Product Code. The 052 field will not be used at this time. No decision has been made as yet on whether the 017 field (copyright registration number) should be used. If anyone has an opinion concerning the value of this field, he should contact Catherine Garland.

Workflow procedures are also being revised, to accommodate going from a completely manual to a completely online system. New procedures have been devised for handling non-Roman alphabet languages now printed in the vernacular (for example, Chinese, Japanese and Korean). A decision was made that for music materials these bibliographic records will be in romanized form.

Many card printing problems had to be resolved, where present specifications did not take non-book materials into account.

Implementation of the Music MARC format is now projected for late summer 1982, with tapes to be distributed soon thereafter. The input manual is expected to be available in the summer, through the Cataloging Distribution Service.

C.) Music Retrocon Projects

Don Hixon (University of California, Irvine) and Joan Swaneckamp (Sibley Music Library) gave a presentation on retrospective conversion projects. Factors involved in
such a project were discussed. Typically, a library attempts to match its shelf list records with records found on OCLC, and when a match is encountered, the OCLC record is updated to add the institution's holdings. The OCLC archive tapes may serve as the basis for a variety of functions: online catalog, ILL, circulation, acquisitions, etc.

Comments were made on the advantages and disadvantages of a conversion project for music materials. Such a project would enable a library to update old cataloging, adding uniform titles where needed, and eliminate inconsistencies in authority work and subject headings. An online system would allow cuts in the high costs of card catalog maintenance and eliminate the need for filing in the card catalog. A retrocon project could also offer the opportunity to do an inventory of the collection, to weed out materials no longer useful, and to discover gaps in the collection.

Problems were foreseen in trying to carry on a retrospective conversion project using only the library's shelf list if it contained old cataloging with a great number of inconsistencies. In many cases complete information including tracings and contents notes was not added to the shelf list. Especially for sound recordings, analytics and performer added entries would have to be added for an online catalog to be effective. Record length needs to be expanded in order to accommodate this information.

Multiple editions of one work and the lack of dates on scores present searching problems unique to music materials. Probable dates have been added in cataloging, but may not match the dates used by another library inputting a catalog record for the same item. Search capability by plate numbers and manufacturer numbers (for sound recordings) is needed.

Decisions would need to be made about whether or not all old cataloging should be brought into line with AACR2. Should all authority work be redone? If not, inconsistencies in the catalog would result.

Staffing for a retrocon project was regarded as a major problem. Because of the detailed searching involved and the construction of additional information to be added to old cataloging, the majority of work for such a project would probably have to be done by professionals.

D.) Paraprofessionals in Music/OCLC Cataloging

Desirée deCharms (Illinois State University), David Knapp (Oberlin College Conservatory), and Christina McCawley (West Chester State College) discussed training of paraprofessionals and their role in music cataloging. In many libraries the performance of paraprofessionals may be limited by the overall library and university structure and by strict hiring policies. Few libraries are fortunate enough to find a paraprofessional with an advanced degree in music and reading knowledge of foreign languages. Duties of the paraprofessional consisted mainly of cataloging from LC copy, along with OCLC input, authority work, card catalog maintenance, and supervision of student assistants. Such tasks demand a proficiency with complex cataloging rules, subject analysis, classification, MARC format for music, and keeping up with changes in online documentation.

It was noted that in training a new paraprofessional cataloger, the SOLINET terminal training manual, consisting of programmed instruction and tapes to be used at the terminal proved to be of great assistance. Other training aids included cue sheets, to aid in coding the fixed fields of the OCLC formats, and worksheets with as much of the fixed field information as possible already filled in, so that the correct choice for each field need only be circled.

Members of the panel agreed that several ready reference sources proved invaluable, especially for those paraprofessionals with a limited music background. Items mentioned were Baker's Biographical Dictionary of Musicians, various foreign language dictionaries, Manual of European Languages for Librarians, Harvard Dictionary of Music, and Ostermann's Manual of Foreign Languages.

Quality control in the data base was stressed. Paraprofessionals need to be aware when a new record should be input and when an existing record may be used or modified. In many cases this decision may be left up to the professional cataloger. Also, if paraprofessionals are doing input of original cataloging, someone else should always proofread the record before cards are produced. Paraprofessionals can benefit from attending network workshops, and need to be kept informed of changes through distribution of OCLC documentation.

E.) Basic Tagging Workshop (Including recent developments in the OCLC formats)

Robert Cunningham (NELINET) and Glenn Patton (OCLC) discussed the music formats. A document "Recent changes to the OCLC-MARC music formats" was distributed and is reprinted on p. 10-16 of this newsletter.
Highlights of the presentation are given below, organized by field designation.

Accomp mat: A recent change has been the replacement of fixed field "Text" with "Accomp mat." Note that two of the codes formerly used are now obsolete and that three new codes ("r", "s", and "z") have been added.

007: The structure of the 007 field underwent major changes last summer. A conversion was done on all existing 007 fields in the data base. The workform was changed as well, to accommodate the new sequence of subfields. For construction of the 007 field, catalogers should be using Technical Bulletin 107, and not the Sound Recordings Format document. Subfield 'c' is one of the new subfields added to 007 as part of the process to make the 007 field apply to microforms. Note especially that code 'f' (facsimile) should not be used with any of the present versions of the 007 field.

028: At this time, only the first 028 field prints; for sound recordings, as the first note, and for scores, as the last note. For original input of sound recordings, input the second indicator value according to the policy of your library for printing an added entry. Note the change in the print constant for matrix numbers for sound recordings. (see "Recent changes" document) Patton encouraged users to submit a change request form if the 028 field is lacking or is in a 500 note instead, making sure to include the correct indicator values.

033: Use only when a 518 note is present. Code for the information available. It is permissible to code only for date, or only for place.

041: See the "Recent changes" document. Note the change in definition for the indicators, and the addition of subfields 'g' and 'h'.

043: Use when a geographic subject heading or other geographic relationship to the work is present. Do not code for "art" music that may have a geographic name in the title.

045: Use either chronological code or specific date/time codes, but not both. OCLC does not expect catalogers to go outside the piece in hand in order to determine this information unless they wish to do so.

047: If a word is found in the description or in a subject heading and can be found in the form of composition list, code for it. Do not use code 'zz' in field 047. If, for instance, an item contains both a waltz and a string quartet, code 'wz' in fixed field "Comp" only. Do not code "Comp: mu" and include field "047 wz #a zz". The 'zz' code is meaningless in this case.

048: Future changes affecting the 048 field will be announced in Technical Bulletin 115. The first indicator value will be changed to 'k'; the subfield codes will remain to distinguish soloist and accompanying situations. Codes for "unspecified" will be brought back for each grouping, as well as a general "unspecified" code. The need for a code for narrator has been recognized, but does not exist as yet. Use the code for "unspecified voice." For percussion music, always code for the number of performers involved, and not the number of instruments.

1xx, 6xx, 7xx: Subfield 'w'. Refer to Bibliographic Input Standards for guidelines on the use of subfield 'w'. Note that letter codes in subfield 'w' are put in by machine. For instance, 'c' indicates the name was machine validated as an AACR2 form. Catalogers may input only numbers in subfield 'w' and the letter 'n' (not applicable). Use code 'l' if the heading can be verified in the LC name authority file, or in an LC-MARC record that is coded 'a' in fixed field "Desc," in cases where the bibliographic record has been added to the OCLC before an authority record appears in the LC name authority file. Use of subfield 'w' is optional for input of original AACR2 cataloging.

Patton encouraged users to report to OCLC, uniform titles that have been incorrectly converted. For example, the title "concerto" was made plural but the accompanying medium was not added. OCLC will accept change requests with LC name authority file verification.

245: The following tagging example was discussed: 245 10 Four small dances; and, Six Hungarian dances / f c Bela Bartok. Note the absence of a f. LC will consider the entire title as the title proper, and will add an additional 740 title tracing for Six Hungarian dances.

300: For accompanying material for sound recordings, catalogers have the option of describing it in a 500 note or in f x of the 300 field, but not both. When using f x in the 300 field, note that information given in parentheses is not individually subfield coded. LC will give preference to describing accompanying material in a note, since it allows for a much fuller description of the item.
The document, "Retrospective input of Library of Congress music cataloging," was discussed. It is reprinted on p. 17-23 of this newsletter.

Compatible headings: Glenn Patton reported that the Library of Congress practice of using compatible headings was the subject of much discussion at the recent ALA midwinter meeting. LC catalogers would like to give up the practice of establishing new compatible headings. However, no decision has as yet been made. Anyone having comments or opinions on this subject should make them known to: Joseph H. Howard, Assistant Librarian for Processing Services, Library of Congress, Washington, D.C. 20540.

--Sue Stancu
Indiana University

COMMUNICATION FROM OCLC

In Technical Bulletin 115, OCLC announced printing changes to Field 028 - Publisher's Number for Music. These changes were based on information provided by the Library of Congress and were intended to coordinate OCLC card print programs with card specifications being developed for LC-MARC records for music materials and with LC rule interpretations for AACR2 rules 5.7B19 and 6.7B19.

Since the preparation of software specifications for these changes and the publication of TB 115 in February, we have received new information from LC which contradicts earlier indications. There is enough apparent uncertainty at present about how LC will handle input instructions for note printing from the 028 that it is not advisable to make changes in the OCLC card print program at this time. Therefore, the changes described on p. 4-5 of TB 115, and on p. 5 of a document titled "Recent changes to the OCLC-MARC music formats" distributed at the MOUG meeting in Santa Monica, will not be installed with the other changes announced in the TB. We will re-evaluate them in conjunction with MARC Update No. 4 later this spring.

--Glenn Patton
Instructional Coordinator

FINANCIAL REPORT

3rd Quarter 1981

Balance end of 2nd quarter: 1838.47

Income 3rd quarter:
Meeting 0.00
Memberships 43.00
Back issues 0.00
Interest 24.62
Total income: 67.62

Expenditures 3rd quarter:
General 47.55
Newsletter 263.02
Meeting 0.00
Total expenditures: 310.57

Balance end of 3rd quarter: 1595.52

4th Quarter 1981

Balance end of 3rd quarter: 1595.52

Income 4th quarter:
Meeting 0.00
Memberships 0.00
Back issues 0.00
Interest 19.95
Total income: 19.95

Expenditures 4th quarter:
General 61.54
Newsletter 0.00
Meeting (1982) 298.00
Total expenditures: 359.54

Balance end of 4th quarter: 1255.93

1981 Annual

Balance end of 1980: 2480.66

Income:
Meeting 2940.00
Memberships 1516.00
Back issues 32.00
Interest 105.53
Total income 1981: 4593.53

Expenditures:
General 251.01
Newsletter 637.16
Meeting (1981) 4632.09
Meeting (1982) 298.00
Total expenditures 1981: 5818.26

Balance end of 1981: 1255.93

--Richard Smiraglia
Treasurer
RECENT CHANGES TO THE OCLC-MARC MUSIC FORMATS

(Prepared for Music OCLC Users Group--1982 February 1)

FIXED FIELDS FOR SCORES AND SOUND RECORDINGS

Accomp mat: Accompanying matter

The fixed-field element 'Text' has been replaced by the new element 'Accomp mat'. Workforms for scores and sound recordings and all existing bibliographic records in the two formats have been revised to display the new mnemonic.

The input instructions and input standards remain the same. The following codes are used:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
<td>No accompanying matter</td>
</tr>
<tr>
<td>a</td>
<td>Discography (or other bibliography) of recorded sound</td>
</tr>
<tr>
<td>b</td>
<td>Bibliography</td>
</tr>
<tr>
<td>c</td>
<td>Thematic index</td>
</tr>
<tr>
<td>d</td>
<td>Libretto or text (e.g., transcript of verbal content of recording)</td>
</tr>
<tr>
<td>e</td>
<td>Biography of composer or author</td>
</tr>
<tr>
<td>f</td>
<td>Biography of performer or history of ensemble</td>
</tr>
<tr>
<td>g</td>
<td>Technical and/or historical information on instruments</td>
</tr>
<tr>
<td>h</td>
<td>Technical information on music (includes performance instructions and performance instruction notes)</td>
</tr>
<tr>
<td>i</td>
<td>Historical information</td>
</tr>
<tr>
<td>j</td>
<td>Historical information other than music (obsolete; use code 'i')</td>
</tr>
<tr>
<td>k</td>
<td>Ethnological information</td>
</tr>
<tr>
<td>n</td>
<td>Not applicable (obsolete; do not use code 'n')</td>
</tr>
<tr>
<td>r</td>
<td>Instructional materials</td>
</tr>
<tr>
<td>s</td>
<td>Score</td>
</tr>
<tr>
<td>z</td>
<td>Other accompanying matter</td>
</tr>
</tbody>
</table>

Note that code 's' should not be used for a work cataloged on the scores format -- presence of a score is indicated in 'Format' -- but should certainly be useful for sound recordings which are accompanied by a score. Still lacking is a code for a sound recording which accompanies a score.

Two additional fixed-field elements will be affected by changes to be announced in a Technical Bulletin next month. Watch for a log-on message announcing that these changes are valid.

Format: (Scores Format)

This element has been renamed "Format of Music Manuscript or Printed Music" to remove some of the confusion caused by the many meanings of the word 'score'. Two codes are redefined:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>n</td>
<td>Not applicable (i.e., not a music manuscript or printed music)</td>
</tr>
<tr>
<td>z</td>
<td>Music in other than score form (e.g., music for solo piano)</td>
</tr>
</tbody>
</table>

One new code is defined:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>g</td>
<td>Close score (e.g., hymnal)</td>
</tr>
</tbody>
</table>
LTxt: (Sound Recordings Format)

Three new codes are defined:

- k Comedy (e.g., comedy routines)
- o Folktales
- z Other types of literary text

The resulting order of codes is now:

- p Poetry
- d Drama
- f Fiction (novels, short stories, etc.)
- k Comedy (e.g., comedy routines)
- h History
- l Lectures, speeches
- o Folktales
- c Conference proceedings
- i Instruction (how to ...)
- j Instruction (language)
- s Sounds
- a Autobiography
- b Biography
- e Essays
- g Reporting
- m Memoirs
- r Rehearsals
- t Interviews
- n Not applicable (item is other than a sound recording)
- z Other types of literary text
007 FIELDS FOR SOUND RECORDINGS

The following examples with accompanying notes represent 007 fields, in the new format of the field implemented in 1981 September, for standard formats of sound recordings. The physical descriptions for those standard formats are in AACR2 form.

General Notes

Subfield 'c', added to the 007 when it was broadened to apply to microforms, presents problems when applied to sound recordings and audiovisual materials. "Facsimile" seems not to apply to recordings. Commercially available recordings should be coded 'r'. Code 'o' should be reserved for such situations as cataloging for a tape of a recital performance where it is known that the item in hand is the one actually recorded at the event. The MARBI committee has been asked to reevaluate and clarify the subfield.

Subfield 'j', 'k', and 'l' should not be used unless the item being cataloged is archival in nature -- for example, a 78 rpm shellac disc or a wax cylinder.

Subfield 'm' applies only to tapes. If the item in hand specifies one of the recording characteristics listed, enter the code in subfield 'm'. If no characteristic is specified, omit the subfield.

Discs

Notes: The normal groove width for 33 1/3 rpm recordings is microgroove (code 'm'); The normal groove width for 78 rpm recordings is coarse (code 's'). Supply the appropriate code in subfield 'f' of the 007 even though the information does not appear on the item being cataloged.

If the item being cataloged does not include an indication of kind of sound (i.e. mono, stereo, etc.) and/or LC cataloging being input omits that information from the physical description, do not guess; input 'u' in subfield 'e'.

Examples:

300 1 sound disc : +b 33 1/3 rpm ; +c 12 in. ¶
007 s +b d +c r +d b +e u +f m +g e +h n +i n ¶

300 1 sound disc : +b 33 1/3 rpm, mono. ; +c 12 in. ¶
007 s +b d +c r +d b +e m +f m +g e +h n +i n ¶

300 1 sound disc : +b 33 1/3 rpm, stereo. ; +c 12 in. ¶
007 s +b d +c r +d b +e s +f m +g e +h n +i n ¶

300 1 sound disc : +b 33 1/3 rpm, quad. ; +c 12 in. ¶
007 s +b d +c r +d b +e q +f m +g e +h n +i n ¶
Cartridges

Note: The standard speed for a sound cartridge is 3 3/4 ips (code 'm'); the standard tape width is 1/4" (code 'm'); the size is 5 1/4" x 3 7/8" (code 'o'); the number of tracks is 8 (code 'd'). Supply the appropriate codes in subfields 'd', 'g', 'h', and 'i' even though the information does not appear on the item being cataloged or on the LC copy being input.

Example:

300 1 sound cartridge : b 3 3/4 ips, stereo.
007 s b s c r d m e s f n g o h m i d

Cassettes

Notes: The standard speed for a sound cassette is 1 7/8 ips (code 'l'); the size is 3 7/8" x 2 1/2" (code 'j'); the standard tape width is 1/8" (code 'l'). Supply the appropriate codes in subfields 'd', 'g', and 'h' even though the information does not appear on the item being cataloged or on the LC copy being input.

If the item being cataloged does not specify the kind of sound (or the LC copy being input omits that information from the physical description), do not guess; input 'u' in subfield 'e'. Since, however, the standard configuration for a cassette is 4-track regardless of whether the cassette is mono or stereo, supply code 'c' in subfield 'i' for all cassettes unless the item being cataloged contains a specific indication that it is 2-track.

Examples:

300 1 sound cassette : b 1 7/8 ips.
007 s b s c r d l e u f n g j h l i c

300 1 sound cassette : b 1 7/8 ips, mono.
007 s b s c r d l e m f n g j h l i c

300 1 sound cassette : b 1 7/8 ips, 2 track, mono.
007 s b s c r d l e m f n g j h l i b

300 1 sound cassette : b 1 7/8 ips, stereo., Dolby processed.
007 s b s c r d l e s f n g j h l i c m c

Reel-to-reel tapes

Notes: The standard tape width for reel-to-reel sound tapes is 1/4" (code 'm'). Supply that code in subfield 'h' even though the information does not appear in the item being cataloged or on the LC copy being input unless the item being cataloged varied from the standard.

If the item being cataloged does not specify the kind of sound (i.e. stereo) and/or the tape configuration (i.e. 4 track) or the LC copy being input omits that information from the physical description, do not guess; input 'u' in
those subfields. In the case of locally produced tapes (such as tapes of university sponsored concerts or recitals), this information could easily be verified by personnel who are responsible for the recordings.

Examples:

300 1 sound tape reel: +b 7 1/2 ips; +c 7 in.
007 s +b t +c r +d o +e u +f n +g c +h m +i u

300 1 sound tape reel: +b 3 3/4 ips, 2 track, mono; +c 5 in.
007 s +b t +c r +d m +e m +f n +g b +h m +i b

300 1 sound tape reel: +b 7 1/2 ips, 4 track, stereo; +c 7 in.
007 s +b t +c r +d o +e s +f n +g c +h m +i c

300 1 sound tape reel: +b 15 ips, 2 track, stereo; +c 10 in.
007 s +b t +c r +d p +e s +f n +g d +h m +i b

028 Publisher's Number for Music

Three changes will be made next month in card print specifications for the 028 field. These will be documented in a Technical Bulletin and their validation will be announced in a log-on message.


"Give matrix numbers only if they are the only numbers shown on the item. Follow each matrix number by the word matrix in parentheses.

Melodía: C10 06767 (matrix)--C10 06768 (matrix)"

OCLC users should input the above example as follows:

028 12 C10 06767 (matrix)--C10 06768 (matrix) +b Melodía

2) For publisher's number notes (first indicator '3'), subfield 'b' will now print. This accommodates the LC rule interpretation for AACR2 rule 5.7B19 published in Cataloging Service Bulletin, no. 14 (Fall 1981), p. 16-17.
Q41 LANGUAGES

To clarify the encoding of languages for scores and sound recordings which include translations, the first indicator values and subfields 'a' and 'e' have been redefined and subfields 'g' and 'h' have been added. These changes should allow for clearer coding for the complex language situations which are common in music materials.

Indicators:

Ø  Item is not or does not include a translation
1  Item is or includes a translation

Note that the first indicator describes the translation aspects of the item being cataloged and does not apply to any accompanying material; therefore, in the music formats, subfield 'h' may occur with first indicator 'Ø'.

Subfields:

+a  Language(s) of the text (VALID IN SCORES ONLY)
+d  Language(s) of sung or spoken text (VALID IN SOUND RECORDINGS ONLY)
+b  Language(s) of summaries or abstracts (VALID IN SCORES ONLY)
+h  Language(s) of the original and/or intermediate translations of the text
+e  Language(s) of the libretto
+g  Language(s) of accompanying material other than summaries or librettos, e.g., program notes

For scores and sound recordings, subfield 'h' may follow subfields 'a', 'd', 'e', and/or 'g', as appropriate. Subfield 'h' may also be repeated in cases where both the text and libretto or accompanying materials are translations.

The following examples represent "Lang" and Q41 coding for music materials:

1. A recording of excerpts of the speeches of President Carter.
   Lang: eng    Ø41   NONE

2. A recording of instrumental music; notes on the container are in English, French and German.
   Lang: N/A    Ø41 Ø    +g engfreger %

3. A score titled: "Dimensionen der Zeit und der Stille, fur vierzig-stimmigen gemischten Chor ..." Note reads: "Without words."
   Lang: und    Ø41 NONE

4. A collection of folksongs with texts in Slovenian and Italian.
   Lang: slv    Ø41 Ø    slvita %

5. A score of Haydn piano sonatas with parallel footnotes containing performance instructions in English and Spanish.
   Lang: N/A    Ø41 Ø    +g engspa %
6. A score of a French opera; the text is only in German.
   Lang: ger  Ø41 1  ger + h fre %

7. A recording of a French opera, sung in English; notes and the
   libretto are in English and French.
   Lang: eng  Ø41 1  eng + h fre + e engfre + h fre + g engfre %

8. A recording of medieval and Renaissance vocal music containing 5
   works in Latin, 2 in French and 1 in Spanish; the texts of the works,
   with English translations, are on the container.
   Lang: lat  Ø41 0  latfre + e eng + h latfrespa %

9. A recording of an Italian opera, sung in Italian, with program notes
   in French and a libretto in Italian, French and English.
   Lang: ita  Ø41 0  ita + e itafreng + h ita + g fre %

10. A score of an opera originally in Russian; the text in the score is
    in French, German, and English; the original language is not present.
    Lang: fre  Ø41 1  fregereng + h rus %

11. A score of German Lieder; the text in the score is in German with
    English translations; includes performance instructions and historical
    notes in English.
    Lang: ger  Ø41 1  gereng + h ger + g eng %

12. A recording of organ music; note reads "Program notes by the
    composer, translated from the French by C. Bernier, bound in album."
    Program notes are in English.
    Lang: N/A  Ø41 0  eng + h fre %
For this score and sound recording, we have assumed that the library is retrospectively converting its shelflist with only the cataloging copy in hand. The library has chosen the option on p. Intro: 7 of Bibliographic Input Standards, 2nd ed., to input the descriptive cataloging as is while verifying that the access points are in AACR2 form. The resulting OCLC bibliographic records are given on the following page.

Schönberg, Arnold, 1874-1951.

Concerto for violin and orchestra, op. 36. New York, G. Schirmer (1939),

score (107 p.) 27 cm. (G. Schirmer's edition of study scores of orchestral works and chamber music, no. 80)

Duration: about 50 min.

1. Concertos (Violin)—Scores.

M1012.S362 op.36 68-44647/M

Library of Congress

Beethoven, Ludwig van, 1770-1827.

Works, violoncello & piano, phonodisc.


1959.

6 s. 12 in. 33 1/3 rpm, microgroove.

Joseph Schuster, violoncello; Friedrich Wuehrer, piano.

Recorded in Germany.

Automatic sequence.

Program notes by Robin Golding (2 p.) laid in container.

Contains the Sonatas, op. 5, no. 1-2; op. 69, op. 102, no. 1-2 and the Judas Maccabees and Magic flute variations.

1. Sonatas (Violoncello & piano) 2. Variations (Violoncello & piano)

1. Schuster, Joseph, 1905- 2. Wuehrer, Friedrich, 1907-

Score (107 p.) +c 27 cm. Duration: about 30 min.


3 discs. 33 1/3 rpm, mono. 12 in.


Sonatas (Violoncello and piano)

Variations (Violoncello and piano)

Schuster, Joseph, +d 1905- +prf +w 3n

Wuehrer, Friedrich, +d 1900- +prf +w 3n

+ j 240/1 +a Works, +m violoncello & piano
For this score and sound recording, we have assumed that the library has the item in hand as well as the LC copy. The library has chosen the option on p. Intro: 12 of Bibliographic Input Standards to completely revise the copy to AACR2 form. Title pages, etc. and the recording label are given. The resulting OCLC bibliographic records follow.

**Kubik, Gail T**

1914-

A record of our time: Piano-vocal score. English

A record of our time: Cantata: for narrator, soprano, alto, and tenor solo, chorus, and orchestra / Gail Kubik; Text compiled by Harvey Swados and Gail Kubik. — Melville, N. Y.: MCA Music, ©1971

iv, 90 p.; 27 cm.

Text, in part, from the Bible; in part from M. Twain, W. B. Yeats, ZigZeghajm, Vanzetti, C. Badall, and J. J. Chapman.

Duration: 40 min.

$3.00

1. Cantatas, Secular.—Vocal scores with piano. I. Title.

**Glass, Philip.**


4 discs. 33 1/2 rpm. stereo. 12 in.

"Opera in four acts": music and lyrics by Glass; design and direction by Wilson; includes spoken text by various authors.

Performed by the Philip Glass Ensemble.

In container; manual sequence; libretto, notes on the music by the composer, and program notes by Robert Palmer (23 p. ill.) laid in.


**Library of Congress**

O 80

[MI500] 78-750896
GAIL KUBIK

A Record of Our Time

for Narrator
Soprano, Alto and Tenor Solo
Chorus and Orchestra

Piano Reduction

GAIL KUBIK

A Record of Our Time

Cantata
by
GAIL KUBIK

Vocal Score

MCA MUSIC
A Division of MCA Inc.
Melville, New York 11746

Price $3.00

MCA MUSIC
A Division of MCA Inc.
Melville, New York 11746
TEXTUAL SOURCES

Part I
THE BOOK OF ISAIAH

Part II - III
THE WAR PRAYER by Mark Twain
© Copyright 1923, 1951 by the Mark Twain Company by permission of Harper & Row Publishers, Inc.

Part IV
War slogans and political slogans from the past and present.

PART V
THE SECOND COMING
The words of THE SECOND COMING by W. B. Yeats are used by permission of Mr. M. B. Yeats and Miss Anne Yeats. The poem comes from THE COLLECTED POEMS OF W. B. YEATS published by Macmillan.

SUICIDE NOTE by Zygelbojm

STATEMENT AFTER SENTENCE by Vanzetti
New York Times: Reportage
© Copyright 1969 New York Times Company

DEATH NOTE "SUICIDE NOTE" by Craig Badiali, used by permission of Bernard Badiali.

SLAVERY CHAIN, Negro Spiritual

COATSVILLE
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PART VI
Instrumental Dirge

PART VII
PSALM 10; Isaiah XI: 2, 9

PART VIII
CORINTHIANS I: 13
EINSTEIN ON THE BEACH
Philip Glass/Robert Wilson
(THF PHILIP GLASS ENSEMBLE)
Screen 1 of 2

Type: c Bib lvl: m Lang: eng Source: Accomp mat:  
Repr: Enc lvl: I Ctry: nyu Dat tp: s MEBE: 1  
Mod rec: m Comp: op Format: c Prts: n  
Desc: a Int lvl: LTxt: Dates: 1975,  

1 010 76-771045/M  
2 040 DLC +c OCL +d OCL  
3 020 +c $3.00  
4 028 32 U 547 +b MCA Music  
5 045 0 +b d1970  
6 048 2 +b vu01 +b va01 +b vc01 +b vd01 +a ca04 +a oa  
7 050 0 M1533.3.K8 +b R4  
8 049 OCLC  
9 100 10 Kubik, Gail T., +d 1914-  
10 240 10 Record of our time: Vocal score  
11 245 12 A record of our time: +b for narrator, soprano, alto and  
tenor solo, chorus and orchestra / +c Gail Kubik ; piano reduction.  
12 260 0 Melville, N.Y.: +b MCA Music, +c c1975.  
13 300 1 vocal score (iv, 90 p.) ; +c 27 cm.  

Cantata; text compiled by Harvey Swados and the composer, in  
part, from the Bible; in part from Mark Twain, W.B. Yeats, Zygelbojm,  
Vanzetti, Craig Badiali, and John Jay Chapman.  

Duration: 40 min.  
Cantatas, Secular +x Vocal scores with piano.  
Swados, Harvey.  

Screen 2 of 2

Type: j Bib lvl: m Lang: eng Source: Accomp mat: dhi  
Repr: Enc lvl: I Ctry: nyu Dat tp: s MEBE: 1  
Mod rec: m Comp: op Format: n Prts: n  
Desc: a Int lvl: LTxt: Dates: 1979,  

1 010 78-750896/R  
2 040 DLC +c OCL +d OCL  
3 007 s +b d +c r +d b +e s +f m +g e +h n +i n  
4 028 02 TOM 4-2901 +b Tomato Music  
5 045 0 +b d1975  
6 050 0 M1500  
7 049 OCLC  
8 100 10 Glass, Philip. +w 4n  
9 245 10 Einstein on the beach +h sound recording / +c Philip Glass,  
Robert Wilson.  

4 sound discs (345 min.) : +b 33 1/3 rpm, stereo. ; +c 12 in.  
054422  
"Opera in four acts"; music and lyrics by Glass; design and  
direction by Wilson; includes spoken text by various authors.  
Performed by the Philip Glass Ensemble.  

Screen 2 of 2

In container; manual sequence; libretto, notes on the music by  
the composer, and program notes by Robert Palmer (23 p. ; ill.) laid in.  
Operas.  
Einstein, Albert, +d 1879-1955. +w 1n  
Wilson, Robert, +d 1928- +w 4n  
Philip Glass Ensemble. +4 prf +w 1n
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