FROM THE CHAIR

This is the Newsletter we've all been waiting for. This issue contains the preliminary program and attendant registration and hotel reservation materials for our sixth annual conference. This year's meeting will be held at the Hilton Hotel of Philadelphia, February 28-March 1, 1983. Tim Robson, Continuing Education Coordinator and his Program Committee have put together a fine day-and-a-half program for us. In addition to the usual cataloging fare this year's meeting will give members the opportunity to look a little more closely at the other subsystems that make up the OCLC menu of services. This Newsletter also contains announcements and registration materials for the Music Library Association pre-conferences and annual meeting, scheduled also for the Hilton Hotel of Philadelphia that week. So plan now to join us for what promises to be another information-packed MOUG meeting.

Since our last communication, work has continued on the Bylaws Review (a report should appear in a forthcoming Newsletter) and the Board has recently completed and submitted an application to the IRS for tax-exempt status. In conjunction with the review process occasioned by these two activities and at least partially as a result of my visit with the OCLC Users' Council last May an attempt is currently underway to breathe new life into MOUG's Network Advisory Council (NAC). It is our hope that reviving the NAC is one way in which MOUG can effectively increase its communication with the networks that represent us all contractually to OCLC. At present about a third of the Networks have responded to our request to renew representative appointments. A meeting of the NAC is scheduled for the evening of February 28 in Philadelphia. I hope to publish a list of the network representatives in future issues of the Newsletter to facilitate communication among the members of the NAC and the general membership of MOUG.

It was my pleasure recently to attend, on behalf of MOUG, an Institute on inter-network quality control co-sponsored by OCLC, Inc. and the Pittsburgh Regional Library Center (PRLC). Representatives of the networks, members of various network peer review councils, and representatives of MOUG and HSOCLCUG met for two days in the very pleasant atmosphere of Wilson Lodge at Oglebay Park, W. Va. Sessions covered regional quality control activities (i.e. those carried out by the networks), system-
More and more it seems that retrospective house retrospective conversion staff as they work was bibliographic cooperatives such as RLIN, WLN LC (or special participants such as REMUS). Maintenance Section) and specialized quality toward to dilute the effects of network training projects. ENHANCE, when it becomes available, programs. It is still Notable contributions in music have been of records changed over the same time period ling quality in the of member submitted "change requests" as the focus of quality control activity. In addition, there was general agreement that educational activity had a tremendously beneficent effect on the quality of records in the OLUC, though there was some fear that staff turnover at member institutions might tend to dilute the effects of network training programs. It is still a problem that special expertise is not widely available to all networks for ongoing training programs. There was also considerable discussion of the forthcoming ENHANCE authorization that will allow CONSER-like activity to be carried on in all formats by a variety of member libraries (or special participants such as REMUS). More and more it seems that retrospective work is becoming the chief means of controlling quality in the OLUC. Much of the work toward updating member-input copy to match LC copy is being accomplished by OCLC's in-house retrospective conversion staff as they encounter LC cards in shelflist conversion projects. ENHANCE, when it becomes available, is likely to form the centerpiece of system quality control activity in the future. The delay in the implementation of ENHANCE, incidentally, seems to be related to efforts to control system stability. The results of this effort have been dramatic so far. The Bibliographic Maintenance Section has experienced nearly a 70% increase in the number of records changed over the same time period one year ago--this increase is due primarily to a 60% decrease in system down-time.

A hallmark of library cooperation through bibliographic cooperatives such as RLIN, WLN and OCLC has been the increase in the effectiveness of shared cataloging programs. Notable contributions in music have been evidenced by the non-LC implementation of the MARC Music format online by OCLC member libraries (the impetus behind MOUG's formation) that has seen roughly 400,000 records for printed music and sound recordings entered in the OLUC. More formally organized activity has been undertaken by the OMRAC libraries who cooperate regularly in the analysis of sound recordings in the OLUC.

REMUS promises to carry cooperation one step further. The Board has recently received word of a similar project of the RLG Music Program Committee called "Coordinated Shared Cataloging of Sound Recordings Project." Twelve RLG member music libraries will participate; each has been assigned responsibility for priority cataloging of sound recordings according to their own holdings of particular labels. Some of them will work online, some through tape-load. Our best wishes to our RLIN colleagues for success in this endeavor.

To wrap up this rather long winded missive in a lighter vein, I have some good news and some bad news. The good news is that Jay Weitz assumed the position of Quality Control Librarian in the Bibliographic Maintenance Section at OCLC this past summer, where he has responsibility for music quality control matters. Jay's appointment means there are once again two music specialists on staff at OCLC. Our warmest welcome to Jay! The bad news is that you all voted to raise your dues at the last annual meeting and the time has come for that dues increase to take effect. Personal membership will increase to $5.00 and institutional membership to $10.00 for the 1983 membership year. Don't send your money now, but do keep your eye out for the treasurer's annual membership mailing.

Finally, I'd like to wish you all the happiest of holiday seasons.

--Richard Smiraglia

FINANCIAL REPORT

3rd Quarter 1982

<table>
<thead>
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<th>Amount</th>
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<tr>
<td>Income 3rd quarter:</td>
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<td>General</td>
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<td>Total expenditures:</td>
<td>266.24</td>
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<tr>
<td>Balance end of 3rd quarter:</td>
<td>2629.17</td>
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</table>

--Joseph W. Scott
Treasurer
NEWS FROM MEMBERS

Dean Corwin and Don Green of Rice University will present a paper on "Retrospective Conversion of Music Materials" at the meeting of the LITA-ISAS/RTSD Retrospective Conversion Discussion Group at ALA Midwinter, Sunday, January 8, 1983, at 9:30 a.m. at the San Antonio Convention Center.

MOUG EXECUTIVE BOARD: 1982-1984

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CORRESPONDENCE FROM JAY WEITZ, MUSIC SPECIALIST AT OCLC

First I should introduce myself. I am the new Quality Control Librarian specializing in music and AV in the Bibliographic Maintenance Section. The position, formerly held by Robert Cunningham, now at NELINET, had been vacant for close to a year, so there has been a lot for me both to learn and to catch up on. While Glenn Patton will of course remain the MOUG liaison to OCLC, I will be working closely with Glenn and hope to begin making my contribution to the world of music cataloging and on furthering the relationship between MOUG and OCLC.

Like Robert, I intend to report occasionally on musical matters in Bibliographic Maintenance. Since beginning work here at the end of June, I've spent a good amount of time trying to reduce the 11-month backlog of music updates and change requests, many of which are so old that the changes have since been superseded. This is a slow process, especially when one gets sidetracked by discoveries such as that described in the following communication.

Two of the more memorable little projects recently undertaken have been: 1) Correcting numerous instances of "Albéniz, Isaac..." (n 80034061) misspelled as "Albeniz, Issac.". 2) Updating the uniform title of Monteverdi's "Madrigali guerrieri et amorosi" to "Madrigals, A book 8" (n 81103664). In addition, I have tried to keep my eyes open for outdated subject headings, uniform titles which lack correct subfielding and/or have not converted to correct AACR2 forms, and the absence of appropriate 028 fields, among other things.

UNIFORM TITLE CONVERSION PROBLEMS

In the AACR2 conversion of music uniform titles, some unfortunate, but logical oddities have turned up. In applying conversion no. 3, reported in MOUG Newsletter no. 11 (Dec. 1980) p. 4, some uniform titles which were not correctly subfielded or not subfielded at all became somewhat mangled.
The conversion in question was designed to implement the AACR2 changes in recording the number of voices, parts, or instruments, found in 25.29A4, 25.29D2, and 25.29J (changing "Canzonets, 4 voices to: Canzonets, 4 voices (4), for instance). However, when a uniform title lacked the proper subfields, inappropriate conversions were often made to what should have been ordinal numbers in "n" subfields. The result was the conversion of uniform titles such as "Madrigals, 2d set" into "Madrigals, d set (2)", and "Madrigals, 5-part" into "Madrigals, part (5-)". (Of course, this last is doubly wrong, as 25.29J mandates the use of "voices" rather than "parts".)

More than a dozen similar headings have been corrected, but many more undoubtedly exist. This should also serve as another reminder that the presence of a machine-generated "m" does not necessarily indicate that a heading is in correct AACR2 form. Users who discover any such uniform titles, either in 240 or 7XX fields, should submit change requests so that they can be corrected.

--Jay Weitz
Quality Control Librarian
Bibliographic Maintenance Section
OCLC
6565 Frantz Road
Dublin, Ohio 43017

The following information is reprinted from OCLC's publication "The Advance Line" No. 20, 1982 November 10

700 AND 710 2nd INDICATORS IN SOUND RECORDINGS

Users should be aware that, with the publication of Revision No. 2 for Sound Recordings Format (1982 July), the practice of differentiating between classical music performers and performing groups and jazz and popular performers and performing groups has been discontinued. Use of second indicators in fields 700 and 710 in Sound Recordings is now the same as in other formats. Since performer and performing group added entries are name-only added entries, all such entries, regardless of the type of music being performed, should have second indicator "g". OCLC has made this change in order to conform to the practice the Library of Congress will use for sound recordings.

OCLC STATISTICS BY FORMAT — As of 1982 October 9 (Update: TAL No. 18)

<table>
<thead>
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<th>Type of Material</th>
<th>Number of Records</th>
<th>Percentage of Total</th>
<th>Location of Items Cataloged</th>
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<td>Books</td>
<td>7,456,277</td>
<td>85.16</td>
<td>117,902,935</td>
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<tr>
<td>Serials</td>
<td>557,935</td>
<td>6.37</td>
<td>3,883,161</td>
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<tr>
<td>Audiovisual</td>
<td>202,000</td>
<td>2.31</td>
<td>487,399</td>
</tr>
<tr>
<td>Maps</td>
<td>105,176</td>
<td>1.20</td>
<td>137,439</td>
</tr>
<tr>
<td>Manuscripts</td>
<td>32,540</td>
<td>.37</td>
<td>35,341</td>
</tr>
<tr>
<td>Sound Recordings</td>
<td>225,279</td>
<td>2.57</td>
<td>1,286,227</td>
</tr>
<tr>
<td>Scores</td>
<td>176,281</td>
<td>2.01</td>
<td>1,027,095</td>
</tr>
<tr>
<td>TOTAL</td>
<td>8,755,488</td>
<td>100.00</td>
<td>124,759,597</td>
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</tbody>
</table>
SEARCHING SCORES AND BOOKS ON MUSIC IN THE OCLC ONLINE UNION CATALOG: A COMPARISON OF RETRIEVAL CHARACTERISTICS

A study conducted at the University of Illinois at Urbana-Champaign was designed to examine the retrievability of bibliographic records for scores and books on music searched in the OCLC Online Union Catalog. The primary question that prompted the study was whether any difference exists in the levels of ease of record-retrieval for these two categories of materials. The common belief that retrieval of records for scores is more difficult than that for books was tested by quantifying the process of searching a sample of scores and a sample of books on music.

It is widely held that the lack of indexing in OCLC of the 028 field (for plate numbers and publisher numbers) and the Library of Congress's delays in implementing MARC tapes for music are the primary reasons for the perceived relative difficulty in record-retrieval. The study was therefore set up not only to measure retrieval characteristics but also to gather statistics on the frequency of occurrence of distinctive numbers on each type of material as well as the occurrences of these numbers in their respective fields in the bibliographic records. In this way, if any differences in retrievability would be detected, a relationship might be found between the presence or absence of these numbers and the behavior of the items in searching.

In order to derive measurements of search-behavior, a standardized search procedure was defined and a flow-chart that would serve for searching books and scores was developed. The flow-chart reflected instructions as issued by OCLC, with a hierarchy of search keys as follows (in descending order of priority): numeric (whenever possible), title, name-title, and name. Qualification of search keys (possible only with derived search keys) was employed, using format qualifiers and, when appropriate, date qualifiers.

Measurements were not based upon the time required for retrieval of a record—which could vary among searchers and in relation to the system's response time—but upon the number of transactions needed to arrive at the desired bibliographic record. The flow-chart consisted of three categories: 30 decisions, 10 processes, and 9 commands. Decisions were binary (yes/no) responses to situations; for example, "Is the response a group display?"

Processes included the mental formulation of search keys and the routine of recording line numbers of potential "hits" for later examination. It was the number of required commands (messages typed in and sent) that was chosen to represent the most accurate measure of difficulty in finding a given bibliographic record. The commands defined in the flow-chart included the following:
- Type in search key
- Request the first (or second, third, ...) applicable line number
- Request the group display
- Request the collective display
- Request the next screen
- Request the previous display
- Request the second (or third, fourth, ...) applicable line number

(Note that certain commands reflect more expenditure of work than others. For example, returning to a collective display could imply that several screens had to be viewed and rejected; this represents more work than viewing and rejecting the display resulting from requesting one specific line number. Measurements of the numbers of screens and displays viewed was not attempted at this point, however.)

The simplest search, according to this procedure, consisted of one command: the use of a search key that would result directly in the display of a "hit." Two commands would be necessary if the system's response was a truncated display from which the first requested truncated entry produced a hit; here the two commands would be to type in the formulated search key and then to request the desired line number.

The source from which the samples of books and scores were selected was the second edition of A Basic Music List: Essential Scores and Books (in preparation; to be published by The American Library Association).

A sample of books on music was drawn by matching random numbers with entries in the List. Although the primary goal was to measure the retrievability of bibliographic records for scores and books, scores were further differentiated into "generic" and "distinctive" title categories, and equal-sized samples of each were drawn in the same manner. Although a 99% confidence level (1) was calculated for sample sizes of only 13 each of books, "generic" scores, and "distinctive" scores, 3 groups of 30 each were used.
Two phases comprised the data-gathering. First, all items were examined, and as many of the following characteristics as could be gleaned from the items themselves were recorded: author/composer, title, LCCN, ISBN, plate number, publisher number. Second, all items were searched at the terminal. In this phase, the number of necessary commands was recorded. If found in the OCLC record, the LCCN, ISBN, plate number, and/or publisher number were recorded, and the fields in which the plate/publisher numbers had been input were noted.

Results
Characteristics of the 3 samples as found from examination of the materials themselves are summarized in Table I.

Number searches were found to be possible for 28 (93%) of the monographs but for only one of the scores. "Derived" search keys for both of the monographs without numbers could be qualified by format and date. In searching scores, 59 of the 60 used derived search keys and were qualified by "/SCO." In the case of "generics," however, only 60% could be further qualified by imprint date, while 87% of "distinctive" scores could be fully qualified.

It should be noted that the results of searches for scores that were not found have been disregarded. Exhausting all of the possible search keys given in the flow-chart obligated searches that were in excess of the amount of time and energy that would most likely have been spent in a real context, governed by individual expertise and departmental policies. The following statistics showing the numbers of commands needed to firmly establish the absence in the data base of 3 "distinctive" scores and 8 "generic" scores, however, may be of interest:

Range: 4-22 commands
Mean: 9.6
Generics: Range: 4-22
Mean: 9.9
Distinctives: Range: 5-15
Mean: 9.6

Table II summarizes the search results. Of all the monographs, 4 required title searches: 2 did not have LCCNs or ISBNs; the other 2 had such numbers, but the record had been input without the numbers. Of the 26 monographs successfully searched by numeric search keys, the mean of the number of commands was 1.27.

### Table I

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Monographs</th>
<th>Generics</th>
<th>Distinctives</th>
<th>All scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imprint dates?</td>
<td>30 (100%)</td>
<td>18 (60%)</td>
<td>26 (87%)</td>
<td>44 (73.5%)</td>
</tr>
<tr>
<td>LCCN? and/or ISBN?</td>
<td>28 (93%)</td>
<td>1 (3.3%)</td>
<td>0 (0%)</td>
<td>1 (1.7%)</td>
</tr>
<tr>
<td>Plate and/or publ. no.?</td>
<td>0 (0%)</td>
<td>24 (80%)</td>
<td>26 (87%)</td>
<td>50 (83.5%)</td>
</tr>
</tbody>
</table>

### Table II

<table>
<thead>
<tr>
<th>No. of items found</th>
<th>Monographs</th>
<th>Generics</th>
<th>Distinctives</th>
<th>All scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>22</td>
<td>27</td>
<td>49</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Range of no. of commands</th>
<th>1-5</th>
<th>1-8</th>
<th>1-11</th>
<th>1-11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean of no. of commands</td>
<td>1.5</td>
<td>2.5</td>
<td>3.1</td>
<td>2.8</td>
</tr>
</tbody>
</table>
Scores as a whole were found to exhibit more difficulty than books in retrieval, with a mean of 2.8 commands for the 49 records that were found. Scores with distinctive titles averaged more commands than those with generic titles. This surprising phenomenon can at best be partially rationalized by the following observations: 1.) The "distinctive" group possessed a high frequency of one-word titles, a factor that adversely affects retrievability, as will be discussed later. Twelve one-word titles were found in this category, whereas there were no generic titles that properly consisted of only one word (although some generic titles were ultimately retrieved only by searching the first word alone) 2.) Within the "distinctive" group there were a few very high values which tended to push the mean upward. For example, there were 5 "distinctives" which required 5 or more commands (ranging as high as 11) as compared with only 2 "generics" at 5 or above (the highest value being 8).

In real terms, it is rather meaningless to speak of fractions of commands in one direction or the other. The significance of the difference in levels of difficulty in score searching and book searching can best be appreciated when comparing searches for large quantities of materials. In searching a stack of 20 books, for instance, about 30 commands would be expected, whereas the same number of scores would probably require about 56 commands. When viewed in the light of slow response times, this takes on added significance.

In addition to determining the level of difficulty of retrieving bibliographic records for scores in relation to records for books, some other interesting patterns were found. The graph illustrates a relationship between title length and retrievability. The vertical axis depicts the mean of the
number of commands needed for retrieval of records with 1-, 2-, 3-, and 4-word titles (given on the horizontal axis). As the graph shows, 1-word titles averaged 4 commands for fully qualified "generic" titles. Both "generics" and "distinctives" decrease in searching difficulty as title length increases. The lowest rate discovered for scores in this study is seen in the use of fully qualified search keys for 4-word distinctive titles (mean = 1.67).

Table III shows the results of another by-product of the study. This table analyzes the fields in which plate numbers and publisher numbers were input. On the left are statistics for the frequencies of occurrence on the items found in OCLC of plate numbers and publisher numbers. In the center are the percentages of corresponding bibliographic records in which these numbers had been input. The respective fields in which they were found are noted at the right, with distribution by percentages.

TABLE III
FREQUENCIES OF PLATE/PUBLISHER NUMBERS FOR SCORES

<table>
<thead>
<tr>
<th>On item</th>
<th>In OCLC record</th>
<th>Distribution by field</th>
</tr>
</thead>
<tbody>
<tr>
<td>Generics (22 found)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pl. no. 14 (64%)</td>
<td>10 (45%)</td>
<td>0 6 (60%) 2 (20%) 4 (25%)</td>
</tr>
<tr>
<td>pub. no. 10 (45%)</td>
<td>6 (27%)</td>
<td>0 0 (0%) 4 (67%) 2 (33%)</td>
</tr>
<tr>
<td>pl. &amp;/or pub. no. 18 (82%)</td>
<td>16 (72%)</td>
<td>0 6 (37.5%) 6 (37.5%) 4 (25%)</td>
</tr>
</tbody>
</table>

| Distinctives (27 found) |     |                       |
| pl. no. 21 (78%)        | 8 (30%) | 0 4 (50%) 0 (0%) 4 (50%) |
| pub. no. 10 (37%)       | 6 (22%) | 0 0 (0%) 5 (82%) 1 (18%) |
| pl. &/or pub. no. 23 (85%) | 14 (52%) | 0 4 (28%) 5 (36%) 5 (36%) |

Table III shows, for example, that 82% of the generic scores that were found in OCLC bore a plate number, a publisher number, or both. 72% of the bibliographic records for these scores had the numbers represented, and in this case the numbers were more commonly seen in the 260 and 490 fields (37.5% each) than in the 500 fields (25%). Of significance here is the notable absence of 028 fields, although the relative newness of the 028 field would largely account for this.

Conclusions

It appears from these results that search keys derived from titles comprising at least 4 words, qualified by format and date of publication make for the highest degree of specificity available for searching a score by title. The graph shows the direct relationship between specificity and ease of record retrieval. It is implied in the OCLC literature that of the derived search keys the title search key is the most specific of the search keys (although further studies geared solely to music searching would have to corroborate this). The results of this study show, however, that indexed number search keys for LCCNs and ISBNs can reduce the mean of the number of commands needed for retrieval beyond the lowest level of 1.67 (the level found for fully qualified 4-word titles) to a value of 1.5 (for the general category of items bearing LCCNs and/or ISBNs), and perhaps even closer to a level of 1.27 (the value for the 93% of monographs responding successfully to number searches).

The percentage of occurrences of plate numbers and/or publisher numbers on scores (84%) outranks that of LCCNs and/or ISBNs (1 out of 60). If further studies can establish that plate/publisher numbers are either unique or at least highly specific, the foregoing statistics would suggest that a potentially powerful tool for bibliographic access could be achieved through the indexing of the 028 field. More inputting of 028 information is also needed, however; as indicated by the figures in Table III, more records will need to carry 028 information before the indexing would become truly effective. Should the 028 field be indexed by OCLC, it would be possible to accomplish a machine-transfer of data from subfield "d" of the 260 field to the 028 field. Plate or publisher numbers that are in the 490 and 500 fields (as Table III shows to be the case for 33, or 67%, of the scores) would have to be changed on a case-by-case basis. This attests to the need, on the part of member libraries, for continued effort in contributing change requests for the purpose of enhancing 028 information in the data base.

--Allen Hoffman
Indiana University
Music OCLC Users Group
1983 National Meeting
Hilton Hotel of Philadelphia
(34th and Civic Center Blvd.)

Preliminary Program

Monday, February 28

9:00-12 noon   MOUG Board meeting
12 noon-1:00 pm Registration/Coffee
1:00-1:15 pm   Announcements and welcome (Timothy Robson, MOUG Continuing
                Education Coordinator)
1:15-1:45 pm   New Developments at OCLC (Glenn Patton, OCLC)
1:45-2:30 pm   Music Online at the Library of Congress; A Progress Report
                Catherine Garland, LC (Questions will be accepted from the audience.)
2:30-3:30 pm   OCLC Union Listing Capability (Ellen Rappaport, SUNY/OCLC)
3:45-5:00 pm   Open forum; questions from audience for Patton, Rappaport, Garland.
                Some of the session will be devoted to new fields, interpretations
                of existing fields, etc., with specific handouts of examples to
                guide the discussion.
6:00-8:00 pm   Cash bar reception
8:00-10:00 pm  MOUG Network Advisory Council

Tuesday, March 1

8:30-9:00 am   Registration/Coffee
9:00-12 noon   Public Access to Online Catalogs-Charles Hildreth, OCLC Office of
                Research, Jaye Baussser, Duke University, including discussion from
                the audience.
12 noon-1:30 pm Luncheon/Business meeting, Richard P. Smiraglia, MOUG Chair,
                 presiding
1:30-5:00 pm   Workshops;  CHOOSE EITHER
                Basic tagging workshop (for beginners, and others who feel the need
                to brush up on basic tagging skills.) (Robert Cunningham, NELINET)
                OR
                Workshop in tagging microforms and manuscripts (for experienced
                taggers.) (Glenn Patton)
                ALSO
                Throughout the afternoon, hands-on demonstrations of the various
                OCLC subsystems (Anne Hudson, PALINET)
8:00-10:00 pm  MOUG Board meeting
Music OCLC Users Group
ANNUAL MEETING
Monday-Tuesday, February 28-March 1, 1983
Philadelphia, Pennsylvania

NAME (please print) ____________________________________________

ADDRESS ____________________________________________________

CITY __________________________ STATE _______ ZIP ______________

INSTITUTION __________________________________________________

FEE AMOUNT DUE

REGISTRATION $35.00 __________________________

LUNCHEON, TUESDAY, MARCH 1 (choose either)
     Chicken Nancy (roast chicken with apple &
      almond stuffing) or $12.50
     Tomato stuffed with tuna and turkey salads,
      accompanied by gazpacho, green salads,
      and sherbert) $ 9.50

Total enclosed __________________________

Make checks payable to MUSIC OCLC USERS GROUP and send with completed registration
form to: Elly Johnson, 2260 W. Good Hope Road, Glendale, WI 53209. Phone:
(414)963-5398.

Mail hotel room reservation cards directly to the hotel (Hilton Hotel of
Philadelphia, Civic Center Blvd. at 34th Street, Philadelphia, PA 19104).
Registration materials (with checks) and room reservations must be received
NO LATER THAN JANUARY 17, 1983. Walk-in registrants will be welcome; however,
we cannot guarantee availability of the Tuesday luncheon. No formal
confirmations of registration will be sent. Your cancelled check is your
receipt.

The session of the meeting on Tuesday afternoon will be devoted to two
simultaneous tagging workshops. Please indicate below which you would like
to attend. This will enable us to provide an adequate number of handouts for
participants.

________ Basic tagging workshop  _________ Tagging microforms and manuscripts

Please list below any specific topics you would like to have discussed at the
open forum.
MUSIC LIBRARY ASSOCIATION

52ND ANNUAL MEETING: PHILADELPHIA

PRE-CONFERENCE ACTIVITIES

Monday, Feb. 28, 1983
1:00pm - 10:00pm MLA Board of Directors open meeting.
Music OCLC Users Group meeting/workshop.

Tuesday, March 1, 1983
9:00am - 10:00pm MLA Board of Directors open meeting.
Music OCLC Users Group meeting/workshop.
9:30am - 4:30pm MLA PRE-CONFERENCE: Workshop on the preservation of library materials: Session I, at the Library of Congress.

Wednesday, March 2, 1983
9:00am - 4:00pm MLA Board of Directors open meeting.
9:30am - 5:00pm MLA PRE-CONFERENCE: Workshop on the preservation of library materials: Session II, at the Hilton Hotel in Philadelphia.
9:00am - 5:30pm MLA PRE-CONFERENCE: "Small Academic Libraries"
4:30pm - 6:00pm IAML/US Branch Board of Directors meeting.

CONFERENCE ACTIVITIES

4:00pm - 8:00pm Registration desk open, Hilton Hotel.
5:00pm - 5:45pm WELCOME AND ORIENTATION for those attending their first MLA national meeting.
5:00pm - 6:30pm No-host reception, exhibit area.
8:00pm MUSICAL FUND SOCIETY CONCERT: Chamber music performed by musicians from the Curtis Institute of Music, University of Pennsylvania Museum.
10:00pm EXHIBITORS' RECEPTION following the concert, Hilton Hotel exhibit area.

Thursday, March 3, 1983
8:00am - 9:30am Publications Committee Breakfast.
8:15am - 9:30am Reference & Public Services Committee open meeting. Richard E. Jones (Univ. of Wisconsin, Milwaukee), Chair.
8:30am - 9:00am "Morgenmusik" - Students from the Curtis Institute of Music, John de Lancie, Director.
PLENARY SESSION: "Bibliographic Citation Services in Music: Status Reports from Representatives." Reports are expected from The Music Index, Musicdata, RILM, Music Psychology Index, ISI-Arts & Humanities Index, etc. Michael Ochs (Harvard University), Chair.

Preliminary Program, page 1
12:00n - 1:20pm Notes staff luncheon.
1:30pm - 1:45pm Buses leave for Free Library of Philadelphia.

...Thursday pm activities at the Free Library of Philadelphia...

2:00pm - 4:00pm PLENARY SESSION: "Music Collections In Philadelphia."
Speakers Include Edwin Wolf II (Library Company of Philadelphia), Edwin Hellakka (Stokowski Collection, Curtis Institute of Music), and Otto Albrecht. D. W. Krummel, moderator.

4:00pm - 4:30pm EXHIBIT of music materials from the Free Library's collections, introduced by Frederick James Kent.

4:30pm Buses return to Hilton Hotel.

5:30pm - 7:00pm EXHIBIT & RECEPTION, Rosenwald Gallery, Van Pelt Library, University of Pennsylvania.

7:15pm - BANQUET at Hilton Hotel.
Guest of honor and speaker: Boris Goldovsky.

9:00pm - Performance of Raynor Taylor's Buxom Joan - a Ballad Opera, by the Temple University Opera Theatre, George McKinley, Director.

9:45pm - Dancing - The Roy Martin Orchestra.

Friday, March 4, 1983 (all activities at Hilton Hotel)

8:00am - 9:15am Legislation Committee open meeting.

8:30am - 9:00am "Morgenmusik" - students from the Temple University College of Music, Helen Laird, Dean.

9:00am - 10:45am SESSION: "Orchestral Librarianship."
Sam Dennison (Curator, Flesher Collection, Free Library of Philadelphia), Moderator.
Speakers Include Marilyn Herring (Librarian, Chicago Symphony Orchestra), Linda Barnhardt (former Librarian, San Diego Symphony Orchestra, currently Music Cataloger, UC San Diego), Lawrence Gallson (President, Edwin F. Kalmus Co.), and Sam Dennison.

9:30am - 10:45am FORUM: "Faculty Status for Academic Music Librarians: Reports and a Forum." Judith Kaufman (SUNY at Stony Brook), speaker. Arne Arneson (Univ. of Wisconsin, Madison), respondent. Open discussion.

9:45am - 12:00n Audition of a Philadelphia Orchestra rehearsal. Vladimir Ashkenazy, conductor. Buses leave at 9:00am. (limited attendance)

11:00am - 12:00n PAPER: "Legal Aspects of Electronic Publishing." Charlotte Roederer (Attorney with Moot & Sprague, Buffalo).

11:00am - 12:00n Cataloging Committee open meeting.
12:00n - 1:30pm Publications Committee Luncheon.
1:30pm - 3:00pm MLA BUSINESS MEETING.
3:00pm - 4:30pm FORUM: "Current Projects and Developments in Music Bibliography," George Hill, (Baruch College, CUNY), Chair.

3:00pm - 4:30pm Audiovisual Committee open meeting.
4:45pm - 6:00pm OPEN FORUM, Norma Jean Lamb, moderator.
4:45pm - 5:45pm IAML/US Branch business meeting.

8:00pm - CONCERT by the University of Pennsylvania Collegium Musicum, Mary Anne Ballard, Director, sponsored by the President and Provost of the University of Pennsylvania. University Museum.

Saturday, March 5, 1983

8:15am - 9:15am MARC Committee open meeting.
9:00am - 9:30am "Morgenmusik" - Students from the Philadelphia College of Performing Arts, Joseph Castaldo, Director.

9:30am - 12:15pm JOINT SESSION with the Sonneck Society.

9:30am - 11:15am Optional tour of the Academy of Music (limited attendance).
1:30pm - 2:30pm MLA Board of Directors: open meeting with chapter presidents.
2:30pm - 4:00pm MLA Board of Directors: open meeting with all committee chairs.

Optional afternoon bus tours of musical Philadelphia.
GENERAL INFORMATION

ACCOMMODATIONS: The convention headquarters is the Hilton Hotel of Philadelphia, Civic Center Boulevard and 34th Street, Philadelphia, PA 19104. Tel. (215) 387-8333. The hotel is located near the campus of the University of Pennsylvania about six minutes from Center City, Philadelphia.

CLIMATE: The weather in Philadelphia in February and early March can be cold. The average low is 29 degrees, the average high 45. Dress warmly.

TRAVEL BY AIR: Philadelphia International Airport, located 8 miles from Center City, is served by all major domestic airlines. There is limousine service from the Airport to the Hilton Hotel by the Yellow Limousine Service ($4.75 one way at the time of publication). Go to the ground transportation courtesy phones which are located near the baggage pick-up area and dial 8257. In a few minutes a driver will come pick you up. The trip to the Hilton takes approximately 15 minutes. By cab, the fare is about $16.50. The airport bus for Center City does not stop at the Hilton Hotel, so is not recommended.

TRAVEL BY TRAIN: The city is served by Amtrak and is a hub in its Northeast Corridor, with excellent service from Boston, New York, Baltimore, and Washington, DC. Amtrak's 30th Street Station is only 6 minutes from the Hilton. Cab fare runs about $4.00. There is bus service from the 30th Street Station to the hotel every 15 minutes by the NUMBER 30 BUS, but it is in operation only between 7:10am and 5:51pm, Monday through Friday. The fare is 75 cents (exact change). Alternately, there is subway service from the 30th Street Station along the MARKET STREET LINE to 34th St. It would leave you at 34th and Market Streets. You would need to walk four blocks south to the Hilton. The fare is 75 cents, and again exact fare is required.

TRAVEL BY BUS: Intercity bus service is excellent with daily arrivals from all parts of the country. Philadelphia's terminals for Greyhound (17th and Market Streets) and Trailways (13th and Arch Streets) are located in Center City. There is bus service from Center City to the Hilton by the D BUS and the 42 BUS, which run along Chestnut and Walnut Streets. The 42 bus will leave you off at 34th and Walnut Streets, 2 blocks north of the hotel. The fare is 75 cents; exact change is required. Cab fare from the bus terminals would be about $4.00.

TRAVEL BY CAR: Both the Pennsylvania Turnpike, I-95, and the New Jersey Turnpike serve Philadelphia. From the Pennsylvania Turnpike: take Exit 24 (Valley Forge) which will lead to the Schuylkill Expressway, I-76 East. Follow this to Exit 2 / South Street (approx. 18 miles). Do not take I-676 for Central Philadelphia. Turn right at the first traffic light (South St.) and at the next light (Convention Ave.) turn left. Follow Convention Ave. around to the hotel. From the New Jersey Turnpike: take Exit 4 to State Rte. 73 North, to State Rte. 38 South (the sign says Mt. Holly, Camden). This intersects with US Route 30 (at the sign that says Camden-Philadelphia). Cross the Ben Franklin Bridge, which becomes US Route 30. Stay in the left lane of the center expressway. This will lead to the Schuylkill Expressway (I-76 or Airport). Take the Schuylkill to Exit 2 (South St.). At the top of the off-ramp, turn right onto South St, then turn left at the next traffic light (Convention Ave.), which leads to the hotel. If you miss the turn at Convention Ave., continue down South St. to the next left turn opportunity, which is 34th St. This is one block from the Hilton Hotel.
PHILADELPHIA MLA CONFERENCE
March 2-5, 1983

Registration Form

NAME: ___________________________________________

ADDRESS: _______________________________________

________________________________

INSTITUTION: _____________________________________

'EXPECTED ARRIVAL DATE: ___________________________

For each item please mark the number of participants and the amount due. Make
check for the total amount payable to the Music Library Association. Return
the completed registration form and check by January 31, 1983. Note that there
is a charge of $10 for late registration.

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<thead>
<tr>
<th>Item</th>
<th>Participants</th>
<th>Amount due</th>
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<tr>
<td>Registration for the MLA conference ($20)</td>
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<td>Late registration fee ($10)</td>
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<td>Banquet (Thursday, March 3, 7:15 p.m.) ($24)</td>
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<td>Roast duckling a l'orange</td>
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<td>Roast prime rib of beef au jus</td>
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<td>Broiled fillet of sole veronique</td>
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<td>Open rehearsal, Philadelphia orchestra ($2)</td>
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<td>Tour, Academy of Music ($2)</td>
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<td>TOTAL:</td>
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Return this form with a check for the total amount by January 31, 1983 to:

John Shiffert
Music Library Association
2017 Walnut Street
Philadelphia, PA 19103

If you mail this form after January 31, 1983, please include the late regis-
tration fee of $10.
SMALL ACADEMIC MUSIC LIBRARIANS: PRESSING PROBLEMS, SENSIBLE SOLUTIONS

A workshop presented by the Education Committee of the Music Library Association.

DATE: March 2, 1983

PLACE: Hilton Hotel of Philadelphia on the University of Pennsylvania Campus

PURPOSE: While no one definition can adequately describe the nature of all small academic music libraries, this workshop is designed for all music librarians with limited personnel and budgetary resources. Some examples of these limitations might be: one or two professional staff members with heavy reliance on student helpers and para-professionals; a collection of under 30,000 volumes; acquisitions budget of under $20,000 per year. The workshop will explore the political spectrum within which the small academic music librarian must function and internal management procedures of particular interest to administrators of small library units.

PRELIMINARY PROGRAM

8:30 AM Registration.

9:00 AM Opening Remarks: "A Day in the Life." Laura Dankner, Music Librarian, Loyola University, New Orleans.


10:00 AM Coffee.


Relationship between the small academic music librarian and the school of music administration; and the relationship of the NASM accreditation process to the music library.

Robert Bays, Director, School of Music, University of Illinois
Immediate Past President, National Association of Schools of Music.

Relationship between the small academic music librarian and the university library administration.

John Tanno, Assistant University Librarian, University of California, Riverside.

A small academic music librarian's point of view.

Mary Wallace Davidson, Music Librarian, Wellesley College
President-Elect, Music Library Association.
NOON          Lunch.

1:00 PM    Small Academic Music Library "Swap Shop." A chance to meet with
colleagues and exchange ideas. See registration form for more
details.

1:30 PM    Three small group sessions. Each session will last approximately
one hour. The choice of topics is as follows:

University Politics. How to "play the game" and effectively
interact with various segments of the academic community.

NASM Accreditation. What to expect from the accreditation
process and how to benefit from the experience.

Cataloging without Automation. What to do until the terminal
arrives; or, what to do if it never will arrive! Manual cata-
loging in the 1980's.

Personnel Management. How to make the most of your limited
staff: training and motivating library assistants and student
workers.

Collection Development. How to spread your modest budget to
cover the necessities; and, what are the necessities? Must
we purchase only Dover and Kalmus editions? Do the dealers
care about us?

Career Development. Upward mobility and the small academic
music librarian -- ways to grow professionally.

Time Management and Administration. How to use your valuable
time most effectively; efficient organization of music library
procedures; making the best possible use of limited space.

Audio Facilities. How to supervise the facility without
specially trained personnel; preventative maintenance
procedures; evaluating new equipment.

NOTE: For Program and Registration information on the MLA Pre-conference
Workshop on Preservation of library materials contact:
John Shiffert
Music Library Association
2017 Walnut Street
Philadelphia, PA 19103
REGISTRATION FORM

MLA WORKSHOP: SMALL ACADEMIC MUSIC LIBRARIANS: PRESSING PROBLEMS, SENSIBLE SOLUTIONS
Hilton Hotel, University of Pennsylvania Campus, March 2, 1983

NAME ___________________________ LIBRARY AFFILIATION ___________________________

ADDRESS ____________________________________________________________

WILL YOU ALSO BE
ATTENDING THE MLA
ANNUAL MEETING
AFTER THIS WORKSHOP?

_____ YES
____ NO

Please indicate below which of the small group sessions you would like to attend, and number them from 1 (first choice) to 8 (last choice). We will try to assign you to your first three choices whenever possible.

__________ University Politics
__________ Collection Development
__________ NASM Accreditation
__________ Career Development
__________ Cataloging without Automation
__________ Time Management and Administration
__________ Personnel Management
__________ Audio Facilities

Also, we would like all participants to contribute items for the "Swap Shop." Bring newsletters, bibliographic instruction materials, a sheet explaining "The best idea for eliminating excess paperwork I have ever had," a description of "The 3 best excuses for missing work that student workers have ever given me," a paragraph on your library, mentioning any special collections or unusual services, etc. In other words, almost anything constructive goes — especially upbeat, informative materials that might benefit your colleagues. Please bring enough copies to share. If you would like additional information, contact Janice Jenkins (address below).

__________ I will bring "Swap Shop" materials. _______ I cannot bring any materials.

REGISTRATION DEADLINE: January 15, 1983


SEND CHECK AND THIS REGISTRATION FORM TO:
Janice Jenkins
School of Music Library
Stetson University
DeLand, Florida 32720

HOTEL RESERVATIONS:
Should be made on your own.

SPECIAL NOTE:
The Music OCLC User's Group will be meeting just prior to this workshop. They will be offering a basic tagging session which will be useful for librarians using OCLC. The annual MLA meeting will be held immediately after this workshop.

Janice Jenkins, Stetson University, DeLand, Florida
Laura Dankner, Loyola University, New Orleans, Louisiana
Ruth Tucker, Cornell University, Ithaca, New York

Co-chairs, Workshop
Chair, MLA Education Committee
**Music OCLC Users Group**

APPLICATION FOR NEW MEMBERS

Personal membership is $5.00; Institutional membership is $10.00. Membership includes subscription to the Newsletter. New members receive Newsletter no. 17 and any mailings from date of joining through December, the end of the membership year (issues are mailed on receipt of payment of dues). Personal members please prefer home address; institutional members note the four line, 24 character per line limit.

NAME: ____________________________

MAILING ADDRESS: ____________________________

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TELEPHONE: (___) - ___ - ___ ext. ___

NETWORK: ____________________________

INSTITUTIONAL AFFILIATION: ____________________________

BILLING ADDRESS: ____________________________

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Check one:

___ Enclosed is a check for membership dues: $5.00 individuals

___ Please bill (Institutions only)

$10.00 Institutions

Are you presently a member of the Music Library Association?

___ yes

___ no

Please return complete form and check made payable to MUSIC OCLC USERS GROUP to:

Music OCLC Users Group
Joseph W. Scott, Treasurer
Music Library, U-12
University of Connecticut
Storrs, CT 06268