It is with great pleasure that I greet you as the new Chair of MOUG. I would like to take this opportunity on behalf of the new Executive Board, to express appreciation and thanks to the retiring Board for their work and support over the last two years—Richard Smiraglia, who agreed to run for Chair after he had served as Treasurer, and who served as the link from the previous Board; Sue Stancu, who has faithfully served as Secretary/Newsletter Editor and has been elected to a second term; Joe Scott, who has managed the finances so capably; and Tim Robson, who put together two superb programs. Thank you.

Another thanks goes to the Nominations Committee chaired by Chris McCawley and including Linda Barnhart and Joan Swanekamp for their efforts in the preparation of a slate of candidates and in the counting of ballots.

A very special thanks goes to Glenn Patton of OCLC for his help in planning and executing the 1984 annual meeting at OCLC. His work and dedication helped make the meeting the success that it was. I also wish to thank OCLC for hosting the meeting and for their continued support.

My final acknowledgement is for the Program Committee: Tim Robson, Chair; Dawn Thistle and Nancy Mosley. The success of this meeting (over 130 in attendance) is a true indication of their hard work.

During the next couple of months I will be appointing committees to investigate and report on issues of interest to music librarians using OCLC and I am looking for volunteers to serve. First, as our needs shift from card catalog production to online catalogs and circulation systems, it is important to know which vendors can handle the special needs of music materials. A small committee is needed to identify libraries which are using online systems for music. Other committees are needed to study the indexing needs of academic libraries and the feasibility of a union list of music serials. Volunteers are also needed for the Program Committee and a request from Don Hixon follows later in this Newsletter.

One matter I wish to discuss is the continued Name Authority File searching problem. I encourage you to write to OCLC and your networks stressing the seriousness of the problem. Previous requests resulted in only a few responses and OCLC does not seem to be convinced that the problem is a
serious one. Please ask your administrators to pressure OCLC, to make them aware that there are economic implications. We are paying for a service and not receiving it. There is also the cost of each of us doing the same authority work. At this point no one knows how much that is, but I imagine it is not insignificant. Another point to make is that the integrity of the online catalog is affected when libraries lack access to Library of Congress authority work and the precedents set by LC. Finally, I encourage you to stress that this is not just a music problem, and that any author with a search pattern that matches a prolific composer is also affected. NAF searches for corporate bodies are also hampered by the limit imposed by OCLC. I urge you to write to your networks and to OCLC, c/o Tom Sanville, Director, Marketing and User Services Division and stress the urgent nature of the problem. While you are writing, also encourage OCLC to complete the work necessary for loading the Library of Congress MARC tapes for music which are now available.

In closing, I wish to encourage all of you to pass on any problems, suggestions or questions you may have to myself or any other Board member. Our names and addresses are listed below.

--Joan Swanekamp

MOUG EXECUTIVE BOARD: 1984-1986

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University Library
Acquisitions-Catalog Depts.
University of California
Irvine, CA 92713

NOTICE FROM SOLDIER CREEK PRESS

Page 98 was unintentionally blank in the first printing of Cataloging Music: A Manual for Use With AACR2 by Richard P. Smiraglia.
I will supply the missing page to all who send a self-addressed envelope to the address listed below, and I apologize for the omission.
A number of people have received defective copies. We will replace these upon receipt of the defective copy.
The first printing was sold out in February and the second printing (with minor corrections by the author) is being prepared and will be ready to ship May 1.

--Nancy B. Olson
Soldier Creek Press
Box 863
Lake Crystal, Minn. 56055

CORRESPONDENCE FROM OCLC

The long-awaited Enhance capability, whereby selected and specially-trained users will be able to upgrade master data base records in specified formats was installed in Release 2.0 in December 1983. After an oft-delayed application procedure and an extensive and sometimes disheartening selection process (87 separate applications had to be subjected to time-consuming evaluations), nineteen institutions were granted twenty-two Enhance authorizations (two institutions were chosen for more than one format).
Because more applicants were qualified than could be accommodated in this initial round, those found to be outstanding in both quality and quantity were chosen first.
Since few applications for Maps and AV were received, we have decided to wait until the next round to authorize anyone in these formats. The five libraries chosen for Scores were: Indiana University (IUL), New England Conservatory (ENG), Oberlin College (OBE), University of Utah (UUM), and University of Wisconsin-Milwaukee (GZN). For Sound Recordings, Indiana University (IUL), Oberlin College (OBE), and the University of Texas at Austin (IXA) were selected. Enhance training is scheduled at OCLC for mid-June.

With the Enhance evaluations behind us, the Online Data Quality Control Section at OCLC has again reduced the turnaround time on change requests to 1 – 3 working days. Other backlogs have begun to be addressed. Since the implementation of Merge Holdings last fall, 8895 records had been deleted via 6938 merge holdings commands as of the beginning of May.

December's Release 2.0 and April's Release 3.0 incorporated into the Online system a number of improvements, most of which are outlined in Technical Bulletins 134-147. Changes in cataloging workforms, in certain elements of the 007 field, and in Name Authority searching procedures, plus the new capability to create "In" analytics (TB 147), are all in place. Music catalogers should note the validation of the 254 field, "Musical Presentation Area" (TB 141), but must be reminded that the field should not be input until instructions for its use have been published. Finally, the corporate name search is now available during all system hours, not just during non-prime time.

July 1984 is expected to be the installation date of substantial changes to the LC Name Authority File, including full-record distribution, the addition of the 040 field, and considerable changes in other record elements. These will be outlined in the forthcoming TB 143, still unreleased at this writing. LC tells us that full record distribution should eliminate many of the problems resulting from line-by-line corrections of authority records, such as the hundreds of records altered in December 1982 to contain little more than 010 fields.

Inevitably, however, we realize that most changes designed to solve one problem cause another, so let us hope for some net gain, at least.

One set of changes which seems to have had mostly positive effect has been the Vivaldi Project, coordinated by Phil Youngholm at Connecticut College. Since my last report, the second shipment of requests has arrived. As of the end of May, names and/or uniform titles in 699 fields have been corrected to the AACR2 form. Counts are included in the lists which follow. Thanks again to all those who have devoted time and effort to this project. At the OCLC end, I estimate that about 60% of the changes so far received have been done; work continues on a daily basis.

Many other changes, derived from Music Cataloging Bulletin, change requests, updates, and serendipity, have been made in the Online Union Catalog since my last report. The following two lists are not integrated. For convenience of presentation, the forms of names and uniform titles have been condensed and are not necessarily the correct AACR2 forms. Similarly, not every NAF or MCB reference cited contains a valid AACR2 heading; those which do not have been included for purposes of identification only. If you come across any headings missed or incorrectly converted, please let us know through the usual change request route.

Although I was unable to attend the Music Library Association meeting in Austin this winter, I was glad to meet many of you who ventured to Dublin for the joint MOUG/OLAC meeting, April 29 – May 1. I know I join with all our members in wishing the incoming officers the best of luck during their tenure, and thanking the outgoing officers for their dedicated service.

One last note, though Glenn Patton and I as well as many of our colleagues in the Marketing and User Services Division are constantly in there reminding the powers-that-be of users' needs, additional pressure in the form of letters from you speak as loudly as we ever could. Let Rowland Brown, Ken Harris, and Tom Sanville know how you feel about such matters as the Name Authority File, LC Music, and the formatting of truncated displays. Your comments aid us in making the case for our needs.

--Jay Weitz
Quality Control Librarian
Online Data Quality Control Section
Marketing & User Services Division
OCLC
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SUMMARY OF THE 1984 ANNUAL MEETING

The 1984 annual meeting of the Music OCLC Users Group was held jointly with the On-Line Audiovisual Catalogers at OCLC headquarters in Dublin, Ohio, on April 30 and May 1, 1984. The meeting was divided into three plenary sessions and various small group workshops which gave participants opportunities for discussion and problem sharing.

PLENARY SESSION I

The opening Plenary Session began with a warm welcome from OCLC President Rowland C. W. Brown. Mr. Brown's presentation, titled "OCLC -- Researcher, Developer, Innovator," described several of the current priority projects at OCLC including: System performance and stability, enhancements to various OCLC subsystems, and LS-2000. Following Mr. Brown's presentation was a slide show describing OCLC from its inception in 1967 to the present.

The remainder of the session, titled "How does OCLC work?", was presented by four managers of OCLC divisions and departments.

Steve E. Driscoll (Manager, Cataloging Section, Product Development Division) traced the development of an idea through the stages of project proposal, approval, project initiation, system analysis, development (testing, software design, writing of user documentation), programming, testing, software implementation, and the final product with further "user testing."

Gary F. Houk (Manager, Quality Assurance Department, Operations) discussed the varied responsibilities of his department which include: management of OCLC's test facility, product acceptance, user contact desk, the software services and products, as well as the concept that quality must be built in initially and not added on later.

William B. McKelvey (Manager, System Support Department, Systems Engineering Division) described the work of his department which consists largely of programmers and systems analysts. This department is responsible for maintenance of the system, handles small enhancements, database recovery, monitors system performance and response time, evaluates the impact of new software on the system, produces online and offline products, maintains both operating and application programs, and provides in-house computing for payroll, billing, etc.

George L. Carpenter (Manager, Telecommunications Department, Operations Division) is responsible for telephone communications between OCLC and its users. This department handles communications with approximately 5500 terminals. The divestiture of AT & T in 1984 has, not surprisingly, created much activity in the Telecommunications Dept. It was clear from this presentation that other providers and forms of telecommunication are always under study at OCLC, in hopes of bringing continued quality and economical service to OCLC users.

--Pam Juengling
University of Massachusetts, Amherst

PLENARY SESSION II

The second Plenary Session featured Catherine Garland and Richard Thaxter speaking on machine-readable cataloging of special materials at the Library of Congress.

Ms. Garland began with an overview of cataloging at LC. Music and audio-visual cataloging are part of the Special Materials Cataloging Division which was formed in 1981 from units split off from the Descriptive Cataloging Division. Manuscript and rare book cataloging are also part of the newly-formed division. The Music Section is responsible for the descriptive and subject cataloging of books about music, printed and manuscript music, and music sound recordings for monographic materials, and subject cataloging for music serials. The section maintains its own shelf list.

Work in the Music Section is divided into two major components. Cataloging of books about music is done manually. Catalogers type information on worksheets which then go to the MARC Editorial Division where content designation and inputting take place. The cataloging of music and sound recordings is known as Music Online. Using Music Online, all printed and manuscript music and sound recordings are cataloged, content designated, and input by catalogers using LC's internal MARC format. The overall system used for searching and input update is called MUMS (Multiple Use MARC System). Music is just one of its component applications. The music application is distinguished at the Library of Congress by being the first in which catalogers are responsible for content.
designation and input of records. It is also the first application to consist entirely of AACR2 records. Name authorities are still done manually on worksheets, then content designated and input in the MARC Editorial Division.

The development phase of Music Online began in early 1981 and took several years to complete. Acceptance testing began in August 1983 and took four months. On January 25, 1984, after the system was fully accepted, production began. Staff training began February 1, 1984, and lasted six weeks. Full production finally began in mid-March. Training was divided into two parts. During the first three weeks, the catalogers were in a classroom. Each cataloger had to content designate 50 records that had been previously cataloged but not printed by the GPO printing unit. The second part of training was devoted to learning to use LC's online system. This included learning to use the terminal, and to input and update online. The catalogers each input the 50 records they had content designated.

After six weeks of production the database has reached nearly 3000 records. The cataloging is done to full level of national level bibliographic standards. All applicable fields must be fully coded and there have been very few exceptions to the idea of full cataloging. Lucia Rather, head of Processing Services, has said that at the end of six months productivity will be evaluated. So far, productivity has declined very little. Records are reviewed after they are tagged and input, then they are passed on to the MARC Editorial Division for further review to be sure that within LC all divisions are following the same practices with regard to content designation.

There have been some problems with the input manual and there may be some inconsistencies in the records. The first distribution tape went out during the week of April 23, 1984. It consists of 172 music records (no non-music sound recordings) and includes CIP, manuscripts of music, printed music, and sound recordings. So far, there have been no subscriptions for the music tape. It will be distributed monthly.

Ms. Garland then spoke of future plans at the Library of Congress. Retrospective conversion of music is still an item of interest. The eventual goal is to have all AACR2 records for music and sound recordings converted to machine-readable form. The feasibility of this project is still being examined. There are some future plans for Music Online. A statistics package and enhancements to the retrieval system to allow for some special indexing capabilities are planned and will only affect internal use at LC. Other plans include the capability to do brief or minimal level cataloging. Initial talks have begun in order to resolve differences between what the Music Section believes is necessary and what LC is doing for minimal level cataloging of books. Discussion is underway concerning the addition of music records to the NUC family of COM catalogs or the development of a separate COM system for music. MBMSR will continue to be manually produced and cards printed.

Ms. Garland also announced that LC will be participating in the REMUS project to the extent that the name authority records created in this project will be brought into the Name Authority Co-op, reviewed in the Music Section and added to the name authority file. This will be very helpful in getting more headings into the name authority file. The project will probably begin in the summer or fall.

The next speaker was Richard Thaxter, head of the Audio-Visual section of the Special Materials Cataloging Division of LC. The staff of this section consists of four catalogers and one preliminary cataloger who catalog 3500 to 4000 titles per year. Of this total, 10 to 15 percent are spoken word recordings.

Mr. Thaxter began with a history of the section. Cataloging of AV materials at the Library of Congress is a cooperative program that began 32 years ago. In 1952 LC decided not to collect educational films or filmstrips, but saw the need to catalog them for libraries and schools. Initially, cataloging was done in the Copyright Office (this was also true of music.). The cataloging was at the same level as the Processing Department's cataloging. There has been a descriptive cataloging division for AV since 1977, and for the past two and one-half years the AV cataloging section has been part of the Special Materials Cataloging Division.

Cataloging is based on contributed data, usually from the production company. (In the MARC format, subfield "a" in the 040 is the name of the production company). The program began with the cataloging of motion pictures and filmstrips. In 1972 commercially produced slide sets and overhead transparencies
were added. Beginning in 1976 video recordings were cataloged in limited numbers. By 1980, video recordings were worked into the regular cataloging workflow. As new materials were phased in, no effort was made to do any retrospective cataloging. Certain companies have been sending older titles since the section began cataloging video materials, but the policy is to do only current titles. Of the 3500-4000 titles cataloged each year, most are educational and produced in the United States. Data for some Canadian and Australian titles is received and LC tries to catalog these items as they are available in the United States.

Data is collected on NICEM (National Information Center for Educational Media) forms at the University of Southern California. The future of LC-NICEM cooperation is undecided since the Center was recently sold to a commercial company called Access Innovations. Since NICEM will no longer be a non-profit educational body, it may change the way in which data is shared. Up to now, NICEM printed the forms, covered the mailing costs, and provided a copy of the completed form to LC after it solicited the data.

Bibliographic products issued by the AV Section included printed cards (AV has been in MARC since 1972), book catalogs, and NUC-AV fiche. The next issue of NUC-AV will be a retrospective cumulation since 1972. The number of entries will jump from 3000 to 70,000 and will be constantly cumulated. (The price will rise accordingly).

Mr. Thaxter then spoke of future plans for the section. At the mid-winter meeting of the American Library Association, two groups requested speakers from LC to discuss CIP for AV. School librarians also would like CIP for computer software. The RTSD-AV roundtable discussed CIP-AV and appointed a task force to try and get other divisions actively involved in order to apply pressure on LC to begin CIP-AV. LC would like the issues clarified.

Some effort is underway by a loosely confederated group of the largest film archives in the country to draft a proposal for an automated archival cataloging network. The group met at LC in February and plans to examine some of the existing systems. Initially, the network would probably contain very brief bibliographic records. The main concern is to coordinate preservation efforts. LC staff in the Motion Picture, Broadcasting and Recorded Sound Division have written a draft cataloging manual for archival films. It is a companion volume to the graphic materials, rare books, and manuscripts manuals. Anyone interested in being part of the review process should write to Ben Tucker at LC.

At ALA mid-winter, MARBI approved a major revision of the films format to accommodate graphic material. The changes to the format involve not only the physical description, but allow for the addition of certain fields to reflect archival practices. Much of this was borrowed from the manuscripts format. These changes will appear in Update 11. The name has been changed from Films to Visual Materials Format.

Mr. Thaxter has been exerting pressure in LC to deal with the problem of cataloging software. The CIP division is also involved in the discussion. LC will probably not collect software.

Non-music sound recordings are now being cataloged on Music Online. Initial discussions have begun concerning cataloging AV online.

Questions from the audience:

1. What is LC's policy on analyzing sound recordings?
   CG: Since there has been pressure to increase productivity in the Music Section since AACR2, it was decided to cut back on analyzing certain types of recordings: organ recitals when the emphasis is on the instrument, and opera aria collections when the emphasis is on the performer. The section is still trying to work out a policy, and has not yet publicized anything. Suggestions from MOUG members are welcome.

2. What ever happened to the Music Online manual?
   CG: Henriette Avram is concerned that LC in-house publications are being distributed outside of LC when they shouldn't be. No decision has been reached on the availability of the manual.

3. If minimal level cataloging is done for a particular item, does that mean that full cataloging will never be done on that item?
   CG: Yes. Ms. Garland emphasized that the idea of minimal level cataloging is being examined very carefully. She reminded the group that LC has been doing minimal level
cataloging for some time now, but that the records were not being distributed. She pointed out that a brief record was perhaps better than no record at all.

4. Will minimal level records bump other, fuller records?
   CG: No.

5. Does the AV section ever see the items it is cataloging?
   RT: 90 percent of the cataloging is done from data sheets. Sometimes the cataloger will see the accompanying material, or a few slides and filmstrips in collections. A great deal of verification is done, especially with people in the Copyright Office who have seen the item.

   --Ann McCollough
   Eastman School of Music

PLENARY SESSION III

A session dealing with "OCLC's Acquisitions Subsystem and its Use for Nonbook Materials" was presented by Luba Heinemann (OCLC)

(An article on the use of OCLC's acquisitions subsystem for music materials and a summary of Ms. Heinemann's presentation will appear in the next issue of the Newsletter)

WORKSHOPS

MUSIC REFERENCE USE OF OCLC

The Music Reference Use of OCLC workshop for the MOUG/OLAC joint meeting on April 30, 1984 was led by Dean Corwin of Trenton State College.

The importance of the physical location of the OCLC terminal was discussed first. The availability of a terminal at the reference desk was considered ideal, although most terminals were located either in the technical services area or in a different building, such as the main library when the music library was a branch library. The management of access to a terminal located in the technical services area seemed to be a problem for some of those in attendance.

The only clear solution seemed to be having one terminal solely for cataloging use and one solely for reference use.

Next, principle reference uses were discussed. The use of OCLC to verify information was a leading use. This included the verification of a publisher, the clarification of information, or the exact identification of a particular item. Determination of holdings was considered another important use. Also mentioned as a use was the updating of out of date bibliographies. It was noted that garbled citations were easier to decipher on OCLC because of the user's opportunity to manipulate the letters used in the search key. The fact that the OCLC terminal should not be considered as a last resort in answering reference questions was emphasized.

In the area of collection development, mention was made of OCLC uses including the identification of publishers and the location and verification of new editions by adding a date qualifier to the search key.

It was noted that not locating an item in the OCLC database was almost of equal importance as locating an item. Discussion on the limitations of the system included the lack of subject access, the size of the database (also seen as an advantage), and the need for very careful use of qualifiers.

   --Karen Dean
   Indiana University

IMAGINATIVE USE OF THE LC NAME AUTHORITY FILE

The workshop on imaginative use of the online LC Name Authority File was led by Nancy Mosley (University of North Carolina at Charlotte). Participants discussed problems with authority work and retrieving LC name authority records through the OCLC Online System. The System's inability to process a search that retrieves more than 256 name authority records continues to be problematical. Authority records for J.S. Bach's works have not been available online for over a year, and the number of records for Mozart's works will soon exceed the limit of 256 entries. Mention was made during the session of a list of uniform titles for Mozart's works with their corresponding control numbers, which was recently compiled by Dean Corwin (Trenton State College).

Richard Jones (University of Wisconsin-Milwaukee) suggested that music librarians write to OCLC and stress the importance of a system enhancement of searching capability which would rectify this situation. At
present, the only way around this problem is to obtain the NAF record number from the microfiche edition of LC Name Authorities, and retrieve the record online through a control number search.

The latest enhancement to the Name Authority File allows searching by uniform title, and music catalogers now have access to authority records which include manuscripts and collections of early printed music. In addition, the 64x fields provide treatment information for series, and the Authority File can be utilized as a source for determining series analysis practice, tracing practice, obtaining series numbering examples, etc.

Creative use of cross-references can be of assistance in devising search strategies and circumventing some of the System's limitations. For example, searching under an indexed cross-reference from a subordinate unit of a corporate body is often more efficient than searching under the parent body, and permits retrieval of a record if the parent body is unavailable because it exceeds the limit of 256 records. Using cross-references from acronyms such as ASCAP, ARLSC and IAML is easier than typing in a search key derived from the full heading. A cross-reference from a place name may aid in the retrieval of an authority record for a corporate body when the form of name is in doubt. The Bibliographic File can also be used as a convenient source of information when elements of a name are lacking.

A number of other problem areas were noted, including names written in nonroman script and names of royalty. Geographic names in particular, seemed to be a cause of difficulty in both subject and descriptive cataloging.

One participant asked if any libraries used students to do the searching in the online NAF. Since effective searching requires skill and intuition, both of which come with experience, the consensus was that using students may at first seem to be a time-saver, but in the long run, the cataloger would probably have to go back and redo some of the work.

At the start of the workshop, Ms. Mosley stated that we must be creative in order to find what we need in the online LC Name Authority File. It is evident from the discussion which ensued, that the ability to use the NAF imaginatively depends on a good comprehension of the various aspects of authority work combined with a thorough proficiency in online searching, which permits retrieval of a record with the least expenditure of work.

--Daniel Kinney
State University of New York
at Stony Brook

PROBLEM SHARING--GENERAL DISCUSSION

Joan Swaneckamp led the first problem-sharing session; Jay Weitz of OCLC's Online Data Quality Control Section also attended. Participants discussed several problems encountered while cataloging on OCLC, and shared possible solutions. Highlights of the discussion include the following:

1. Length of record.

The system currently limits the length of record, and this can present a problem when cataloging sound recordings. Suggestions for possible solutions included: a.) entering a separate bibliographic record for each side of a disc (or each disc in a multi-disc set), a procedure OMRAC observes; b.) delete as many unnecessary fields as possible to create additional space for analytics (but never delete the 028 or 007 fields). Drawbacks to this method include the uncertainty of possible future indexing of fields; librarians may find that they deleted information which they will then have to put back in at a later date. Catalogers working in libraries considering going online should be especially careful; and, c.) follow procedures outlined in Release 3.0 pertaining to book analytics, and apply these to individual cuts on a disc.

2. 028 indexing.

Mr. Weitz described the projected plan to index the 028 field, which would be done in the manner of indexing SUDOC numbers--punctuation and spaces would be ignored when the computer "reads" the number. An implementation date for this project is uncertain, as OCLC is involved with other high priority work at the moment (Name Authority File reconfiguration and the LC MARC music project).

3. Training non-professionals on OCLC.

Participants in the workshop shared experiences in training student assistants and clerical staff to work with the OCLC database. One library is using student
assistant help on its retrospective conversion project, allowing the students to make certain decisions themselves about what information to input; records are saved and proofread by regular staff. Other libraries use student assistants to input edited records. All agreed that the training of students must be done in a careful, methodical manner, with several sessions of supervised time at the terminal. Problems are often reflections of student lack of experience in music and music scholarship (especially undergraduates). Supervisors cannot explain every exception, and much of what we know about OCLC we learn through experience. One participant gave the following outline of a training method: a.) Train to search: LC numbers, unique titles, generic titles; b.) Train to edit: only after the above; at least two intensive training sessions at the terminal.

The group agreed that success in training clerical staff who have no music background but wish to expand their cataloging duties depends a great deal on the individual's aptitude and flexibility. Richard Smiraglia suggested that his book Cataloging Music: A Manual for Use With AACR2 might be of aid in training.

4. Generalization.

A participant questioned Mr. Weitz about the cataloger's inability to downgrade an I level record to K on a workform. Mr. Weitz described this as a program "generalization" which will not be changed. Several other cases can be found, such as asking for "ps" and getting screen 1 (which can be annoying if you are editing a 6-screen record, and are on the sixth screen). Mr. Weitz stated that this actually reformats the record and protects changes made previous to the screen change request.

5. Name Authority File.

The problem with file limits has no immediate solution. As catalogers are well aware, Bach is lost, and Mozart is close to the limit. Work on programming name/title searching has been delayed because of the projects mentioned above. Mr. Weitz explained that OCLC has actually received little feedback or complaints about this problem other than from music catalogers, even though other areas are affected as well. Catalogers need to complain to their network and urge non-music catalogers to make their feelings known as well.

6. Miscellaneous.

Several other problems surfaced for discussion: a.) Options for inputting old LC cards (pre-AACR2) were reviewed; b.) Participants suggested that music catalogers should share procedures manuals, or start a listing of libraries willing to send copies on request; and, c.) Librarians urged that fellow catalogers should be as specific as possible when inputting probable dates of publication for music materials in order to facilitate better and faster searching at the terminal.

--Carolyn A. Johnson
Ithaca College

NONBOOK SERIALS TAGGING

The Nonbook Serials Tagging workshop was led by Ms. Penny Mattern, Systems Support and Training Specialist (Serials & Maps) at OCLC.

This workshop emphasized the treatment of nonbook, nonprint materials. Ms. Mattern encouraged us all to "think serials," reminding us that "seriality" is primarily a condition of publication (reference was made to the definition of a serial in Appendix D of AACR2). She also pointed out that it is not considered a duplication of records to catalog a nontextual serial on the serials format and input a record for the same item on the appropriate nontextual workform.

Ms. Mattern began the workshop by suggesting a review of AACR2 chapter 12 and CSB 23 (which reprints 25.5B rule interpretations), since cataloging nonbook serials starts with serials cataloging rules as a basis for adding additional information. After expressing her personal preference for preparing cataloging before tagging, Ms. Mattern dealt with each area of a serials record in AACR2 rule sequence, specifying what each area should include. She then translated this information into workform tags for different formats.

Following are some highlights of the discussion:

Area 3 (Designation). It is important that numerical and/or chronological designations be taken from the 1st issue. The difference between the publication date and chronological designation was emphasized.

Area 7 (Notes). The importance of providing the following types of notes was
stressed: frequency note (given as the 1st note); source of title note; a note describing the piece used for cataloging, if it is not the first issue; linking notes in successive entry cataloging to express the relationship between preceding or succeeding serials.

Uniform titles. Use uniform titles for distinguishing identical titles only. Methods for choosing qualifying terms were discussed.

Successive entry cataloging. It is important to provide successive entry cataloging if the title proper of a serial changes; if the name of a corporate body under which the serial is entered changes; or, if the main entry changes.

Type "a" Bib lvl "s". Use field 246 for variant titles (instead of 740); 246 can print as a note and/or added entry. Use field 515 for numbering peculiarities. Use field 520 for Summary (the word "Summary" must be typed in--it is not a print constant). Use fields 780 and 785 for linking entries, and use uniform titles when appropriate. Use field 690 (not 650) for all subject headings. (This practice may be reconsidered at the next CONSER meeting).

Type "c" Bib lvl "m". Field 250 may be used for "designation."

In addition, several examples of nonbook tagging for both music and audio-visual materials were shown. Ms. Mattern also supplied informative handouts dealing with:

- the Fixed Field codes for the serials format;
- a guide to searching for serials in the OLUC;
- and, a summary of TB 99 (matching online records with item in hand).

--Susan J. Grimm
Vassar College

MUSIC RETROSPECTIVE CONVERSION PROJECTS

The Music Retrospective Conversion Projects workshop for the MOUG/OLAC joint meeting at OCLC on May 1, 1984, was led by Donald Green of Sibley Music Library, Eastman School of Music, with the participation of Kiyo Suyematsu of Mankato State University and Pat Burke of OCLC's Retrospective Conversion Service.

Mankato State's online library system prompted their retrospective conversion project. After its completion, they found that their patrons required better access to composers, performers and titles than had been provided in their card catalog. A study showed that about a third of their records needed enhancement, and they are now involved in a project to enhance, for their online catalog, those bibliographic records already converted, by adding contents notes and added entries. Since they have a relatively small library, the project is working out very well.

Donald Green stressed that conversion of music catalog records to machine readable form via OCLC is the best choice now available, since OCLC's database has about 204,000 bibliographic records for music scores and 268,000 for sound recordings, with the promise of REMUS and Enhance projects ahead. But there are problems. Trained music personnel should be engaged in these projects and it should be understood that the cost of retrospective conversion for music and other special materials will be far greater than for monographs.

Retrospective conversion projects should be carefully thought out in terms of: 1.) What you expect to achieve, trying to evaluate your library's needs for now and for 5-10 years ahead. 2.) What types of materials you wish to convert, considering the possibility of doing an inventory before conversion. 3.) What bibliographic file will be used for conversion (e.g. shelf list, public catalogs). 4.) Quality of the data-base should be of special concern. Consistency is increasingly important in an automated environment: AACR2 headings should be used, uniform titles provided, appropriate fixed and variable fields filled in. Work should be as complete, thorough and consistent as possible, not precluding examining actual items for what might be a substantial amount of recataloging. 5.) Who will do the conversion and when? Since the integrity of the data file is vital, best and ultimately cheapest is to use highly trained music personnel at non-prime times. 6.) Time and/or budget constraints. If it is determined that the work must be done as quickly and cheaply as possible, it should be understood that the results will be messy and require much expensive clean up at a later time.

Next were discussed some specifics, such as what constitutes a match, searching problems for music, suggestions for editing, keeping in mind that anything you might want
later should be included now. Retrospective conversion should do more than duplicate the card file it replaces. Accuracy and usability of a database is achieved by careful authority work. The abiding principle is: Do it once and do it right! Some books which might help libraries in their retrospective conversion projects are: Retrospective Conversion Manual, by Christine Weber, University of Rochester Library, 1984 (may be obtained by writing to her), and a book forthcoming from Pierian Press entitled Retrospective Conversion Case Studies, edited by Ann Adler and containing a chapter by Dean Corwin and Donald Green on music retrospective conversion.

Pat Burke from OCLC explained their retrospective conversion service and provided the group with detailed hand-outs. She stressed their careful searching and attention to detail by experienced operators, and that they are punctual in meeting deadlines. They do not recatalog items, but translate into machine readable form what they get. It is therefore essential that libraries contracting for this service carefully define their requirements.

---Candice Feldt
Queens Borough Public Library

MINUTES OF THE MOUG BUSINESS MEETING,
30 April 1984 (Dublin, O.; 3:00 pm)

Board members present: R. Smiraglia, J. Swanekamp, J. Scott, T. Robson, S. Stancu
Newly elected Board members present: J. Schuitema, D. Hixon

1) Opening remarks
Richard Smiraglia, MOUG Chairperson, welcomed those in attendance to the annual meeting of the Music OCLC Users Group. This is the first meeting to be held at OCLC's new headquarters in Dublin, and the first meeting since 1978 without the Music Library Association. Smiraglia thanked OCLC and members of the On-Line Audiovisual Catalogers for their work in helping to make the meeting a success. Members of the Executive Board were introduced.

2) Executive Board reports
a.) Chairperson (Richard Smiraglia)

Smiraglia announced that the MOUG Network Advisory Council would meet at 5:00 pm. Topics for discussion will be: problems with the Name Authority File, loading of MARC music tapes, and future directions for MOUG (should the group become an "online" users group instead of just an OCLC users group?)

It was reported that the Board had completed work on the 1984 budget, and that the Group had ended 1983 with a surplus.

b.) Vice-Chair/Chair-Elect (Joan Swanekamp)

Worked during the past year on an officer's handbook, similar to the one used by MLA. Collection of information has been completed and the project will be passed on to the new Vice-Chairperson.

c.) Secretary/Newsletter Editor (Sue Stancu)

Thanked people who had made contributions to the Newsletter during the past year and called for suggestions for future issues. Would welcome letters from those who wish to comment on issues reported on in the Newsletter.

d.) Treasurer (Joe Scott)

Summary of the 1983 annual financial report: MOUG began the year with a balance of 2200.88; total income: 9435.16; total expenditures: 8052.32; balance at the end of 1983: 1382.84. 1983 ended with a budget surplus of 293.01.

Although there are still some outstanding dues, as of April 25th, the group has 250 personal memberships and 263 institutional memberships. This is an increase in both categories of 25 percent over the last two years.

e.) Continuing Education Coordinator (Tim Robson)

Robson reported a total of 128 paid registrants for the meeting (81 MOUG members; 47 OLAC members). An announcement will be placed in the Newsletter that tapes of this meeting's plenary sessions will be made available if there is sufficient interest to make copying worthwhile. This would be in addition to the summaries that will be published in the next Newsletter.

3) Committee reports

Smiraglia thanked Richard Jones for taking over the task of directing the REMUS Project, and also thanked the Committee for REMUS for their work over the past several years.
During the past year five new members were added and one member resigned. There are twelve current members: Kathryn Burnett (Smith College), Bonlyn Hall (University of Richmond), Elly Johnson and Richard Jones (University of Wisconsin-Milwaukee), Jack Knapp (Oberlin College), Ann McCollough (Eastman School of Music), Nancy Mosley (University of North Carolina-Charlotte), Richard Smiraglia (University of Illinois), Sue Ellen Stancu (Indiana University), Barbara Strauss (University of Wisconsin-Madison), Margaret Welk (University of Maryland), Eric Western (University of Utah).

At this time, the group is open for additional members. Interested persons may write to Jones and send OCLC record numbers for three examples of analyzed sound recordings recently added to the database or print-outs of records already in OCLC for which analytics were added by the applicant.

During the past year, OMRAC analyzed 321 records (the list was published in Newsletter no. 21) MOUG is considering making the basic list, plus indexes by title, composer, and LC card no. available as a separate publication. If this were done, the basic list would probably no longer be published in the Newsletter. Jones asked if people would be interested in purchasing such a publication (Probably at less than 5.00). Approximately half of the members in attendance expressed an interest.

b.) REMUS (Richard Jones)

Jones thanked the members of the Committee for REMUS (Richard Cunningham, Catherine Garland, Marie Griffin, Ruth Henderson, Glenn Patton and Kitty Skrobela) for developing the project and choosing the participants. The institutions involved and their representatives are: University of California, San Diego (Linda Barnhart), University of Wisconsin-Milwaukee (Richard Jones), Oberlin College (Jack Knapp), New England Conservatory of Music (Jan Morrow), University of Louisville (Betty Olmstead), University of Illinois (Richard Smiraglia), Indiana University (Sue Ellen Stancu), University of Wisconsin-Madison (Barbara Strauss), University of New Mexico (Christopher Sugnet), Eastman School of Music (Joan Swaneckamp), University of Texas (Judy Weidow).

The REMUS Project is actually made up of three parts. The first project was an agreement among the institutions to input as much retrospective material as possible with the understanding that this could involve some additional equipment. This project was to be supported by a proposed NEH grant. The grant has since been rejected by NEH; however, the committee is considering rewriting and resubmitting it.

The second part of the Project was dependent on OCLC's ENHANCE. Participants will have the capability to upgrade existing database records. Networks will be informed in the next few days about who has been accepted to participate in ENHANCE.

The third part is participation in NACO. There is a tentative agreement with LC that the eleven REMUS libraries would be accepted as one library for NACO participation. They will create authority records for music names and uniform titles to be forwarded to LC for addition to the Name Authority File. Jones will go to LC in June to be trained and the other ten members will probably have training in August in Milwaukee. If things go as planned, this part of the project could begin in the fall.

Question from the membership: How will users recognize records in OCLC that have been enhanced? Glenn Patton responded that there would be a subfield "a" in field 040 containing the symbol of the enhancing library.

Several members expressed a desire to see a list by OCLC record number of bibliographic records that have been enhanced.

c.) Ad-hoc Committee on Union Listing (Smiraglia)

At last year's meeting in Philadelphia the membership expressed interest in exploring the possibility of developing a music union list. At that time Michael Fling (Indiana University) and Ellen Rappaport (SUNY/OCLC) were asked to report on the feasibility of a union list. They found that a music union list could be done, and if there is still interest in the project the Board will appoint another committee to investigate more carefully. The membership felt that the idea should be pursued.

4) New Business (Open forum)

a.) 1985 annual meeting site

Smiraglia announced that MOUG has had an offer from MLA to meet with them next year in Louisville. MLA is scheduled for March 6-9, preceded by a pre-conference on music
authority control. MOUG could meet all day on Monday and perhaps also schedule a plenary session for Sunday evening. Smiraglia called for suggestions and comments. There seemed to be no objection to meeting on Sunday evening. The Board has yet to make a final decision.

b.) OCLC Acquisitions Subsystem

Robson pointed out several problems that he has encountered in using the acquisitions subsystem for music materials, and would like to hear from others who are also using the subsystem for ordering scores or sound recordings. One of the basic problems is that the information in field 028 does not transfer to either the online or offline products in the system. The 028 information must be input elsewhere in the online record so that it will print on the offline forms.

c.) Future directions for the Group

(Smiraglia)

There is concern that MOUG is looked upon mainly as a cataloging organization. Part of MOUG's problem with getting things from OCLC is that we are a very small percentage of the users, and we seem to have trouble expressing our needs in terms that are understandable to administrators and networks. Another aspect of the problem is that the OCLC system is used in many different ways and MOUG has been spending most of its energy in addressing the cataloging subsystem only. Smiraglia opened the floor for discussion:

Swanekamp pointed out that many libraries are involved in developing online systems but that most librarians don't understand how the systems work or the procedures involved in processing their archive tapes. They have difficulty explaining their needs to vendors and local systems people. She suggested having a session during next year's meeting on local archive tapes and tape processing (kind of information on the tapes, how it will be used in the future, and how it might affect a future online catalog or circulation system).

The remainder of the discussion centered on whether MOUG should expand its scope to include other utilities or online systems. Perhaps MOUG should be associated not only with OCLC, but broaden its scope to consider all aspects of the online environment as they concern music. There are other systems that give us different ways of looking at processing of machine readable bibliographic data that OCLC users don't necessarily know about. Expanding the group to include other utilities would not be MOUG's decision alone; we would need to talk with the RLG music program committee. The group could endorse various services provided by other utilities. Such an expansion could, however, limit our impact on OCLC and lessen our chances of getting responses to problems.

Working with commercial vendors could also be helpful. The membership seemed to be interested in seeing objective comparisons of what different online systems have to offer. Perhaps a committee could be appointed to investigate how various systems handle music, drawing up comparisons and alerting music librarians to problems. MOUG could evaluate and endorse systems which handled music materials effectively. The general feeling seemed to be that MOUG should expand its scope without formally associating itself with other utilities.

A request was made for the new program chairperson to publish a questionnaire in the next Newsletter asking for suggestions for meeting topics for 1985.

A request was also made for the MOUG Board to do whatever it can to persuade OCLC to make the LC MARC music tapes available as soon as possible.

d.) Meeting site

Smiraglia raised the question of whether the choice of meeting site should be made on a year by year basis. Discussion followed: We could have a rotating schedule of meeting with MLA or elsewhere (a network, MLA chapter, or other user group). Many members have trouble getting travel money from their institutions. When MOUG meets separately from MLA, it may mean that some people have to choose to attend either one meeting or the other. This kind of choice should not have to be made every year. Attendance at MOUG meetings, no matter where they are held, is usually around 90 people.

Robson pointed out the high cost of meeting in hotels and urged program committees in the future to investigate other locations such as conference facilities at colleges or universities.

There was general agreement that MOUG should not be tied to meeting with any particular organization.

e.) OCLC Projects (Glenn Patton)

Patton urged the members to write letters to OCLC voicing their concern about problems
with the Name Authority File and loading of the MARC music tapes. Letters of complaint from users will help to persuade the OCLC administration to act on the problems that have been discussed at this meeting.

OCLC has received the MARC music test tape. Specifications have been completed for direct load and for an 028 index; however, development staff have not yet been made available to do the work. A completion date for this project cannot be predicted. This kind of delay has occurred in the past, particularly in regard to the MARC tapes for AV materials which were not loaded until 1979, and which contained seven years worth of LC MARC records for AV items.

The second project, further enhancements to Name Authority File searching, is inactive at the present time. OCLC has been devoting full resources to dealing with the NAF in its new format. Along with the new format, LC will also shift from a field-by-field reissue to a full record replacement. The actual tapes representing the new version of the NAF arrived at OCLC in mid-April, and will probably be loaded in July. The last update in the old format has been processed; current updates which are in the new format cannot be processed until the entire new file is loaded. Consequently, the NAF is static until July.

5) Introduction of new officers

Smiraglia thanked the Nominations Committee, Chris McCawley, Chair; Joan Swanekamp and Linda Barnhart, and introduced the new Board: Don Hixon, Continuing Education Coordinator (University of California, Irvine), Sue Stancu, Secretary/Newsletter Editor (Indiana University), Judy Weidow, Treasurer (University of Texas at Austin) (Absent), Joan Schuitema, Vice-Chair/Chair-Elect (Southern Methodist University), and Joan Swanekamp, Chairperson (Eastman School of Music)

Meeting adjourned 4:26 pm

--Sue Ellen Stancu
Secretary

FINANCIAL REPORT

1st Quarter 1984

Balance end of 4th quarter 1983: 1382.84

Income 1st quarter:
Memberships 3110.00
Interest 51.36
Total income: 3161.36

Expenditures 1st quarter:
REMUS (travel) 326.00
1984 annual meeting 38.15
Postage 3.79
Service charges 28.82
Total expenditures: 396.76

Balance end of 1st quarter: 4147.44

--Joseph W. Scott
Treasurer

LOOKING FORWARD TO 1985

Now that the hustle and bustle of the Spring MOUG meeting in Dublin is history, I hope you'll take a moment to reflect on its successes and possible shortcomings. A general evaluation questionnaire was not included this time, but your candid remarks and observations will help in planning the next MOUG meeting. Please let me have your praise and criticism with regard to program, speakers, facilities, costs, and anything else you care to discuss.

Also, now that I've mentioned the next MOUG meeting, let me provide a few details. MOUG will meet concurrently with MLA in Louisville on March 3-4, 1985. We've booked the turn-of-the-century "grande dame" Seelbach Hotel and, considering the quality of the facilities, the confirmed rates of $49 single and $55 double seem very reasonable. At this point, I need your assistance so that the meeting can accurately reflect your needs and objectives. Basically, I need 1) a list of topics which you would find meaningful for discussion and 2) volunteers from or references to possible speakers on those topics. If you can help, I hope you'll drop me a line as soon as possible.

Please send all correspondence to me at University of California, University Library, Acquisitions-Catalog Depts., Irvine, CA 92713.

--Don Hixon
MOUG Continuing Education Coordinator
UNIFORM TITLES FOR WORKS OF W. A. MOZART

Compiled by Dean W. Corwin,
Trenton State College

As of April 27, 1984, the Library of Congress Name Authority File, as available online via OCLC, contained 246 records retrieved by the search key [moza,wol,a]. Since OCLC currently has a limit of 256 entries that can be retrieved by a search of the LCNAF, AACR2 authority records for Mozart's works will soon be un retrievable by this search key; however, they will still be retrievable by a control number search, i.e. "in" followed by the 8-digit control number in the 010 field of the record.

The purpose of this list, then, is to provide control-number access to Mozart authority records currently in the database. This list will remain the most complete list of such records until such time as OCLC provides searching enhancements for the online LCNAF or until the microfiche version of the file goes beyond the current coverage of the online file. Searching the online LCNAF with the search key [moza,joh,c (to retrieve pre-AACR2 forms) currently yields 157 hits, 138 of which contain uniform titles in AACR2 form.

In the following list, a single asterisk (*) identifies a transcribed title from which a reference is made to a collective uniform title. A double asterisk (**) identifies a record which contains no 100 field.

Name:

Mozart, Wolfgang Amadeus, 1756-1791.

Uniform titles under Mozart, Wolfgang Amadeus, 1756-1791:

Adagio und Fuge, string orchestra, K. 546, C minor
Adagios, English horn, horns (2), bassoon, K. Anh. 94, C major
Adagios, piano, K. 540, B minor
Adagios, violin, orchestra, K. 261, E major
Allegro und Andante, piano, K. 533
Andantes, flute, orchestra, K. 315, C major
Arias. Selections
Aspri rimorsi atroci
Bacio di mano
Capriccio, piano, K. 395, C major
Chamber music. Selections
Choral music. Selections
Clemenza di Tito
Clemenza di Tito. Torna di Tito a lato
Clemenza di Tito. Tu fosti tradito
Concertone
Concertos. Selections
Concertos, bassoon, orchestra, K. 191, Bb major
Concertos, clarinet, orchestra, K. 622, A major
Concertos, flute, orchestra, K. 313, G major
Concertos, flute, orchestra, K. 314, D major
Concertos, flute, harp, orchestra, K. 299, C major
Concertos, horn, orchestra
Concertos, horn, orchestra, K. 494a, E major
Concertos, oboe, orchestra, K. 314, C major
Concertos, oboe, orchestra, K. Anh. 294b, Eb major
Concertos, piano, orchestra
Concertos, piano, orchestra, K. 246, C major
Concertos, piano, orchestra, K. 271, Eb major
Concertos, piano, orchestra, K. 413, F major
Concertos, piano, orchestra, K. 411, A major
Concertos, piano, orchestra, K. 415, C major

n80022788

n82033192
n83175298
n81063053
n81112135
n81033452
n81081233
n82039535
n80136781
n81033448
n82163824
n82004260
n83045072
n81133614
n80101232
n80101233
n82077179
n81048151
n81142206
n81032852
n80156449
n81072644
n81055562
n81142207
n82162214
n81072645
n8102002
n81004094
n82077146
n81142337
n81072642
n81072646
n82150556
Concertos, piano, orchestra, K. 453, G major
Concertos, piano, orchestra, K. 456, Bb major
Concertos, piano, orchestra, K. 459, F major
Concertos, piano, orchestra, K. 466, D minor
Concertos, piano, orchestra, K. 467, C major
Concertos, piano, orchestra, K. 482, Eb major
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*Musikalischer Spass

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**Serenade G-Dur KV 525
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