FROM THE CHAIR

It's election time again! The Nominations and Elections Committee, consisting of Anna Sylvester (Chair), Marilyn Craig, Karen Little, and Lynn Gullickson, worked hard to prepare a slate for Secretary/Newsletter Editor (replacing Linda Barnhart) and Continuing Education Coordinator (replacing Laura Snyder). The "victors" will assume office at the conclusion of the 1990 Tucson MOUG meeting. Jennifer Bowen will replace me as Chair and Candice Feldt will continue one more year as Treasurer. If you haven't already done so, please don't forget to vote.

There's news on the Reference Task Force front. You'll recall that such a group was proposed by OCLC at the MOUG meeting last March in Cleveland and details have appeared in recent issues of the MOUG Newsletter. I have learned from Deborah L. Bendig, OCLC Market and Product Analyst, Search CD450, that the following five persons have agreed to work with OCLC on this project: Sue Weiland (Wichita State University), Tim Carobiie (Ohio State University), Ann McCollough (Eastman School of Music), Michael Fling (Indiana University), and Marlene Wong (Smith College). Search CD450 has a Tucson meeting deadline and so the work of the Task Force will be brief but intense, from September through December, 1989. Part of the delay in getting the Task Force underway was caused by problems with Version 3 of the Search CD software. The Task Force will function long distance. OCLC plans to distribute a test database with software for members of the Task Force to examine. I am sure that we can look forward to further news as the Task Force begins its work.

Jeff Heard (State Library of Ohio) and Candice Feldt (MOUG Treasurer) are coordinating efforts in anticipation of Jeff's preparation of MOUG's first membership directory, to be published next year. In addition to names, position titles, addresses, and phone numbers, the directory will also include relevant electronic mail addresses and fax numbers. This information is being collected through MOUG membership renewal forms, currently being processed.

-- Don Hixon
MOUG Chair

045, 047, 048 UPDATE FROM THE LIBRARY OF CONGRESS

The Music Section at LC continues to add fields 045, 047, and 048 to full-level records. Comments are still arriving at the Library and are divided among those which express disagreement—with varying degrees of vehemence—and those which reluctantly concede that the position is a reasonable one. Meanwhile the pressure to streamline cataloging activities has not decreased. We will be summarizing the comments and holding further discussions with Library management and, given the interest which has now been expressed, probably delay a final decision until after the Tucson meetings.

-- Catherine Garland
Special Materials Cataloging Division
Library of Congress

MUSIC OCLC USERS GROUP MISSION STATEMENT

The mission of the Music OCLC Users Group (MOUG) is to identify and provide an official means of communication and assistance for those users of the products and services of the Online Computer Library Center, Inc. (OCLC) concerned with music materials in any area of library service, in pursuit of quality music coverage in these products and services.
Thanks to all who contributed to this issue of the Newsletter. The Newsletter is an occasional publication of the Music OCLC Users Group. Editor: Linda Barnhart, Catalog Department, C-075-K, Central University Library, University of California, San Diego, La Jolla, CA 92093-0175. Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be typed (double-spaced), submitted on 5 1/4" floppy disk using WordPerfect or ASCII text, or sent electronically. Articles should be consistent in length and style with other items published in the Newsletter. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including changes of address) should be forwarded to Candice Feldt, MOUG Treasurer, University Library, Tufts University, Medford, MA 02155. (Dues: $10.00 for individual members, $10.00 for institutional members, $15.00 outside the U.S.; back issues nos. 21-41 are available from the Treasurer for $4.00 per copy).

The Music OCLC Users Group is a non-stock, non-profit association, organized for these purposes: (1) to establish and maintain the representation of a large and specific group of individuals and institutions having a professional interest in, and whose needs encompass, all OCLC products, systems, and services and their impact on music libraries, music materials, and music users; (2) to encourage and facilitate the exchange of information between OCLC and members of MOUG; between OCLC and the profession of music librarianship in general; between members of the Group and appropriate representatives of the Library of Congress; and between members of the Group and similar users' organizations; (3) to promote and maintain the highest standards of system usage, and to provide for continuing user education that the membership may achieve those standards; and (4) to provide a vehicle for communication among and with the members of the Group.
**MUSIC OCLC USERS GROUP**
**Third Quarter 1989**
**July - September**
**FINANCIAL REPORT**

Balance in checking account at end of 2nd quarter 1989 $5,255.85

<table>
<thead>
<tr>
<th>INCOME</th>
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<tr>
<td>Memberships</td>
<td>$80.00</td>
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<td>Interest</td>
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Total 3rd Quarter Income $134.41

<table>
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<tr>
<th>EXPENSES</th>
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<tbody>
<tr>
<td>Annual meeting AV Equipment</td>
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<td>Annual meeting Board Expense</td>
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<td>Annual Meeting Misc.</td>
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<td>Newsletter Postage</td>
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<td>Board Meeting - Summer 1989</td>
<td>$1,148.19</td>
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<tr>
<td>Printing - Best of MOUG</td>
<td>$534.30</td>
</tr>
<tr>
<td>Printing - General</td>
<td>$48.00</td>
</tr>
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</table>

Total 3rd Quarter Expenses $3,806.95

Balance in checking account at end of 3rd quarter 1989 $1,583.31

MOUG Certificate of Deposit $2,000.00

**TOTAL CASH** $3,583.31

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**MUSIC OCLC USERS GROUP**
**1989 ANNUAL MEETING**
**CLEVELAND**

<table>
<thead>
<tr>
<th>INCOME</th>
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<tr>
<td>Registration</td>
<td>$2,530.00</td>
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<table>
<thead>
<tr>
<th>EXPENSES</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Telephone/telecommunications</td>
<td>$42.35</td>
</tr>
<tr>
<td>Board expenses</td>
<td>$1,161.48</td>
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<tr>
<td>AV Equipment</td>
<td>$340.00</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$355.88</td>
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</table>

Total expenses $1,899.71

NET GAIN $630.29
FROM THE EDITOR

This issue of the MOUG Newsletter is chock-full of information on a wide variety of topics! Included here are results from the 045, 047, and 048 survey presented in newsletter no. 40; prepare yourselves now for discussion of this problem at the "News and Updates" session at the Tucson meeting. We all owe a big round of thanks to Jerry McBride for this thoughtful work on this problem! There is information on music cataloging at the University of Georgia, on the NACO-Music Project, and on other recent MOUG activities. Most noticeable and notable, perhaps, are the preliminary program materials for both the MOUG and MLA meetings scheduled for February in Tucson. I encourage all members to quickly return the registration forms; this promises to be both a fascinating and very practical meeting, with many opportunities for members to contribute to shaping the future course of music librarianship.

I was recently informed by Martin Silver, MLA Convention Manager, that the Holiday Inn-Broadway in Tucson, site of both the MOUG and MLA meetings, will not be able to accommodate the full number of expected attendees. The overflow hotel will be the Days Inn-Tucson Downtown, which is only a few minutes' walk and has a more favorable rate. The rates he quoted were $55.00 for a single and $60.00 for a double. To contact the Days Inn, call 1-800-325-2525 or (602) 791-7581. The address is: 88 E. Broadway, Tucson, AZ 85701.

The back page of this issue holds an order form for the new, revised edition of The Best of MOUG. This edition is a significant improvement upon the earlier editions, particularly for retrieving Russian and Czech language uniform titles for major Slavic composers by the English titles that we often know better. Congratulations and thanks to Judy Wcicdow for her prompt and thorough work! The back page also has a revised membership application for new members. Everyone receiving this issue should already have in hand a membership renewal form, sent separately with the ballot via first class mail. I'd like to take this opportunity to remind all members to promptly renew (there can't be a better bargain for any other professional association!) and to encourage your friends and colleagues to join by reproducing the form on the last page here.

By now you should also have received issue no. 41 of the MOUG Newsletter, which is an index to issues nos. 1-40. I would appreciate very much being notified of any significant errors or omissions that you find as you use this tool. Compiling the index gave me the opportunity to review (in excruciating detail) every issue of the Newsletter, and I certainly learned a lot about the organization while working through that project. MOUG is an active, vital group that has accomplished a great many things in its brief existence. We should all be very proud!

Three articles of note have come to my attention since the last "From the Editor" column:

Bausenbach, Ardith. "Online users group gets update on PreMARC file." LC Information Bulletin. Vol. 48, No. 31 (July 31, 1989), pp. 270-271. [Brief but very interesting article describing the origins and characteristics of the file, as well as LC's plans for its upgrade]


And finally, for those of you who have not heard this information from the Bay Area libraries, as of Friday October 20, the news is perhaps surprisingly positive. RLIN was up and working by 9:20 a.m. the day after the earthquake, but with some of the equipment moved around the floor. Stanford's Music Library sustained no structural damage, with a minimal number of items tossed to the floor. The main building of the San Francisco Public Library sustained some damage, particularly to the North Wing, and had about 300,000 books on the floor. The Art and Music Department is on the south side of the building, and was reported to be in fairly good shape. Very few injuries occurred there. According to Michael Colby, the Main Library was closed the last week in October while earthquake damage was assessed. The future was, at that point, uncertain.

-- Linda Barnhart
MOUG Newsletter Editor

SURVEY ON THE CODING OF 04X FIELDS

At the MLA Conference in Cleveland in March 1989, the Library of Congress announced that it would suspend coding fields 045, 047, and 048 beginning July 1, 1989. This announcement was published in the Music Cataloging Bulletin 20/5 (May 1989). On April 24 a questionnaire was sent to all subscribers to MLA-List which operates through Bitnet. The questionnaire was intended to determine how this decision could affect the cataloging policies of other libraries. Once the results of this survey
were distributed, some librarians expressed interest in distributing the survey to a larger group. The survey questions were revised and published in the MOUG Newsletter no. 40 (August 1989). A similar survey was conducted in 1985. (See MOUG Newsletters nos. 25 and 28.)

Responses

There were 511 questionnaires mailed and 38 responses (7.4 percent) were received.

Survey Results

All results give the number of responses followed by the percentage of respondents answering the question. Question number three was omitted because it was not properly phrased. The full table follows on the next two pages.

Conclusions

Since there was no discussion in Cleveland of the proposed Library of Congress policy to suspend coding the 04x fields, the survey attempted to get a sense of what music libraries are currently doing, and what they plan to do should the Library of Congress implement the policy at some point. The response to the survey is far too small to be conclusive, but it does give a sense of some of the rationale behind policy decisions regarding the coding of the 04x fields.

One of the most surprising findings of the survey is the relationship between the decisions to code and index these fields. Only a very small percentage of the respondents have local online systems that currently index these fields. More surprisingly, even fewer respondents have plans to index these fields on systems that currently do not do so—under ten percent in both cases.

The reasons why libraries have chosen to code 04x fields does not seem to correlate with cataloging practice. Looking at question seven, most respondents code because the fields will be used in the future and secondarily to comply with cataloging standards. (The 045 and 048 fields are not required MARC fields for "I" level records according to the OCLC Bibliographic Input Standards.)

The responses to questions one and two lead to the conclusions that libraries really code these fields to conform to Library of Congress cataloging standards. In question one, a large proportion of libraries code 04x fields for original cataloging only. There can be few reasons to do so except to comply with a standard. This becomes doubly clear in question two where the number of libraries continuing to code the 04x fields shifts considerably to the never and undecided categories. So, even though the reason for coding given in question seven appears to be for future use, actual practice seems to indicate that the major reason for coding these fields is to comply with a standard.

The respondents to the questionnaire were overwhelmingly catalogers (60 percent). One wonders if the survey would have been different had a larger number of reference librarians responded.

It is also interesting to compare this survey with the 1985 survey. In the 1985 survey, 41 libraries responded—a similar number to the current survey. Three questions from that survey have direct bearing on the current survey:

(1) Currently used for searching in a local online system;
(2) Planning to use in a local system in the future;
(3) Indexing in a local system would be desirable.

The results of that survey were:

<table>
<thead>
<tr>
<th>Question 1</th>
<th>045</th>
<th>047</th>
<th>048</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>0; No</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>0; No</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>0; No</td>
<td>41</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question 2</th>
<th>045</th>
<th>047</th>
<th>048</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>11; No</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>14; No</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>17; No</td>
<td>20</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question 3</th>
<th>045</th>
<th>047</th>
<th>048</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>23; No</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>29; No</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>30; No</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

This shows that in 1985 no libraries had implemented a local online catalog. In 1989, 95 percent of the respondents to the survey had implemented an online catalog, or implementation is imminent. What is interesting about the 1985 survey is that a majority of respondents think that indexing would be beneficial but had no plans to index the fields in a local online system. In 1989, under 10 percent of the respondents have systems that index 04x fields. 75-78 percent of the libraries have online catalogs that do not index the 04x fields. Interestingly, about 65 percent of the respondents have no plans or do not know if there are plans to index the 04x fields in their local systems.

Conclusions

It seems evident how useful the information in the 04x fields could be if it were indexed and searchable in a user friendly manner. However, these fields have problems that make their implementation difficult. First
SURVEY ON LC'S PROPOSAL
REGARDING 045, 047 and 048 CODING

1. Does your library currently code fields:

<table>
<thead>
<tr>
<th>Field</th>
<th>Usually</th>
<th>Always</th>
<th>Orig. Cat.</th>
<th>Recon</th>
<th>Never</th>
<th>Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>045</td>
<td>1</td>
<td>2.6%</td>
<td>4</td>
<td>13</td>
<td>34%</td>
<td>0</td>
</tr>
<tr>
<td>047</td>
<td>2</td>
<td>5.2%</td>
<td>19</td>
<td>15</td>
<td>39%</td>
<td>2.6%</td>
</tr>
<tr>
<td>048</td>
<td>2</td>
<td>5.2%</td>
<td>16</td>
<td>17</td>
<td>44%</td>
<td>0</td>
</tr>
</tbody>
</table>

2. If the Library of Congress stops coding 04x fields for music, will your library continue coding:

<table>
<thead>
<tr>
<th>Field</th>
<th>Usually</th>
<th>Always</th>
<th>Orig. Cat.</th>
<th>Recon</th>
<th>Never</th>
<th>Undecided</th>
</tr>
</thead>
<tbody>
<tr>
<td>045</td>
<td>1</td>
<td>2.6%</td>
<td>4</td>
<td>13</td>
<td>34%</td>
<td>11 28%</td>
</tr>
<tr>
<td>047</td>
<td>1</td>
<td>2.6%</td>
<td>7</td>
<td>9</td>
<td>23%</td>
<td>9 23%</td>
</tr>
<tr>
<td>048</td>
<td>1</td>
<td>2.6%</td>
<td>9</td>
<td>7</td>
<td>18%</td>
<td>9 23%</td>
</tr>
</tbody>
</table>

3. If the Library of Congress stops coding 04x fields for music, will your library discontinue coding:

<table>
<thead>
<tr>
<th>Field</th>
<th>Always</th>
<th>Orig. Cat.</th>
<th>Recon</th>
<th>Never</th>
<th>Undecided</th>
</tr>
</thead>
<tbody>
<tr>
<td>045</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>047</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>048</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Does your library have a local online catalog?

27 76% yes
8 21% will have
1 2.6% no

5. If you have an online catalog, does the system currently index:

<table>
<thead>
<tr>
<th>Field</th>
<th>Yes</th>
<th>No</th>
<th>Unknown</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>045</td>
<td>2</td>
<td>5.2%</td>
<td>26 68%</td>
<td>5 13%</td>
</tr>
<tr>
<td>047</td>
<td>3</td>
<td>7.8%</td>
<td>25 65%</td>
<td>4 10%</td>
</tr>
<tr>
<td>048</td>
<td>3</td>
<td>7.8%</td>
<td>25 65%</td>
<td>4 10%</td>
</tr>
</tbody>
</table>

6. If you have an online catalog and the fields are not indexed, are there current plans for indexing or is the vendor contracted to index fields:

<table>
<thead>
<tr>
<th>Field</th>
<th>Yes</th>
<th>No</th>
<th>Unknown</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>045</td>
<td>1</td>
<td>2.6%</td>
<td>18 47%</td>
<td>9 23%</td>
</tr>
<tr>
<td>047</td>
<td>2</td>
<td>5.2%</td>
<td>17 44%</td>
<td>9 23%</td>
</tr>
<tr>
<td>048</td>
<td>3</td>
<td>7.8%</td>
<td>17 44%</td>
<td>9 23%</td>
</tr>
</tbody>
</table>

7. If you have no plans to index and will continue to code, state why you will continue coding for

a) 045
- 8 comply with cataloging standards
- 14 possible future use
- 0 because we've always done it
- 22 not applicable
- 2 other. Please expand:

b) 047
- 11 comply with cataloging standards
- 14 possible future use
- 0 because we've always done it
20 not applicable
1 other. Please expand:

c) 048
11 comply with cataloging standards
24 possible future use
0 because we've always done it
20 not applicable
1 other. Please expand:

Now some information about you and your library is needed.
8. In what type of library do you work?
   2 5.2% Public
   22 57% University
   13 31.5% College
   1 2.6% Special Collection
   1 2.6% Other. Specify __________________________

9. Is there a separate music library or music section of the library?
   27 71% yes
   7 18% no

10. What is the size of the music score and recordings holdings combined?
   7 16% 0-10,000 vols.
   7 16% 10,000-25,000 vols.
   17 30% 25,000-50,000 vols.
   4 10% 50,000-100,000 vols.
   1 2.6% 100,000- vols.

11. Are scores cataloged by
   25 62% a music cataloger
   3 7% the music librarian
   9 23% a general cataloging department
   4 10% other. Specify __________________________

12. Are recordings cataloged by
   24 62% a music cataloger
   4 10% the music librarian
   4 10% the general cataloging department
   7 18% other. Specify __________________________

13. What is your position? Are you primarily responsible for:
   23 63% Cataloging
   0 0% Reference and Public Services
   6 18% Both of the above
   3 7.8% Other. Specify __________________________

14. Name ______________________________________
    Address _____________________________________
    Phone _______________________________________

Please give institutional address and phone.

SEND COMPLETED FORM TO: Jerry McBride, Music Librarian, Johnson Building, Middlebury College, Middlebury, Vermont 05753
there is the problem of false drops. "A search of Bach-
and ka01 (to retrieve recordings of Bach played on the
piano) might retrieve a recording with Bach harpsichord
music and Beethoven piano sonatas." (Electronic mail
message from Stephen Wright to the author, 27 April
1989). Of course, false drops occur in other Boolean
searches, so this is hardly a reason to stop coding.

A more serious problem is the way these fields are
structured and the codes employed in them. The 045 field
is a very good example of this. The field can be coded in
two different ways. This needs to be simplified. I'd rather
see the system using $b$ than the $a$ method because it
could be used to code specific dates as well as broad time
periods. It would also be fairly easy to translate the $a$
codes to $b$ codes with a first indicator '2.'

The list of codes for the 047 field is too small and
mainly duplicates LC subject headings, so why code it?
The list definitely needs to be expanded to make this field
useful at all.

The 048 got the most support, but we all know that
there are far too few codes here also and that the codes are
far too biased toward Western "classical" music. If one
is looking for pieces for alto flute, neither the codes nor
the subject headings are useful. For ethnic and popular
music--forget it. Perhaps Brad Young's suggestion that
coding based on the Sachs-Hornbostel classification be
adapted could be examined again. Something like this
needs to be implemented, or the field is really not that
useful.

Although each of these fields has problems with how
they are currently implemented in the MARC format, they
are not beyond improvement. After all, the 041 and the
043 have conceptual problems too, and no one seems to
be advocating abandoning them.

It is true that MLA needs to address whether or not
to code these fields regardless of the direction LC takes.
Music librarians need to state what they need and to
resolve the more philosophical issues present here. After
all, a catalog is not an index nor a bibliography. Should a
catalog contain this level of indexing or is it really the role
of indexes, bibliographies, and reference librarians?
Should catalogers be given this burden?

Solutions

What are some alternatives? "The Music Section
hopes that this decision will stimulate other music libraries
to follow suit and that, in turn, will spur us all to work
towards developing a more workable alternative to 047 and
048, in order to replace the current system of music
subject headings, which are not really geared to efficient
online searching and retrieval." (Fred Bindman, MCB
20/5, May 1989, p. 1). Waiting for LC to change the
entire structure of subject headings into a more thesaurus-
like structure that could easily and efficiently work in an
automated system sounds unlikely to happen in a timely
manner. Music bibliographic records need basically three
kinds of subject access: instrumentation, form, and
subject. By subject, I mean vocal or program music that is
about a subject (e.g., flowers, the War of 1812). Users
should be able to retrieve on any one component or
combination of them without being flooded with false
drops.

If we want this kind of access, MLA and MOUG
need to work quickly to make these fields and codes useful
and easy to implement in an automated system. Because
we have not done so, because we have not had consensus,
LC could make this decision for all libraries by default.
Viable solutions need to be proposed now--solutions which
can be implemented easily by current local online systems.
If we push for the most sophisticated indexing application
of these codes, there is the very real risk of losing this kind
of access for many years.

If the 047 and 048 fields were combined but
separately subfielded, string or phrase searches could be
employed to help avoid false drops. For example, if a
subfield $c$ were defined as a substitute for field 047, an
048 field could be constructed to represent a fugue for
string trio, i.e.,

| 048 | $a$ sa01 | $b$ sb01 | $c$ sc01 | $f$ fg |

In this type of arrangement, it would be easy to index this
as a phrase or string to retrieve fugues for string trio, or to
retrieve works for each instrument separately, or for only
the form. To avoid false drops in records having multiple
048 fields, the system would not combine elements from
more than one 048 field in the search results. This still
does not avoid the problem of false drops when combining
such a search with other access fields, e.g., $lxx$ or $7xx$
fields.

An even simpler solution would be to include this
type of field in authority records. This would avoid
rekeying the data in every bibliographic record. This
solution has problems also, however. Currently, the
authority file is small and LC only makes authority records
for uniform titles requiring cross references. Optional
instrumentations allowed by the composer or
arrangements for different instrumental forces would still
need to be coded in the bibliographic record. But these
and other solutions need to be explored to provide a
currently acceptable solution to computer indexing and a
solution that can become more sophisticated in the future.
Many, many libraries which contribute cataloging to the national bibliographic utilities have established cataloging policies to follow LC practice, presumably to ensure quality cataloging and save money simultaneously. In many of these cases, if MOUG or MLA take a position contrary to LC, many library cataloging administrations may still insist on LC “standards.” Secondly, if LC abandons coding these fields, vendors of local systems will be even more reluctant to implement the indexing of these fields. If MOUG or MLA stands in opposition to LC on this issue, will such opposition have enough political weight to convince vendors of the necessity to implement 04x indexing? Probably only for large systems with computer programmer support. What will happen in bibliographic utilities where LC cataloging replaces member input? On OCLC, this could become another function of Enhance participants.

If music librarians wish to save the 04x fields, viable solutions need to be proposed now. It is no longer possible to simply continue to code these fields for another twenty years in the hope that someday they will be used or in blind adherence to a standard. It already appears from the survey that librarians have given up on indexing this information in online catalogs, that they don’t talk to the people responsible in their libraries for implementing the catalog and/or they are not influential enough to influence catalog design. If LC implements this policy at some point, it will be difficult to reinstate coding at a later date. Despite MLA’s or MOUG’s stance on the issue, it will have a definite effect on all U.S. music libraries. The best course is for all librarians who feel strongly about retaining coding to work with their systems librarians and with various professional organizations to ensure that this kind of access to music bibliographical records will be possible now and in the future.

-- Jerry McBride and Joy Pile
Middlebury College

NEWS FROM OCLC

New Online System

Negotiations for a vendor to design the New Network are in progress, with a press release on the results expected in mid-November. As it now stands, OCLC President Dr. K. Wayne Smith’s twelve to twenty month timeframe (beginning last May) for the first users to be migrated, is still in force. In-house functional testing of the New Online System is set to begin in November or December 1989. Of course, the timing of field testing will depend upon the installation of the New Network and the progress of functional testing.

EPIC Service

The twelve-week field test of OCLC’s EPIC Service, an online reference system featuring a variety of databases (including subject access to the OCLC Online Union Catalog) ran through the summer in six libraries. Based on the results of the test, EPIC is still expected to be available to the public in January 1990. Of special interest to the music community is the addition of the uniform title keyword index.

Enhance

The Enhance application procedure is now a year-round activity. Libraries may apply for Enhance at any time, regardless of bibliographic format, although the Online Data Quality Control Section (ODQCS) requests that libraries whose applications have been rejected do not reapply for at least a year. The evaluation, training, and monitoring processes remain unaltered.

The decision to discontinue the periodic Enhance “rounds” in favor of an open process was made for several reasons. First, since training is now done through the Enhance Training Outline rather than in person, it became unnecessary to choose numerous libraries at a single time. Second, applications may now be submitted at the convenience of the library, not on deadline. Third, the review and follow-up work in ODQCS can be taken at a less hurried pace with more individual attention when needed.

In a further expansion of Enhance, network staff will now be able to correct certain typographical and tagging errors that affect retrieval of bibliographic records, further decentralizing the error correction process. Network participation will be voluntary and will be limited generally to member-input records and errors that do not require proof.

Subject Heading Correction Project

Phase II of the Subject Heading Correction Project (described in Technical Bulletin no. 185) is now being planned, even as manual corrections prompted by Phase I continue. Phase II will further refine the original software and correct the more recent bibliographic records input since the first phase began (roughly those with OCLC numbers above 16.5 million). Further research on utilizing the cross-reference structure of the Library of Congress Subject Headings is also being undertaken. Using the various authorizations given to ODQCS by the Library of Congress, ODQCS is making the same corrections to LC records directly in LC’s MUMS files. Corrected versions...
of these records will then be redistributed to users of the LC MARC tapes.

**Other Music and Quality Control News**

ARL Music Retrospective Conversion Project records from Stanford University began loading into the Online Union Catalog in June 1989.

Revision pages to the OCLC Scores Format and the OCLC Sound Recordings Format were distributed to users in September and October, respectively. Incorporated are changes announced in Technical Bulletin nos. 164, 169, 172, 174, 178, 180, 183, 186, 187, and 189.

Database scans over the summer corrected some 820,000 records with improper blanks or fill characters in Fixed Field Dates and some 77,000 records with invalid ISBNs. Another scan that will correct filing indicators that display as blanks or fill characters is now being designed; we hope to correct some 2.8 million such records by the end of 1989.

ODQCS is now correcting certain categories of errors (including typos; tagging and subfielding errors; and modernization of names, uniform titles, and subject headings) found in LC MARC Music and Visual Materials records directly in LC's MUMS system. Two dedicated MUMS terminals on permanent loan from LC reside in ODQCS. This procedure cuts down on paperwork and greatly reduces the time between the reporting of an error and its correction on the LC MARC tapes.

**Questions & Answers**

**Question (from David Miller, Emerson College Library):**
When a 245 field ends in a subfield ≠h (i.e. no further title info, statement of responsibility, etc.), should one add a period at the end of the subfield? For example, should the field look like

245 00 Most-played hits of mediocre rockers ≠h sound recording
or

245 00 Country heartbreak hits ≠h sound recording.

or

245 00 Disco doomsday ≠h sound recording .

I know that the system supplies brackets in subfield ≠h, but I'm not clear as to how the end-of-field period relates to the brackets.

**Answer:** Save your keystrokes. The OCLC system will supply not only the brackets but also the final period after a field-ending subfield ≠h. The first example will print correctly as:

245 00 Most-played hits of mediocre rockers ≠h [sound recording].

Glenn Patton and I figure that the second example would print with a period both within and outside of the brackets, but won't even venture a guess as to how the third one might turn out. For further information on the complexities of the subfield ≠h, please refer to Appendix B of the Scores and Sound Recordings format documents.

**Mini-Lesson**

Although this originated as a question from Sue Stancu of Indiana University, it seemed substantial enough to constitute a mini-lesson by the time all the correspondence was over with. The treatment of soloists in the 048 field has caused considerable confusion over the years. However, the Music Section at the Library of Congress has been kind enough to share their own guidelines on the matter with us. Special thanks to Deta Davis, Harry Price, and the rest of the Music Section for all their trouble.

The LC guidelines are reprinted here pretty much as I received them, save for some editorial changes and conversion of the field examples into OCLC format. The bracketed comments and examples are my own.

For solo voice(s) and one instrument, or piano 4 hands, or 2 pianos, assign subfield ≠a for voice(s):

500 For soprano and piano.
048 va01 ≠a ka01

500 For vocal quartet (SATB) and 2 pianos.
048 va01 ≠a vc01 ≠a vd01 ≠a vf01 ≠a ka01 ≠a ka01

[This is the case regardless of whether the accompanying medium has been reduced from larger forces. This is a change from existing OCLC guidelines and contradicts examples in the format documents.

500 For medium voice and piano; acc. originally for orchestra.
048 vi01 ≠a ka01 ]

For solo voice(s) and 2 or more instruments (except 2 pianos), assign subfield ≠b for voice(s):

500 For tenor, flute, and piano.
048 ≠b vd01 ≠a wa01 ≠a ka01

For chamber music, always assign subfields ≠a:

500 For violin and piano.
For flute and continuo.

For solo instrument(s) with ensembles, assign subfield \( fb \) to solo instrument(s).

Concertos (Trumpets (3) with string orchestra)

For solo instrument(s) with acc. arr. for piano, assign subfield \( fb \) to solo instruments.

For trombone and orchestra; acc. arr. for piano.

Obviously, each case must be judged on its own merits. Whatever you do, don’t agonize over it.

-- Jay Weitz
Quality Control Librarian
Online Data Quality Control Section

VOLUNTEERS NEEDED

The Continuing Education Coordinator needs volunteers for the following:

(1) To work at the Registration Desk for the 1990 meeting in Tucson. Hours include 5:00 to 7:00 p.m., Monday, February 19; 8:30 to 9:00 a.m. and Tuesday, February 20. (You don’t need to work all of those times.)

(2) Serve on the Program Committee for the 1991 meeting. This committee assists the Continuing Education Coordinator by suggesting possible topics and speakers, and perhaps by contacting some potential speakers. The new Continuing Education Coordinator (yet to be elected) may wish to meet with the committee during the Tucson meeting.

If you are interested in either of these opportunities, please contact Laura Snyder at the address/phone listed elsewhere in this issue, or at the following Bitnet address: psnyder@oberlin.bitnet.

COPY CATALOGING OF SCORES AND MUSIC SOUND RECORDINGS AT THE UNIVERSITY OF GEORGIA LIBRARIES

This article began as a talk given by Josephine F. Davidson at the RTSD/CCS Copy Cataloging Discussion Group which met at ALA in Dallas on June 25, 1989. It describes the workflow and expectations for music cataloging staff in what is a fairly common configuration in academic libraries with music collections, i.e., the music materials are housed with other materials in the Main Library, and all processing is similarly centralized. The bulk of the sound recordings portion of the collection is made up of LPs; we own fewer than 40 cassettes. In the past two years, compact discs have become the preferred format, and we have cataloged approximately 700 titles. Rather than reporting to a Music Librarian, the Music Cataloger reports to the Head of Nonbook Cataloging; the Music Librarian (who is responsible for music reference and bibliographic instruction, in addition to collection development) has a consultative peer relationship, rather than a supervisory one, with the Music Cataloger. It is hoped that the following description of local practices at such an institution may provide some guidance for generalists, especially those who supervise paraprofessional staff responsible for cataloging music materials. (Name authority procedures are in a state of flux at UGA at this time, and are deliberately not discussed in this article. Suffice it to say that all access points are verified by the copy catalogers, and that this does factor into the time needed to catalog materials.)

The Music Cataloging Unit is one of four units in the Nonbook Cataloging Section of the Cataloging Department at the University of Georgia Libraries. The Unit is responsible for cataloging music scores and music sound recordings in all languages on OCLC. Four FTE staff members make up the unit: the Music Cataloger, who is a professional and the head of the unit, and three support staff members. The support staff are a Library Technical Assistant (LTA), a Library Assistant III (LA III), and a Library Assistant II (LA II). All are involved to one degree or another with copy cataloging. The LA II and the LA III have the responsibility, according to their job descriptions, of "editing OCLC records with cataloging copy from the Library of Congress and other approved institutions for music scores and music sound recordings." The LA III has the additional responsibility of verifying subject headings, name entries, uniform titles, call numbers and descriptive cataloging practice for non-LC records. The LA II and LA III must have a "knowledge of (or interest in) music," according to their current job descriptions. Some college is required. If the LA II and LA III have had sufficient formal music training, it takes approximately six months to train an LA II and eight to
nine months to train an LA III to work with both scores and sound recordings.

The LTA is a high-level paraprofessional who is even required to do some original cataloging, under review by the Music Cataloger. Such a position can usually only be filled from within the Cataloging Department, because of the cataloging expertise required, and we are fortunate that a former LA III with considerable music knowledge was able to move into this position at its most recent vacancy. Training for the LTA takes generally one year to eighteen months.

Fiscal year 1988/89 was the first year that the Music Unit was fully staffed in several years. Because of the many years of staff shortages and the amount of time spent in training new staff, it is difficult to state what a reasonable monthly production norm would be for individual music copy catalogers. Based on the past year, when trained staff were present for at least a portion of the time, and on looking at production norms established for copy catalogers working with other formats, some attempts to determine a norm have begun. For example, from July, 1987 through May, 1989, a total of 5119 music titles were cataloged. 73.6% (or 3,766 titles) of the total were scores and 26.4% (or 1,333 titles) were sound recordings. The average number of titles cataloged per month was 222.6. The unit cataloged 27% of the Section's total titles during this period.

All levels of staff in the unit are trained to work with LC catalog records and approved member copy records, though the vast majority of DLC ≠c DLC records are assigned to the LA II. "Approved member copy" refers to those records that have been input by libraries which have been accorded Enhance status by OCLC for scores or sound recordings, or those libraries we locally consider to produce high-quality records. There are approximately thirty-four libraries on our current list, including the Enhance libraries. In order for the LA II to work with the online records for scores from approved member institutions, the records must contain an 090 field and 6xx field(s). For sound recordings, the approved member copy records must contain 6xx fields. A classification number is not necessary for sound recordings, as we use an in-house accession number with location and format designation prefixes as the call number. The Music Cataloger and the LTA do assign a basic LC class number in an 090 on an original workform for a sound recording, because it is still required for Level I input by OCLC's Bibliographic Input Standards, even though LC and most member libraries no longer bother with it. (We would like to recommend that OCLC remove this requirement from the standards!)

The workflow begins with student assistants searching OCLC and making printouts. The LTA distributes the work according to the various levels of complexity, and periodically checks the students' searching. All the catalogers work offline, editing the OCLC printouts and making all changes directly on the printouts. Students edit the records online (on OCLC) from the edited printouts for the Music Cataloger and the LTA, using the Save File to store the records briefly until they can be checked and produced. The LA II and LA III do their own online editing from their edited printouts. We are presently working in a dual environment, with a card catalog and an online catalog (an in-house, non-MARC based system known as MARVEL; to date, there is no database maintenance functional area that will allow cataloging or catalog maintenance without replacing our OCLC archival record). For the sake of accuracy-checking, and to have a record of our MARC editing (including non-printing fields) in case it is necessary to update or replace the record, we keep the edited printouts for one year following production. Even after the copy catalogers have been trained and work is performed independently, their cataloging is still subject to periodic review.

Statistics are not available on the average number of changes which are made to LC records and member-copy records for each of the formats. However, there is LC and member copy available that does not require any changes; all we add is our local information in the 910 and 949 fields and our local call number for sound recordings. There are, of course, instances of changes to field tags and indicators. These are common changes that probably most libraries make, such as changing a 7xx to a 1xx and vice versa, or perhaps making the first and second indicators 00 or 04 in the 245 field.

All levels of staff receive some training regarding current practice for uniform titles, and are encouraged to make corrections to bring them up to standards. The Music Cataloger is always available for consultation when problems arise in this area.

Cutbacks at LC are going to affect us to some degree. For both formats, LC will no longer supply the 045, 047, or 048 fields. [NOTE: See the LC announcement elsewhere in this issue.—Ed.] The 047 is the only field required by OCLC for Level I input; the other two are optional. Since these three fields may one day be useful limiters for certain broad Boolean searches, we want to continue to have these fields in our archival records. This will add to the work of the copy catalogers and may cause a slowdown in production.

There is one bright spot in all this! Even with LC doing more minimal level cataloging for music materials, it is much fuller cataloging than the MLC for books. There is very little that we have to add, and the class number is supplied for scores. MLC for sound recordings is more
AACR2R does not referring to the Cutter-Sanford Table. The cutter M452 has only the cutter work number tables to create what once were called when the MLC is less than what it is now, we will evaluate the situation, including the level of expertise needed to handle the work to bring it up to full-level cataloging, or (and hopefully this will never be the case) make a conscious decision to accept the MLC as it is.

The following situations are format specific:

SCORES

The copy catalogers shellist scores using the LC work number tables to create what once were called author numbers by LC. We call the procedure "cutting," so when we use this term, please remember that we are not referring to the Cutter-Sanford Table. The cutter number for each composer has to be consistent within each class number for scores. Thus, Beethoven classed in M452 has only the cutter B42, yet in M459, his number is B44. Each composer must be checked in the shellist every time a score is cataloged, and temporary shellist cards are placed above the rod at the time of cataloging. This is standard practice in many large score collections, and represents an effort to make the shelving arrangement bear some relationship to the collocation function of composer/uniform title entries (or rather a subset of them, defined by class number) found in the public author-title card catalogs for music materials.

Detailed contents notes are preferred. Because AACR2R does not allow analytics for scores which are collections, we hope that eventually keyword indexing will be available on our system for the 505 field. All catalogers are encouraged to use their judgment in adding contents notes, but if it seems questionable, the Music Cataloger is consulted. The LC-imposed limit of 12 works per monographic title has been all but ignored in the name of potential access.

On pre-AACR2 records, the plate number is removed from the 260 #d subfield and an 028 field is created in its place. The 260 is upgraded to AACR2R, along with all access points, though notes and other areas of the description are not altered, nor is the code for Descriptive Cataloging Form (Desc:) in the fixed field.

SOUND RECORDINGS

For sound recordings, we add the standardized European Article Number (the barcode number from recordings issued in European countries) in a 500 note as
The use of this "precedent" system as it pertains to music uniform titles in particular is summarized in an article by Jack Kranz, entitled "The music uniform title: sources for the novice cataloger" in Cataloging & Classification Quarterly, vol. 9, no. 2 (1988) p. 73-80. One should be aware, however, that to attempt this methodology in the absence of formal music training and/or without review is to invite trouble in the form of bibliographic chaos. The Music Unit was fortunate to receive a number of valuable cataloging aids recently, among them our own set of New Grove, and more recent publications such as:

Music subject headings: compiled from Library of Congress subject headings by Perry Bratcher and Jennifer Smith; edited and with a foreword by Richard P. Smiraglia (Lake Crystal, Minn.: Soldier Creek Press, 1988)

Indexes to the established titles, variant titles, obsolete uniform titles, and work numbers in the Library of Congress name-authority file for the works of Bach, Beethoven, Brahms, Haydn, Mozart, Schubert, Tchaikovsky, Telemann. Data edited, enhanced, and formatted by Jeanette M. Drone; data extracted and ordered by Mark A. Crook (Dublin, OH: OCLC Online Computer Library Center, Inc., 1988)


Richard P. Smiraglia. Cataloging music: a manual for use with AACR 2, 2nd ed. (Lake Crystal, Minn.: Soldier Creek Press, 1986)


The catalogers are trained in the use of these sources, and become remarkably independent at solving many of the less complex problems confronted in their daily work.

COMPROMISES

Obviously we value complete and detailed cataloging records. We do, however, make some concessions to the numbers game and to expediency, in order to boost production. Many sound recording records have a 518 note, but lack the corresponding coded 033 field; we do not attempt to add this. Many records do not include the total timing for sound recordings in the 300 a subfield even when it would be a fairly simple matter to total the timings of the present works and round them up to the nearest minute; we make no attempt to add this either (LC has not done this for some time now). Series, which we feel are becoming increasingly important access points as publishers discover that series are effective advertising ploys, have all authority work handled by generalist staff in Serials Cataloging, which facilitates our work significantly.

We indulge in a limited chauvinism of sorts: a score or recording entitled Greatest hits of the 50s will not likely get a contents note, because we hope the subject heading Popular music $y 1951-1960 will be enough guidance for a typical user of our research collection. Of course, we do not edit the description for punctuation, etc., except for those changes which have already been mentioned. Other small concessions, too numerous to list here, could be mentioned!

CONCLUSIONS

Copy cataloging work is detailed, and music knowledge is needed. The hiring, training, re-thinking and re-evaluation are an endless cycle. We spare no effort to make even our LA II aware of the need for the highest standards as they relate to access points, both present and potential. Staff are carefully trained in the art of compromise (we don't like to call it "sacrifice"!), to expedite production, and they are always encouraged to look for new ways to boost quantity without diminishing quality. The Music Cataloger's first priority is to provide training and support for the copy catalogers, because we are attempting to work as a team. The Cataloging Department supports this team effort, going so far as to set the Music Cataloger's production goals for original input significantly lower than those of his peers who do not train and supervise a subject-oriented unit. All of these factors contribute to an atmosphere in which it is at least possible to attempt to give music cataloging the extra attention which its nature mandates, and to optimize our productivity.

-- Josephine F. Davidson and Neil R. Hughes

Josephine F. Davidson is Head, Nonbook Cataloging, at the University of Georgia Libraries. Neil R. Hughes is the Music Cataloger at the University of Georgia Libraries.

NACO-MUSIC PROJECT UPDATE

For the preceding federal fiscal year (October 1, 1988-September 30, 1989), the MOUG NACO-Music Project contributed 1,395 new authority records to the LC Name Authority File. The project also contributed 168
changed records (updating existing records to AACR2 or adding references, new information, etc.). Participants in this year were the Eastman School of Music, Sibley Library (NUC symbol NRU-Mus) and the Indiana University Music Library (NUC symbol InU-MU). Headings contributed represented a wide variety of materials including newly cataloged titles, retrospectively converted titles, and a large number of headings for performers on operatic recordings. Authority records are contributed via OCLC’s LSP implementation. The LC MARC Editorial Division and Music Section sample the contributed records and review them for accuracy in coding and content. I am pleased to report that the NACO-Music Project has maintained a 100% accuracy rate for the year.

The Project will be evaluated shortly and I hope we will be able to arrange for the inclusion of at least one new participant during the course of the coming year. Interested parties should contact me directly.

We are also interested in any feedback on the use of the records contributed. Please notify me should you find any problems in these records or if you have found them to be useful or not.

-- A. Ralph Papakhian
NACO-Music Project Coordinator

MOUG ANNUAL MEETING SURVEY

My thanks to all of you who returned your surveys so promptly. If you haven’t sent yours in yet, please dig out your Newsletter No. 40 (August 1989), fill out the meeting survey, and send it in NOW!

-- Laura Snyder
Continuing Education Coordinator

MORE VOLUNTEERS NEEDED

Would you like to see your name in print? One good way to become active in MOUG is to volunteer to summarize activities from the annual meeting for the Newsletter. These articles provide a tremendous service to those members who cannot attend the meeting, and is often the only way information is communicated. Summaries need not be lengthy. If you are interested in preparing brief written reports, particularly for the plenary sessions at the upcoming Tucson meeting, please contact the editor right away at the address/phone listed elsewhere in this issue, or at the following Bitnet address: lbarnhart@ucsd.bitnet.

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LETTER TO THE EDITOR

Here at Indiana University, we have just discovered one interesting consequence of the LC decision not to supply classification numbers to sound recordings. [This decision was reported in MOUG Newsletter no. 40—Ed.] The Cataloging Distribution Service subscription card service (purchased by libraries for selection purposes) is sorted by classification. Now that sound recordings do not receive class numbers, the number that does display is the manufacturer label and number. Consequently, CDS cards for sound recordings are now dispersed throughout the sort and are no longer conveniently found in "M." Has anyone who is subscribing to service figured out a way to get the sound recordings cards to the music selector?

-- A. Ralph Papakhian
Indiana University

GEOGRAPHIC CUTTERS

A greatly expanded edition of Geographic Cutters in space-saving microfiche is here! Improve access to your music collections now by getting:

- Cutters covering designated geographic place names in the United States
- More than 65,000 Cutters arranged in Library of Congress Class G order
- An alphabetic microfiche index to the numeric equivalent for each state and region larger than a state
- An informative introduction and an easy-to-use looseleaf index

Use Geographic Cutters to facilitate input of geographic codes for sound recordings in USMARC field 033--Place and Date of Capture/Finding (where and when the music was recorded), and to locate place names quickly and easily. More than 68,000 entries provide Cutters for cities, towns, administrative divisions, and regions.

Geographic Cutters has been adopted by OCLC as a major new tool for music and map cataloging. Order today--$40.00 (U.S.), $50.00 (international).

Library of Congress
Customer Services Section
Cataloging Distribution Service
Washington, D.C. 20541
REPORT ON THE MOUG EXECUTIVE BOARD SUMMER MEETING

The MOUG Executive Board met in full-day session on Saturday, July 29, 1989, at UC San Diego. A summary of the most notable actions and topics of discussion follows.

Judy Weidow, University of Texas at Austin, has completed the third edition of The Best of MOUG. It has been revised and expanded to include English-to-Russian references for some Slavic composers (Glazunov, Prokofiev, Rimsky-Korsakov, Shostakovich, Stravinsky, and Tchaikovsky), and English-to-Czech cross references for Janacek. After much discussion, the Board agreed to charge $6.50 total for the publication ($5.00, plus $1.50 postage and handling). This is the same price as the previous edition, with an additional charge to cover MOUG's costs for supplies and mailing. [NOTE: There is an order form for this new publication elsewhere in this issue.—Ed.]

The Board discussed at length the 1990 MOUG budget. Some of the line items discussed included income from the Directory and The Best of MOUG, costs for a luncheon at the Tucson meeting, newsletter costs, NACO-Music costs, and printing costs (for the Directory and for new brochures). MOUG will have to carry a $1,550 deficit next year, even with the increase in personal membership dues, due largely to our increased services (e.g., new publications—the Index, Directory, Best of MOUG, etc.).

The 1990 Tucson meeting was a topic the Board discussed in some depth. Laura Snyder, Continuing Education Coordinator, and the Program Committee were complimented for their thoughtful work. Program ideas and structure were deliberated, as well as the benefits of including a luncheon for the membership. The Board talked about registration fees, trying to address concerns raised at last year's meeting about establishing an equitable rate for persons wishing to attend part of the meeting. The Board agreed to charge the same basic rate as last year ($40 for members and $50 for late and walk-in registration). To encourage student attendance, those rates would be $20 (or $30 for late and walk-in). Non-member rates will be $50 and $60 (late and walk-in); hopefully this will encourage people to join, since for the same price they can become members AND attend. The single plenary session attendance fee will be $20 (or $20 per half day); since there are three plenary sessions, this is roughly equitable to the late full registration fee.

Regarding the 1991 Indianapolis meeting, MLA will meet Wednesday, February 13 through the 16th. It is possible there will be no preconference. If that is the case, MOUG can meet Tuesday and Wednesday.

The Board talked about some of the issues surrounding the MOUG archives. One member has volunteered her assistance, but before we can take advantage of her offer we need to identify a repository and find out what their requirements are. This is currently being worked on.

The MOUG Officer's Handbook was again discussed, and turned over to Vice-Chair/Chair Elect Jennifer Bowen for final coordination.

Some Board members voiced some concern about Tom Sanville's response to MOUG as printed in the last Newsletter about OCLC's pricing structure. After some debate, the Board agreed to take no action until we hear from the membership and can evaluate the impact the pricing structure changes have made.

Many other topics were addressed throughout the course of the day, among them NACO-Music, OCLC news, newsletter issues, the Nominations/Elections Committee, the Reference Task Force, the LS/2000 music users group, and the relationship of MLA and MOUG.

Finally, the Board agreed to propose an increase in dues for institutional and international members at the membership meeting in Tucson. This idea was suggested at the Cleveland membership meeting. The rates to be proposed are $15.00 for institutions and $25.00 for international members. This would take effect in 1991. International mailing rates are very high, and the continental membership has been subsidizing the international members for recent Newsletters. (Admittedly, this is a very small percentage of the total budget.) Given the substantial deficit we are carrying this fiscal year, however, this action seems warranted at this time.

-- Linda Barnhart
MOUG Secretary

LETTERS FROM A CURMUDGEON CATALOGER

A limited number of reprints of Bart Bartlett's "Letters from a Curmudgeon Cataloger" (first published in Cum Notis Variorum) are available, upon request. Write to: CNV, Music Library, 240 Morrison Hall, University of California, Berkeley, CA 94720. Please enclose a self-addressed, stamped envelope.
PRELIMINARY PROGRAM

MOUG MEETING, FEBRUARY 19-20 1990

Holiday Inn-Broadway
181 West Broadway
Tucson, Arizona 85701
(602) 624-8711

SUBJECT ACCESS FOR MUSIC MATERIALS

MONDAY, FEBRUARY 19, 1990

1:00 - 4:00 p.m. MOUG Board Meeting

5:00 - 7:00 p.m. Registration

7:00 - 9:30 p.m. PLENARY SESSION I: News and Updates

  Opening Remarks (Laura Snyder, Oberlin College)
  News from OCLC (Jay Weitz)
  News from Library of Congress (Tentative)
  Open Forum: Use of MARC Format fields 045-048 for Music
  Report from the MOUG Reference Task Force

TUESDAY, FEBRUARY 20, 1990

8:30 - 9:00 a.m. Registration and coffee

9:00 - 11:45 a.m. PLENARY SESSION II

Multimedia Catalogs in the Music Library? The Electronic
Whole Earth Catalog on CD-ROM (Mary Kay Duggan, School
of Library and Information Studies, University of
California, Berkeley)

Expert System Classification of Scores in Dewey: What's
Next? (Lois Schultz, Duke University)

Update on OCLC Products and Services:
  Search CD-450 and The EPIC Service (Sonya Thelin, OCLC)
  CAT CD-450 for Music (Colleen Way, OCLC)

12:00 noon MOUG Luncheon

12:45 - 1:30 p.m. Business Meeting
1:45 - 3:35 SMALL GROUP ACTIVITIES

1:45 - 2:35 p.m.

Local Database Clean-up Projects (Anna Sylvester, University of Missouri--Kansas City)

Problem-sharing Session: Automation and the Music Public Services Librarian (Beth Christensen, St. Olaf College)

NACO project: Report and Discussion (Joan Swanekamp, Eastman School of Music)

MARC Format Integration (Maureen Russell and Jain Fletcher, UCLA)


2:45 - 3:35 p.m.

OCLC/Local Systems Interface (Panel: Lynn Gullickson, University of Wisconsin--Milwaukee; Marilyn Craig, University of Houston; Ross Wood, Wellesley College)

Retrospective Conversion of Music Materials (Michelle Koth, Indiana University)

LS-2000 Interest Group (Pam Juengling, University of Massachusetts--Amherst)

Problem-sharing: Technical Services (Peter Bushnell, University of Florida; Jay Weitz, OCLC)


3:45 - 5:00 p.m. PLENARY SESSION III

Subject Access in the Automated Library (Connie Strait, Rosary College)

Buried Treasure: Music in Government Documents (Elizabeth Baur, Memphis State University)

5:00 - 6:00 p.m. ENHANCE Participants' Working Session (Jay Weitz, OCLC)

7:00 - 10:00 p.m. MOUG Board Meeting
REGISTRATION FORM

DEADLINE: JANUARY 10, 1990

MUSIC OCLC USERS GROUP: ANNUAL MEETING
February 19-20, 1990: Tucson, Arizona

Name: ____________________________________________

Mailing Address: __________________________________

City: __________________________ State: _________ Zip: ______

Work phone: ___________ Electronic mail address: _________

Institutional affiliation: __________________________________________

Enclosed:

Registration fee: (check lines that apply)
- Member: ____________________________ $40.00 ______
- Non-Member*: _____________________ $50.00 ______
- Student: ____________________________ $20.00 ______

Late registration fee (ALL registrations postmarked after January 10, 1990): $10.00 ______

Luncheon: (Optional) $12.50 ______
- Breast of Capon Picatta (Chicken breast with capers and lemon sauce)
- Stuffed Shells Florentine (Vegetarian: Pasta shells with cheese and spinach)

Total amount enclosed: $ __________

NOTE: Checks payable to: Music OCLC Users Group.

Refunds cannot be made.

Receipts will be provided at the meeting.

CHECK HERE IF YOU PLAN TO ATTEND THE ENHANCE WORKING SESSION:

SMALL GROUP SESSIONS: For EACH TIME SLOT below, please indicate your 1st, 2nd, and 3rd choice. Assignments will be made in order of postmark. Undersubscribed sessions may be cancelled out of consideration to the speakers.

<table>
<thead>
<tr>
<th>1:45 - 2:35</th>
<th>2:45 - 3:35</th>
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</thead>
</table>
- Database clean-up | OCLC/Local systems |
- Problem: public services | Retrospective conversion |
- NACO | LS-2000 |
- MARC format integration | Problem: Tech. Serv. |
- Product demonstrations | Product demonstrations |

Please mail this form with your check to the following address:

Laura M. Snyder, MOUG Program Chair
Conservatory Library
Oberlin College
Oberlin, OH 44074

*Personal membership dues: $10.00. If you wish to join, you may enclose a membership form and a separate check for your dues.
[This page blank in original]
Registration Form
MLA 1990 National Meeting, Tucson, AZ, February 21-24

1. Registration:  
   a. Pre-registration (due Jan. 12) ............................................ $55.00 ___  
   b. Late registration (after Jan. 12) ........................................... $65.00 ___  
   c. Student pre-registration (due Jan. 12) ................................. $25.00 ___  
   d. Late student registration ..................................................... $35.00 ___  
   e. Single day registration (banquet not included):  
      Thurs. Feb. 22 ................................................................. $20.00 ___  
      Fri. Feb. 23 ................................................................. $20.00 ___  
      Sat. Feb. 24 ................................................................. $20.00 ___  
   
   Separate banquet registration may be available on Feb. 21.

2. Box Lunches. Box lunches will contain a sandwich, condiments, chips, fruit, cookie, and soda.  
   Thurs. Feb. 22 ................................................................. $7.75 ___  
   Fri. Feb. 23 ................................................................. $7.75 ___  
   Sat. Feb. 24 ................................................................. $7.75 ___  


4. Local Tours. Pre-registration required. Tours may be cancelled if pre-registration is insufficient. All tours are on Wed. Feb. 21.  
   a. Desert Museum - 12:30-5:00 ............................................. $6.50 ___  
   b. Nogales, Mexico - 12:00-5:30 ........................................... $8.00 ___  

   Total ____________

(over)

21
I would like more information on the Festival of the Sun and other musical events in Tucson, Feb. 16-24 . . . . . . . . .

I am interested in finding a roommate for the conference . . . .

This is my first MLA National Meeting . . . . . . . . . . . . . . . . . . .

Name: __________________________________________

Address: ________________________________________

_________________________________________________________________

_________________________________________________________________

Institution: __________________________________________

Make checks payable to the Music Library Association and send them to:

Connie Gempeler
Hayden Library - LOC-1006
Original Cataloging Dept.
Arizona State University
Tempe, AZ 85287-1006
SPACE UTILIZATION IN THE MUSIC LIBRARY:
Creation, Renovation, Reorganization

Name __________________________ Daytime telephone __________________________

Institution ________________________________________________________________

Address _________________________________________________________________

______________________________________________________________

Please indicate below your 3 first choices for small group sessions in the order of preference, using “1” for your first choice and numbering to “3” as your third choice. You will be assigned to workshop sessions in the order in which the registrations are received. The size of the small group sessions will be limited and walk-in registrants will be assigned on a space-available basis.

1. Impact of compact shelving on the music library
2. Creative approaches to utilizing existing space
3. Moving the music library collection
4. Lighting the library: electrical concerns
5. Coping with transition between old & new spaces: acclimating users
6. Fundraising

Registration fee is $35.00 which includes handouts and bibliographies. Make your checks payable to Music Library Association. **Registration deadline is 15 January 1990.** Please send this form along with payment to:

Joyce Clinkscales
Music Library, W-2510
Melville Library
SUNY/Stony Brook
Stony Brook, NY 11794-3333
Accommodations: The conference hotel for MLA 1990 is the Holiday Inn - Broadway at 181 West Broadway Blvd., Tucson, AZ 85719. (Phone: (602) 624-8711. RATES: $80/single, $88/double) We are fortunate to be able to hold all the program sessions in this hotel located in the refurbished center of Tucson, convenient to restaurants, shopping, galleries, and transportation. Please fill out the enclosed reservation card and return it directly to the Holiday Inn by January 19, 1990. They will confirm your registration by return postcard. If all rooms in the Holiday Inn are filled, your reservation will be transferred automatically to the Day's Inn.

Only three blocks away, the Day's Inn Downtown at 88 East Broadway Blvd., Tucson, AZ 85719 (Phone: (602) 622-4000. RATES: $55/single, $60/double) will handle the overflow. If you prefer to stay at the Day's Inn, please register directly with them.

Your accommodations will be confirmed by postcard prior to the convention if you meet the January 19 deadline.

Climate: This should be the break from the ravages of winter that you have been waiting for. The average high temperature in February is 70°F and the average low is 40°F. In keeping with the city's reputation as a winter resort town, the Chamber of Commerce promises no rain, but it has happened. Bring your swim suit for a dip in the heated, sheltered pool.

Travel By Air: Bon Voyage Travel (part of Ask Mr. Foster group) has been appointed the official travel agency to coordinate your travel arrangements. For discount fares of 40% off standard coach fares or 5% off the lowest applicable fare, call 1-800-327-7215. Tell them that you are with the MLA conference and Edith (our special agent) will handle your arrangements.

Tucson International Airport is served by most major carriers, and convenient links for all others can be made through Phoenix. The airport is approximately 9 miles from the hotel and the best connection is via the Arizona Stagecoach shuttle at a cost of $10.25 (no reservation necessary). Taxi service will cost approximately $13. Shuttle and taxi service are available directly outside the baggage claim area.
Tucson's Sun Tran Bus Line also connects the airport with the downtown; take the #25 bus at the airport and transfer to the #6 at the Roy Laos Transit Center. The $.60 fare will take you almost to the door of the hotel in something around 1/2 hour.

**Travel By Train:** Tucson is served by AMTRAK, but direct service is only available along the Southern Pacific lines that connect west to Los Angeles and east to New Orleans. The station is located at 400 East Toole St., a short taxi ride from the hotel.

**Travel By Bus:** Greyhound and Trailways run a joint terminal located at 2 South 4th Ave.--just 3-6 blocks down Broadway from the hotels.

**Travel by Car:** Coming either from the East or West on the interstate (US-10) take the Broadway exit and proceed East on Broadway for 3-4 blocks and the hotel will be on your right. The parking garage--free for guests--adjoins the hotel on the West.

**Travel by Boat:** Not recommended at this time of year, since the ice on the Santa Cruz River is usually too thick to let a boat pass through. Harbor facilities are also mostly shut down.

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**Box Lunches:** The full schedule of meetings will inevitably cut across your lunch hour some day, and for that occasion, box lunches will be available Thursday, Friday and Saturday noons for $7.75. Reserve and pay for them with your registration. The boxes will contain a sandwich, condiments, chips, fruit, cookie, and soda.

**Thursday Night Reception:** A mere two-block walk across the City Hall Plaza will bring you to an exciting and multi-faceted new show of Southwestern art at the Tucson Museum of Art. A steel-drum band and a wine and cheese reception will round out the Local Arrangements Committee's contribution to the annual meeting.

**Friday Night Banquet:** In keeping with the spirit of the Southwest, this will be a Mexican Fiesta buffet with all your favorite Mexican entrees--enchiladas, chili rellenos, tacos, tamales, quesadillas--and flan for dessert. Wine, margaritas, and Mexican beer will be available from a cash bar. Prior to the banquet will be a warm-up no-host margarita party with mariachi band. The price of the banquet is included in the conference registration fee.
The postprandial entertainment will feature the best local chicken-scratch band playing all your favorite chicken-scratch music. Richard Hafer (speaker at Thursday's session on indigenous music of the region) will introduce the music and provide whatever little stimulation is required to get us all out of our seats and schottising and polkaing.

Local Tours: The following local tours are being offered. Pre-registration is required and inclusion will be on a first-come-first-served basis. The charges will cover just the cost of chartering the buses. Obviously, any tour may be cancelled—and your payment refunded—in the event of insufficient registrants.

Arizona-Sonora Desert Museum -- Wed. February 21, 12:30-5:00. With a stop at the 18th-century mission San Xavier on the way, this offers an opportunity to see Tucson's most famous museum—a combination zoo and botanical garden featuring exclusively Southwestern plants, animals and birds. $6.50 (Admission fee at the gate is $6.00.)

Nogales, Mexico -- Wed. February 21, 12:00-5:30. With a stop at the 18th-century mission San Xavier on the way, this scenic ride to nearby Mexico (only 100Km away) will bring you to all the lively shops in this bustling border town. $8.00

Tucson Public Library -- We will have sign-up sheets at the registration tables for several guided tours of this beautiful brand-new facility. It will be a unique opportunity to see this exciting Library before it is open to the public. It's just a couple of blocks away, so no charge!

Music, Dance and Theatre in Tucson
February 16 - 24, 1990

Friday, February 16:
8:00 p.m. Arizona Theatre Company: The Importance of Being Ernest. Leo Rich Theatre, Tucson Convention Center (right next to Holiday Inn) CALL: (602) 622-2823. WRITE: Arizona Theatre Company P.O. Box 1631 Tucson, AZ 85702

8:00 p.m. Festival of the Sun: St. Paul Chamber Orchestra; Carter Brey, Cellist; Hugh Wolff, Conductor. World premiere: Apache Wine by Daniel Lentz. Centennial Hall, Univ. of Arizona. CALL: (602) 621-3364. WRITE: Festival of the Sun, 800 E. University Blvd., Suite 110, Tucson, AZ 85719

Saturday, February 17:
5:00 p.m. The Importance of Being Ernest. See entry for Feb. 16.

8:00 p.m. Festival in the Sun: St. Paul Chamber Orchestra; Carter Brey, Cellist; Hugh Wolff, Conductor. Southwest Premiere: The Wound Dresser by John Adams. Centennial Hall, Univ. of Arizona. See entry for Feb. 16.

Sunday, February 18:
2:00 p.m. & 7:00 p.m. The Importance of Being Ernest. See entry for Feb. 16.
Monday, February 19:
8:00 p.m. Ballet Arizona. Centennial Hall, Univ. of Arizona. CALL: (602) 882-5022. WRITE: 738 N. 5th Ave., Phoenix, AZ 85003

8:00 p.m. Tucson Symphony String Quartet. St. Philip's In The Hills Episcopal Church. River Rd. at Campbell. Reservations not necessary.

Tuesday, February 20:
7:30 p.m. The Importance of being Ernest. See entry for Feb. 16.

8:00 p.m. Ballet Arizona. See entry for Feb. 19.

8:00 p.m. Tucson Early Music Society; Trio d'Amsterdam. Center for Creative Photography, Univ. of Arizona. Speedway at Olive. Reservations not necessary.

8:00 p.m. Eastside Artist Series: Frederick Swann, Organist. Christ Church United Methodist. 655 N. Craycroft Rd. Reservations not necessary. Donation expected.

Wednesday, February 21:
2:00 p.m. & 7:30 p.m. The Importance of Being Ernest. See entry for Feb. 16.

8:00 p.m. Festival of the Sun: St. Paul Chamber Orchestra with Univ. of Arizona Chamber Choir. All Russian concert featuring Alexander Nevsky. Centennial Hall, Univ. of Arizona. See entry for Feb. 16.

Thursday, February 22:
12:00 Noon Anthony de Mare, pianist. Tucson Museum of Art. 166 W. Alameda. Free

7:30 p.m. The Importance of Being Ernest. See entry for Feb. 16.

8:00 p.m. Festival of the Sun: Isaac Stem, Violinist. Centennial Hall, Univ. Ariz. See entry for Feb. 16.

Friday, February 23:
8:00 p.m. The Importance of Being Ernest. See entry for Feb. 16.

8:00 p.m. Young Concert Artists: Anthony de Mare, Pianist. Canada Del Oro High School Fine Arts Complex. 25 W. Calle Concordia. No reservations necessary.

8:00 p.m. Festival of the Sun: Pilobolus Dance Theatre. Centennial Hall, Univ. of Arizona. See entry for Feb. 16.

Saturday, February 24:
8:00 p.m. Festival of the Sun: Pilobolus Dance Theatre. Centennial Hall, Univ. of Arizona. See entry for Feb. 16.

8:00 p.m. The Importance of Being Ernest. See entry for Feb. 16.

8:00 p.m. UA School of Music Faculty Concert: Daniel Asia, Composer. Crowder Hall, Univ. of Arizona. Music Building at Speedway & Olive. No reservations necessary.

If you would like more information about the Festival in the Sun, please indicate so by marking the box on the registration form.
Dear MLA member,

You are cordially invited to attend a workshop, *Space Utilization in the Music Library*, sponsored by the Music Library Association's Administration Committee, Subcommittee on Music Library Facilities. This workshop, designed to be practical in nature, will provide invaluable information about the various stages of planning a new music library facility or renovating an existing one.

Most music librarians are faced, at some point in their career, with renovating a library space or creating a new facility. There is much practical knowledge in these processes that can be shared so that each of us does not have to "re-invent the wheel." This one-and-a-half day workshop will feature music librarians from various types of libraries and at various stages in the creation or renovation process sharing their knowledge and experiences with other music librarians.

The three plenary sessions will cover several topics, from planning library spaces for different users of the music facility to rate of growth calculations and coping with architects. In addition, small group sessions will cover other important topics: compact shelving, lighting the library and fundraising to name a few.

A workshop such as this is timely for many reasons. As more and more libraries expand beyond space capacity, the librarian finds the literature available on this topic inadequate for music's "special needs." Further, sharing of common problems and solutions will provide a much needed "support system" for those of us currently renovating, reorganizing or planning a new music library facility.

I hope to see you there.

Coordinator:

*James P. Cassano*

James P. Cassaro
Cornell University
Space Utilization in the Music Library: Creation, Renovation, Reorganization

Schedule

Tuesday Evening: (February 20, 1990)

5:30-7:30 PM REGISTRATION

7:30-7:45 PM Opening Remarks

Speaker: James P. Cassaro, Chair, Administration Committee, Subcommittee on Music Library Facilities

7:45-8:30 PM Keynote Address

Speaker: Philip D. Leighton, Stanford University. Editor, 2nd edition of Keyes Metcalf, Planning Academic and Research Library Buildings

8:30-10:00 PM RECEPTION

Wednesday: (February 21, 1990)

8:30-9:00 AM REGISTRATION, COFFEE AND DANISH

9:00-10:15 AM Plenary Session I: Panel Discussion on Planning
Moderator: James P. Cassaro (Cornell University)

What are the needs of different types of music library users--scholars, performers (both graduate and undergraduate) and public library users? How are these needs enumerated? How do these needs bear on the functions, space planning and arrangement of the music library?

Speakers: Mary Wallace Davidson (Eastman School of Music), Daniel Zager (Oberlin College Conservatory), Richard Schwegel (Chicago Public Library)

10:15-10:30 AM COFFEE BREAK

10:30-12:00 PM Plenary Session II: Coping With Architects & Library Facility Coordinators
Moderator: Joyce Clinkscales (SUNY/Stony Brook)

Speakers: Linda Solow Blotner (University Of Hartford); Marjorie Hassen (University of Pennsylvania); John Whitmire (Anderson, DeBartolo & Pan Architects, Tucson, Arizona)
Space Utilization in the Music Library: Creation, Renovation, Reorganization

12:00-1:30 PM  LUNCH (ON YOUR OWN)

1:30-3:15 PM  Plenary Session III: Other Issues and Questions
Moderator: Jeffrey Earnest (Stanford University)

Rate of growth, space calculations; floorloading and other weight problems; the long perspective.

Speakers: Michael Fling (Indiana University) [Rate of growth]
Carl J. Rahkonen (Indiana University of Pennsylvania) [Floorloading]
Carol Tatian (Brown University), Mary Wallace Davidson (Eastman School of Music), Daniel Zager (Oberlin College Conservatory) [Long Perspective]

3:00-3:15 PM  COFFEE BREAK

3:15-5:00 PM  Small Group Sessions

1. Impact of Compact Shelving on the Music Library
   Coordinator: Carol Tatian (Brown University)

2. Creative Approaches to Utilizing Existing Space
   Coordinator: Christine Hoffman (New York Public Library)

3. Moving the Music Library Collection
   Coordinator: Pauline Bayne (University of Tennessee/Knoxville)

4. Lighting the Library: Electrical Concerns
   Coordinator: Edwin Quist (Peabody Conservatory)

5. Coping With Transition Between Old & New Spaces: Acclimating Users
   Coordinator: Carolyn Rabson (Oberlin College Conservatory)

6. Fundraising
   Coordinator: Nell Ratliff (University of Maryland, College Park)

5:00-5:30 PM  Wrap-up Session
MUSIC LIBRARY ASSOCIATION

ANNUAL MEETING
FEBRUARY 19-24, 1990
TUCSON, ARIZONA

PRELIMINARY PROGRAM

Monday, 19 February

noon - 5:00 pm  MOUG
1:00 pm - 5:00 pm  Finance Committee (closed)

Tuesday, 20 February

9:00 am - noon  Finance Committee (closed)
9:00 am - noon  MOUG
1:00 pm - 5:00 pm  MOUG
2:00 pm - 6:00 pm  MLA Board of Directors (open)
4:30 pm - 7:00 pm  Preconference Registration

7:00 pm - 10:00 pm  Preconference:

Wednesday, 21 February

7:30 am - 9:00 am  Preconference Registration
8:00 am - 11:00 am  Placement Desk

8:00 am - 5:00 pm  Preconference:

9:00 am - 5:00 pm  MLA Board of Directors (open)

noon - 9:00 pm  Registration Desk
12:30 pm - 5:00 pm  Excursion to Desert Museum and Mission San Xavier
1:00 pm - 5:00 pm  Excursion to Nogales Mexico and Mission San Xavier
2:30 pm - 5:30 pm  Placement Desk
3:00 pm - 5:00 pm  Descriptive Cataloging Subcommittee (closed)
4:00 pm - 5:00 pm  Statistics Subcommittee (closed)
4:00 pm - 5:00 pm  Subject Access Subcommittee (closed)
6:00 pm - 8:00 pm  RLG Music Libraries
6:00 pm - 7:00 pm  Placement Orientation
6:00 pm - 8:00 pm  Research in Music Librarianship Round Table
6:30 pm - 8:00 pm  Bibliographic Instruction Subcommittee (closed)
7:00 pm - 8:00 pm  Program Committee (closed)
7:00 pm - 8:00 pm  First-Time Attendees Reception

8:00 pm - 11:00 pm  OPENING RECEPTION
Thursday, 22 February

7:30 am - 8:45 am  Fiscal Officers Breakfast (closed)
8:00 am - 4:00 pm  Registration Desk
9:00 am - noon  Placement Desk

9:00 am - 9:15 am  OPENING SESSION AND WELCOME

9:15 am - 11:00 am  PLENARY SESSION: BIBLIOGRAPHIC INSTRUCTION REVISITED
(Moderator, Leslie Greer, University of Oregon)

*B.I. for Music Courses (One-Shot Approach):* Paula Elliot (Washington State University)

*B.I. as Part of the Music Research Curriculum:* Sandra Benet Acker (University of Victoria)

*B.I. for CD-ROMs:* Leslie Troutman (University of Illinois, Urbana-Champaign)

*B.I. with CAI:* David Riley (University of Michigan) and Kathy Talalay (Indiana University)

*B.I. Surveys and Status Report:* Linda Fidler (Bowling Green University)

9:30 am - 10:30 am  Music Library Facilities Subcommittee (closed)
9:30 am - 10:30 am  Genre Terms Working Group (closed)
9:30 am - 10:30 am  IAML-US Board (closed)
9:30 am - 10:30 am  Audio Preservation Subcommittee (closed)

10:30 am - noon  MARC Formats Subcommittee (closed)

11:00 am - noon  On-line Reference Services Subcommittee (closed)
11:00 am - noon  MLA Archives Joint Committee (closed)
11:00 am - noon  Investments Subcommittee

11:00 am - 12:30 pm  Band Music Round Table
11:00 am - 12:30 pm  Education Committee
11:00 am - 12:30 pm  Preservation Committee (closed)

11:00 am - 1:00 pm  Women and Music Round Table
**Thursday, 22 February (cont.)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>noon - 1:30 pm</td>
<td>Bibliographic Control Committee (closed)</td>
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<tr>
<td>1:00 pm - 3:00 pm</td>
<td>Resource Sharing and Collection Development Committee (closed)</td>
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<tr>
<td>1:00 pm - 3:00 pm</td>
<td>Membership Subcommittee (closed)</td>
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<td>1:00 pm - 3:00 pm</td>
<td>Fund Raising Subcommittee (closed)</td>
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<tr>
<td>1:00 pm - 3:00 pm</td>
<td>Statistics Subcommittee</td>
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<tr>
<td>1:30 pm - 3:00 pm</td>
<td>ARCHIVES ROUND TABLE</td>
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<td></td>
<td>Archival Documentation Strategies and Their Applications to Music: Bruce Wilson (University of Maryland)</td>
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<td>Report on the IAML Meeting in Oxford: John Shepard (NYPL Music Division)</td>
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<td>Archival Management Control (AMC) Standards: General Discussion</td>
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<tr>
<td>1:30 pm - 3:00 pm</td>
<td>SPECIAL REPORT: HEYER/HILL PROJECT</td>
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<tr>
<td></td>
<td>Organization of the Guide: George Hill (Project Director)</td>
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<tr>
<td></td>
<td>The Bibliography: Norris L. Stephens (University of Pittsburgh)</td>
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<td></td>
<td>The Index: Paul Emmons (West Chester University)</td>
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<tr>
<td>3:00 pm - 4:30 pm</td>
<td>Bibliographic Standards for Reference Works Subcommittee</td>
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<td>3:00 pm - 5:00 pm</td>
<td>Associated Music Libraries Group (closed)</td>
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<td>3:15 pm - 5:00 pm</td>
<td>PLENARY SESSION: MUSIC OF THE SOUTHWEST</td>
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<td>(Chair, Don Roberts, Northwestern University)</td>
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<td>Zarzuela: Bridges to Music and Culture: Jim Wright (University of New Mexico, Albuquerque)</td>
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<td>Mariachi and Chicken Scratch: Richard Haefer (Professor of Ethnomusicology, Arizona State University)</td>
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<td>Music of the Pueblo and Athabascan Peoples of Arizona and New Mexico: Don Roberts (Northwestern University)</td>
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</table>
Thursday, 22 February (cont.)

5:30 pm - 7:30 pm  LOCAL ARRANGEMENTS RECEPTION

8:00 pm - 9:30 pm  SYSTEM USER GROUP MEETINGS

Carlyle Music Users Group
CLSI Music Users Group
DRA Music Users Group
Geac Music Interest Group
Innopac Music Users
LS2000 Music Users Group
NOTIS Music Users Group
VTLS Music Users Group

9:00 pm - 10:30 pm  Committee Chairs Reception and Round Table Coordinators (closed)

Friday, 23 February

7:30 am - 8:45 am  Chapter Officers' Breakfast (closed)
8:00 am - 4:00 pm  Registration Desk
9:00 am - 10:30 pm  Authorities Working Group
9:00 am - 11:30 pm  Placement Desk

9:00 am - 10:45 am  PLENARY SESSION: PRESERVATION OF SOUND RECORDINGS
(Chair, Steven Smolian, Smolian Sound Studios)

An Overview of Associated Audio Archives (AAA): Karen Nagy (Stanford University)

Identifying Materials of Value (Commercial and Non-Commercial): Brenda Nelson-Strauss (Indiana University)

Procedures and New Technologies for Preservation: James Farrington (Wesleyan University)

Legal Aspects of Audio Preservation: Wayne Shoaf (Arnold Schoenberg Institute)

11:00 am - noon  MARC Formats Subcommittee
11:00 am - noon  Film Music Round Table
Friday, 23 February (cont.)

11:00 am - 12:30 pm AUTOMATION SUBCOMMITTEE: AUTOMATION FORUM

Reports from on-line system user groups and open discussion about systems in use in music libraries

11:00 am - 12:30 pm Conservatory Libraries Round Table
11:00 am - 12:30 pm Bibliographic Instruction Subcommittee

11:00 am - 1:00 pm Legislation Committee

11:30 am - 12:30 pm Personnel Subcommittee
11:30 am - 12:30 pm Preservation Committee

noon - 1:00 pm Music Cataloging Practices Round Table

noon - 1:30 pm Notes Staff Luncheon

12:30 pm - 1:30 pm Bibliographic Standards for Reference Works Subcommittee (closed)

12:30 pm - 2:00 pm Large Research Libraries Round Table
1:00 pm - 2:00 pm RLIN Music Catalogers (closed)

1:00 pm - 2:45 pm PUBLIC LIBRARIES COMMITTEE: TAKING IT TO THE STREETS, EXAMPLES OF COMMUNITY OUTREACH

The Why and Wherefore of Community Outreach: Anna Thompson (Indianapolis Museum of Art)

Ethnic Community Outreach: Eileen Dolan-Heitlinger (Indianapolis-Marion County Public Library)

Reaching the Professional Musician: Jeanette Casey (Chicago Public Library)

Programming to Promote and Educate: Jere Stephan (Tucson Public Library)

Outreach by Academic Libraries: Laura Dankner (Loyola University)

Question and Answer: The Panel
Friday, 23 February (cont.)

2:00 pm - 2:30 pm Placement Service Orientation
2:00 pm - 4:00 pm Bibliographic Control Committee
2:00 pm - 4:00 pm Publications Committee

2:30 pm - 4:00 pm American Music Round Table
2:30 pm - 4:00 pm Education Committee
2:30 pm - 4:00 pm Working Group on Contemporary Music
2:30 pm - 4:00 pm Small Academic Libraries Round Table
2:30 pm - 4:00 pm Bibliography Round Table

4:30 pm - 6:00 pm MLA BUSINESS MEETING

6:30 pm - 7:30 pm COCKTAIL HOUR

7:30 pm - 11:00 pm BANQUET

Saturday, 24 February

8:00 am - 10:00 am Registration Desk
9:00 am - 11:00 am Placement Desk

9:00 am - 10:30 am Public Libraries Committee (closed)
9:00 am - 10:30 am Organ Music Round Table
9:00 am - 10:30 am Subject Access Subcommittee
9:00 am - 10:30 am Automation Subcommittee (closed)

9:00 am - 10:45 am PLENARY SESSION: ANTIQUARIAN MUSIC COLLECTING
(Chair, J. Rigbie Turner, Morgan Library)

Observations on the Relationship of Antiquarian Dealers with Music Librarians: John Lubrano (J. & J. Lubrano)

Building an Antiquarian Collection: Working with Dealers from the Librarian's Perspective: James Coover (SUNY, Buffalo)

Adventures of a Private Antiquarian Collector: James Fuld (New York City)

Current Trends and Future Prospects for the Antiquarian Market: Lisa Cox (Exeter)
Saturday, 24 February (cont.)

10:30 am - 12:30 pm  Resource Sharing and Collection Development Committee
11:00 am - 12:30 pm  Online Reference Services Subcommittee
11:00 am - 12:30 pm  IAMJ/US Business Meeting
11:00 am - 12:30 pm  Descriptive Cataloging Subcommittee
noon - 2:00 pm    Membership Subcommittee (closed)
noon - 2:00 pm    Fund Raising Subcommittee (closed)
12:30 pm - 1:30 pm  Administration Committee
12:30 pm - 2:00 pm  Social Responsibility Round Table
12:30 pm - 2:00 pm  Information Sharing Subcommittee
1:00 pm - 2:00 pm  Online Reference Services Subcommittee (closed)
1:00 pm - 2:00 pm  Popular Music Subject Access Working Group
1:00 pm - 4:00 pm  RISM Joint Committee (closed)

2:00 pm - 3:45 pm  PLENARY SESSION: MUSIC THERAPY AND MEDICAL ASPECTS OF THE PERFORMING ARTS
(Chair, Kirby Dilworth, Carnegie Library, Pittsburgh)

Future Training Programs in Music Education and Music Therapy: Expanding Our Resources: Rosalie Pratt (Brigham Young University)

Treatment for Performance Injuries: Loretta Mears (New York City)

Medicine and Music: Library Sources outside the Music Library: James Crooks (U.C.-Irvine)

2:00 pm - 4:00 pm  Reference and Public Services Committee (closed)
3:00 pm - 4:00 pm  NUC Contributing Libraries (closed)
4:00 pm - 6:00 pm  WRAP-UP SESSION
7:00 pm - 9:00 pm  Program Committee (closed)
8:00 pm - 10:00 pm  MLA Board of Directors
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Linda Barnhart
MOUG Newsletter Editor
Music OCLC Users Group
13135 Bavarian Drive
San Diego, CA 92129-2367

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