MUSIC OCLC USERS GROUP
NEWSLETTER
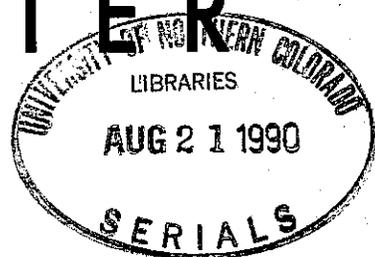
FROM THE CHAIR

Now that many libraries have subscribed, or are considering subscribing, to OCLC's new EPIC service, some MOUG members have begun to examine EPIC's increased retrieval capabilities to see if they significantly improve access to scores and sound recordings in the OCLC database. While some aspects of the EPIC service seem to be very effective, several MOUG members have expressed concerns about limitations in EPIC's capabilities for retrieving uniform titles due to the omission of several subfields from EPIC's indexing structure.

To allow the MOUG Board to investigate this, Tam Dalrymple, OCLC's EPIC Product Manager, graciously provided me with complementary search time on EPIC. In my testing, I found that the current index structure does result in certain gaps in the systems's retrieval capabilities. Although EPIC's keyword searching of other fields (such as contents notes) provides significant access to many scores and sound recordings, I did not find that this adequately compensates for the lack of indexed subfields, especially in the 600 and 700 fields. Because of this, I have written to OCLC on behalf of MOUG to request that OCLC expand EPIC's indexes to add the following subfields to some of its various indexes:

  240 $m
  600 $n
  700 $t, k, m, n, p and r

According to Tam Dalrymple, EPIC product staff will begin a reassessment of EPIC's index structures at the end of the year, and welcome the comments of MOUG members. I urge you to write to Tam to voice your concerns about EPIC, and to urge OCLC to expand its indexes to improve the usefulness of their product for music users (Tam Dalrymple, EPIC Product Manager, OCLC, Inc., 6565 Frantz Road, Dublin, Ohio 43017-0702).

I'm pleased to announce the appointment of MOUG's Nominations and Elections Committee for 1990: Neil Hughes (University of Georgia) will Chair the committee,

which also includes Joan Schuitema (Northwestern University) and Sue Stancu (Indiana University). In the next month or so, they will be compiling a slate of four candidates: two each to run for the offices of Vice Chair/Chair Elect and Treasurer. If you have suggestions for possible nominees (or personally aspire to be a member of the MOUG Board!), please contact Neil at: 160 W. Paces Dr., Athens, GA 30605 (404) 542-0585 (Bitnet: nhughes@uga). And, don't forget to vote when you receive your ballot in November!

I am still looking for a volunteer to coordinate a new MOUG Public Services Interest Group. The Coordinator would initially be responsible for maintaining a mailing list of group participants and perhaps leading a group meeting next winter in Indianapolis. Please let me know if you would be interested in taking on such a project!

Jennifer Bowen
MOUG Chair

ISSUE HIGHLIGHTS

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

Second Quarter 1990

April – June

FINANCIAL REPORT

Balance in checking account at end of 1st quarter 1990 $6,653.23

INCOME

Memberships	$395.00	
Meeting Registration & Lunch	$55.75	
Interest	$83.27	
Back Issues	$156.66	
Best of MOUG	$385.50	

Total 2nd Quarter Income $1,076.18

EXPENSES

Annual Meeting Board Expense	$457.84	
Annual Meeting Misc.	$77.85	
Newsletters	$941.77	
Newsletter Postage	$361.74	
Best of MOUG	$30.29	
Supplies	$38.80	
Honoraria	$150.00	
Miscellaneous	$87.50	

Total 2nd Quarter Expenses $2,145.79

Balance in checking account at end of 2nd quarter 1990 $5,583.62

MOUG Certificate of Deposit $2,145.23

TOTAL CASH $7,728.85

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.

FROM THE EDITOR

A wide variety of topics are covered in this issue of the *MOUG Newsletter*. Please take special care to read Jennifer's discussion of OCLC's new EPIC service in her FROM THE CHAIR column. The EPIC product staff has been very receptive to the Board's concerns and does welcome your comments. Also in this issue is further coverage of MOUG's annual meeting in Tucson. Summaries on topics range from *The Electronic Whole Earth Catalog* on CD-ROM and the expert system classification to music in government documents. Thanks again to everyone who wrote these summaries (and get your paper and pens ready for next year!). Ian Fairclough's article on the description of the user-friendly interface in use at East Carolina University follows the meeting summaries. I think everyone will find the article interesting and thought-provoking.

The back page of this issue holds an order form for the most recent edition of *The Best of MOUG*. If you have not ordered yours yet, perhaps now is a good time! This third edition is particularly helpful with its list of English to Russian/Czech cross-references.

A reminder: membership rates for both institutional and international members will go up for 1991. Rates for institutional members will go from $10.00 to $15.00 while rates for international members will go from $15.00 to $25.00. Individual membership rates will remain $10.00. Still a great bargain for membership in a professional association!

As this issue goes the printer, the Board members will be meeting in Rochester, New York. There will be a report of our board meeting and details about next February's annual meeting in Indianapolis in the next newsletter issue. The deadline for the next issue is October 12. As always, article contributions, short or long, are always welcome!

Karen Little
Secretary/Newsletter Editor

FROM THE CONTINUING EDUCATION COORDINATOR

Planning is well underway for the next MOUG annual meeting. It is not too late for you to propose a presentation for this meeting. We are especially interested in hearing from music librarians who are already experienced in using EPIC or one of the new OCLC CD-ROM music products.

Volunteers to lead the traditionally popular small group sessions are needed as well. Please let me know immediately if you are interested in participating.

H. Stephen Wright
Continuing Education Coordinator

NEWS FROM OCLC

OCLC's EPIC Service, a full-featured reference service that already provides expanded access to the entire OCLC Online Union Catalog, now offers access to two new databases: the ERIC (Educational Resources Information Center) database and the Book Data database. ERIC provides citations to both published and unpublished sources in education via any of 26 indexes. Book Data provides descriptive information about in-print and new titles of some 600 English-language publishers in the UK market. Additional databases will be added to the EPIC Service in the near future.

OCLC Forest Press published the first new abridged edition of the *Dewey Decimal Classification* in over a decade in June 1990. This single-volume 12th edition of the abridged DDC is based on, and includes many of the features found in, the four-volume 20th edition of DDC published in 1989. Featured in both are the completely revised schedules for music and for computer science.

A two-year pilot project allowing the Library of Congress to use the OCLC Online System to support work on its cataloging backlog and its current cataloging load has been announced. Charges for membership and bibliographic searching will be waived to assist LC in its present fiscal problems, though after two years, more normal charges are expected to be implemented.

Field testing of OCLC's Prism Service, the formal name of the New Online System, and its Passport Software, began in July 1990, and is expected to run through the summer.

News From ODQCS

Preparation for the Subject Heading Correction Project Phase II continues as ODQCS cleans up from Phase I. We expect that Phase II will deal mostly with correcting errors from the first pass and updating the 5 million records that will have been added to the OLUC by the projected starting date of Spring 1991.

Duplicate Detection is still in design and development phases, though we expect a proposed algorithm for books only to be tested late in the summer of 1990. If all goes well, we hope to begin a global de-duplication of the books records in the OLUC to run in background, perhaps as early as late fall 1990. Current estimates suggest that about 600,000 books duplicates could be eliminated. Among these are NLM (National Library of Medicine) and UK MARC (British Library) books records that duplicate LC cataloging. Recent agreements with both of these organizations will allow us to merge their records to LC records.

ODQCS will begin in July the upgrading of 1245 book CIP records with imprints of 1982 or earlier that have been identified by LC. Enhancement of these records will be done directly on LC's MUMS database using title page surrogates and physical description information provided by OCLC member libraries. The records chosen include items LC received but never finished processing, items that went out of print before LC could obtain a copy, and items either never received by LC or cataloged by LC on other records.

During the spring of 1990, OCLC ran a program to supply numeric values for blank or fill-character filing indicators for some 1.9 million records in the OLUC. Using 041 fields, the Language Fixed Field, and the initial article table, this software corrected title fields across all formats. System software has now been changed to require a numeric value in all filing indicator positions.

In conjunction with ALA's publication of *Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc.*, ODQCS is drawing up plans for the enhancement of both LC- and member-input records for such materials to meet the guidelines. Although planning is still in progress, we expect that it will involve Enhance-like authorizations, may concentrate on public libraries, and could be in place as early as next fall. The *Guidelines*, a report from a

subcommittee of the Resources and Technical Services Division Subject Analysis Committee, recommend the provision of subject access for form/genre, for characters or groups of characters, for setting, and for topic.

Some 334 records with the corporate heading qualifier "(Musical group)" incorrectly subfielded were identified using the Search CD450 Music Library and corrected in the OLUC this spring. Remember that this parenthetical qualifier is not separately subfielded.

From February through the end of June 1990, 51 records for scores and sound recordings have been input by ODQCS directly into LC's MUMS system for redistribution to LC Music subscribers. This LC/OCLC Music Recon Project is devoted to inputting pre-MARC AACR2 LC music cataloging into LC's system. For examples, please see OCLC #7394149 and #6703160. These records will be Encoding Level "1" and will have "OCL" in an 040 $c, but will otherwise be indistinguishable from other LC music records.

ODQCS wishes to remind you that the Enhance application process is now open to all libraries at all times. If you are interested in applying for Enhance status, please contact your network.

Questions & Answers

Question: How do you tag the LC card numbers when you combine pre-AACR2 LC cataloging containing "With" notes into one record? I've seen LCCNs in 010 $z and in 011, but can't find anything in the MARC format that addresses this particular issue.

Answer: ODQCS prefers that LCCNs in situations such as this be put in separate subfields $z in the 010 field. Field 010 has an added advantage of being indexed in the OCLC system; 011 is not indexed. LC does not use the 011 field and the USMARC format has never adequately defined its use. This issue is addressed briefly in my book *Music Coding and Tagging* on the middle of page 62.

Question: If the SPARS code on a compact disc is DAD, is the capture and storage technique (field 007 $n) considered to be digital or analog? We have a difference of opinion about whether a digital tape recorded but analog mixing and editing constitutes digital capture (yes) and storage (maybe not).

Answer: Frankly, I'd never seen or heard of a recording coded DAD or anything other than the three standard

combinations that are sometimes listed on CDs: DDD, ADD, and AAD. The three letters refer to the equipment used during session (original) recording, mixing and/or editing, and mastering (transcription), respectively. In coding 007 $n, only the first letter of the code need be regarded, as it is the only one to indicate the original capture and storage technique. Any recording enhancements involving subsequent mixing or editing (the second letter of the code) or mastering (the third letter), can be ignored here. The apparent illogic of using analog equipment for mixing and editing but digital equipment for everything else makes me wonder if the "DAD" is simply an abbreviation for "digital audio disc," as is (sort of) suggested by Carole Franklin Vidali on p. 28 of *The Acquisition and Cataloging of Music and Sound Recordings: A Glossary* by Suzanne E. Thorin and Vidali (MLA Technical Report no. 11).

Question: On some imported compact discs, I find a bar-coded number that looks like a Universal Product Code but has twelve or more digits rather than the standard ten digits of the UPC. What is this number and what should I do with it?

Answer: Most likely, this is a European Article Number (EAN), a standardized numbering system used by some European manufacturers. There is no provision for including the EAN in a MARC record at this time; it should not be input in field 024, as that presently is defined only for the UPC and the International Standard Recording Code (ISRC). AN EAN could be put in a general 500 note under the provisions of AACR2R 6.8B2, I suppose. Speaking of ISRCs, if anyone has ever encountered either an ISRC or an International Standard Music Number (ISMN) in real life, I'd be interested in seeing it.

> Jay Weitz
> OCLC Liaison

SUMMARY OF THE MOUG ANNUAL MEETING, FEBRUARY 19—20, 1990, TUCSON, ARIZONA (CONTINUED)

PLENARY SESSION II

MULTIMEDIA CATALOGS IN THE MUSIC LIBRARY? THE *ELECTRONIC WHOLE EARTH CATALOG* ON CD-ROM

Mary Kay Duggan's tantalizing presentation was built on the premise that sound is a desirable and feasible component of a computerized library catalog. Dr. Duggan hypothesized that sound incipits could be incorporated in a music library's OPAC, or in a regional union catalog. She asked us to imagine the Schwann Catalog, LC MARC records and publishers' catalogs on CD-ROM, each entry of which was accompanied by sound.

As proof that the technology needed to create and display a multimedia catalog is available, Dr. Duggan introduced us to the *Electronic Whole Earth Catalog* (San Rafael, CA: Broderbund, 1989; $149.95). The catalog contains multimedia information on 3,500 products, 500 of whose descriptions are accompanied by sound segments. From the music portion of the catalog, for example, we can learn about recordings available by mail and hear excerpts from Musical Heritage Society sound recordings. The software is easy to use, being menu-drive using a computer "mouse." Sound quality is decent and excerpts are at least 30 seconds long. Reviewed in Macworld (December, 1989), the software runs on a Macintosh II computer. Many of the conference participants enjoyed the opportunity to try out the *Electronic Whole Earth Catalog* during the afternoon's breakaway sessions.

Finally, Dr. Duggan outlined the hardware components needed to produce and display an online library catalog which includes digitized sound. These include a Macintosh II (hard disk) with RAM to edit 1200 kilobyte sound segments, a MacRecorder 2.0 sound digitizer, a scanner (graphics digitizer), an optical drive, and earphones or an amplified speaker to plug into the Macintosh. Detailed specifications for these items were provided in a handout.

> Jane Edmister Penner
> University of Virginia

EXPERT SYSTEM CLASSIFICATION OF SCORES IN DEWEY: WHAT'S NEXT?

Lois Schultz presented a discussion on the success she has experienced with a new program that assigns Dewey classification numbers to scores. As the development of computer files moves to makes card catalogs and card catalog access obsolete and as computer systems are used more nearly to their potential, most subject headings for music will not be needed. Reliance on coded fields—the 048, form of composition, geographic codes, and date of composition—should suffice. At Duke, these fields are currently relied on to assign Dewey classification numbers to scores.

Written from August 1988 to January 1989 by a member of the cataloging department staff, the expert classification system uses information from the MARC format for scores. It is written in Microsoft C, version 5.1 and runs on IBM or compatible PCs.

In order to simplify the schedule to some extent, Duke uses the option of the Dewey 19th edition schedule that distinguishes scores from monographs by prefixing "M" to the number treatises, rather than adding extensions. To develop the class number the program examines the form of composition from the fixed field *comp*, the associated 047 field, instrumentation from the 048 field, and some information from the subject headings. The program tracks what instruments are used and how many players are required. If the instruments are different, as determined by a check of the 048 field, the program counts the number of players and instruments and assigns the number based on a combination of the two. If the instruments are the same, the number assigned is that of the specific instrument. Additionally, when the program encounters a work for voices, the subject heading fields are checked for the term "Sacred."

Some "illegal" codes were added to both the form of composition and the instrument lists but have been used very rarely. In addition, the system does not handle the following kinds of material very well:

Diverse collections of vocal and instrumental music
Popular music
Folk music (because the geographic table must be used)
Collections of songs for particular groups of people
     (e.g., college songs)

Some of these materials may be treated more easily by adding routines that look at more specific subject headings although some types of music, Country music, for example, are not associated with particular subject headings and would remain problematic.

Examples best illustrate how the expert system works:

1) *Tiberika* is for two violins. The program first reads the form of composition "zz" from the fixed field. Then it goes on to the 048 field. The "sa" is read, the call number M787.1 is assigned. Then the "02" is read, the previous number is still acceptable because it is for the same instrument. The program then checks to see if there is more information in the 048 field. Since there is not, the number M787.1 is assigned.

2) *Birds of the forest* is for flute and four horns. "zz" is encountered in the fixed field, comp, so the program advances to the 048. For "wa" (flute) the number M788.51 is assigned. The program continues to "ba," and switches the call number to chamber music: M785.7. After counting the number of players (1 flutist + 4 hornists), the correct number of M785.75 is assigned.

Ms. Schultz stressed the need to have complete and accurately edited records. The lack of an 048 field or a misspelled subject heading eliminates the accuracy and therefore the usefulness of the expert system for that item.

Beyond this use of the expert system, Ms. Schultz sees the writing of a retrieval system for instrumental music based on the same fields used by the Dewey program. Instruments could be chosen from a menu, and if qualifiers like form and date of composition could be added, a useful browsing list could be produced.

Additionally, perhaps an interface/expert system could be written to allow retrieval of incipits which are linked with enough bibliographic information to locate the corresponding data in the online catalog. Another project would by the development of a prototype retrieval system combining subject headings, geographic and language codes.

Ms. Schultz concluded her discussion by emphasizing the need to persuade library administrators that librarians need to risk changing the way things are done. Support from the library community for such explorations into viable alternatives to present cataloging practices is essential.

Karen Little
University of Louisville

PLENARY SESSION III

SUBJECT ACCESS IN THE AUTOMATED LIBRARY

Ms. Strait opened her presentation by submitting a new title: "Implementing an Online Catalog and How to Avoid Subject Searching." After a brief description of Illinet Online (IO), Ms. Strait offered practical advice on moving from a manual to an online system. Issues to consider include: (1) establishing what percentage of the Collection needs to be entered into the database before the catalog is closed, (2) assessing the reliability of the system: How much downtime does the system have? Is a back-up system needed? (3) having at least as many access points in the new system as in the one it replaces (you must be able to

search subject headings!), and (4) the time that will be needed to train users. (Ms. Strait noted that patrons do not seem to be embarrassed to ask for help with an automated system, while they might be with a manual system.)

Ms. Strait next addressed the relationship between cataloging and search capabilities. She stressed that we must adhere to national standards and we can save time by keeping current with developments. Any information is worth indexing if a user may look for it, whether it is a series title, uniform title, or a publisher's number.

Ms. Strait then enumerated "age-old" searching problems in music: prolific composers, generic titles, LCSH, typos, and tagging errors. For prolific composers and generic titles she recommended adding as many additional access points as possible. In searching subject headings online instead of manually some serendipity is lost. To simulate this effect truncation may be used, but this gives many false hits. Truncation with Boolean operators can help limit the search. Ms. Strait has found that keyword searching as a substitute for searching subject headings has yielded good results at Rosary College. She also encourages browsing the call number index as an aid in subject searching.

In her closing remarks, Ms. Strait stated the need for continued reference services and bibliographic instruction. She noted that an online system doesn't reduce cataloging time, it is only replaced by maintenance. She reminded us that unreasonable expectations may bring on disappointments.

Paula Hickner
Hartt School of Music

BURIED TREASURE: MUSIC IN GOVERNMENT DOCUMENTS

Elizabeth Baur, of Memphis State University presented the following discussion. The United States government is the largest publisher in the world. Among the 25,000 pieces per year that are published by the US government are music materials that one cannot find elsewhere. One can find brief bibliographies and lists of music, from Padrewski to Barnacle Bill the sailor to railroad songs to music from Morocco, as well as reprints of lectures by musicians. Both the Library of Congress and the Smithsonian publish these items. The problem is of access. The earlier of Smithsonian's music publications are often appendages to year reports. Anything of legislative interest is likely to be found in Congressional Reports. Ms. Baur provided a

handout of Guides to Music Sources in Government Publications which details how one can access these publications as well as sources which help those of us who are scared silly by the thought of government documents. Included is a list of federal depository libraries, which can acquire all or some of the government publications issued each year.

Another concern, however, is cataloging government publications. Beginning in 1976, they were begun to be cataloged on OCLC. Unfortunately, the practice did not become widespread for various reasons. Only when there is a major effort for retrospective conversion of government documents will the music publications no longer be buried treasures.

Michelle Koth
Indiana University

SMALL GROUP ACTIVITIES (CONTINUED)

OCLC/LOCAL SYSTEMS INTERFACE

Procedures were discussed for downloading from OCLC to three local systems: NOTIS, INNOPAC, and Geac.

Lynn Gullickson of the University of Wisconsin at Milwaukee discussed direct transfer of bibliographic records from OCLC to NOTIS. In order to make the transfer, some changes must be made to the OCLC bibliographic record. For example, multiline variable fields must line up evenly under the Start of Message character. Records are edited and transferred one screen at a time. Once all screens are transferred, the data is reformatted to NOTIS MARC format. It is then possible to add copy holdings and volume records. OCLC's new online system will not accommodate screen by screen transfers. Instead, complete bibliographic records will be transferred. Ms. Gullickson anticipates that much of the editing currently done to accommodate NOTIS will no longer be necessary.

Ross Wood of Wellesley College spoke about downloading bibliographic records to INNOPAC from OCLC. Currently, this is done with a screen to screen transfer, the progress of which is documented by a logging printer connected to the OCLC terminal. Item record information can be entered as part of the command string for the transfer. Generally, the process is simple, although there are some problems. INNOPAC cannot accept more than four screens of a bibliographic record, so the

information from additional screens must be keyed in manually. Also, MARC fields are rearranged into strict numeric order when they are transferred, which can cause confusing records. The fields can be rearranged once they have been downloaded.

Marilyn Craig, University of Houston, discussed the downloading of bibliographic records to Geac. The OCLC/Geac interface also operates on a screen by screen basis. Each screen is downloaded to Geac's MARC Record Management System, and the records are then loaded into the public catalog in batch mode. An interface to download authority records is currently being tested.

Ann Churukian
Vassar College

RETROSPECTIVE CONVERSION OF MUSIC MATERIALS

The focus of the talk was workflow considerations for music recon projects using examples from four libraries. The music catalogers who shared their music recon workflow ideas and their perceptions of how well they work were from Indiana University Music Library, Harvard University Music Library, University of California-Berkeley Music Library, and the W. Frank Steely Library at Northern Kentucky University. The first three libraries are participants in the Associated Music Libraries Group Title II-C recon project.

Each library represented in the talk had one main characteristic to distinguish it from the others: Indiana works through the shelflist and is an enhance library for OCLC. Harvard works alphabetically from their main card catalog and works on RLIN. Berkeley has sent their shelflist cards to OCLC for conversion for the last two years. Northern Kentucky represents the small library, and works through the shelflist, without the advantage of a large staff dedicated to converting music materials.

The main portion of time was spent on a step-by-step outline of each workflow, including what level of staff does what level of work, and the advantages and disadvantages of the workflow. A compilation of these remarks was organized into levels of tradeoffs in workflow considerations:

1. tradeoffs in level of staffing—librarian vs. library assistant
2. tradeoffs in level of staffing—staff vs. student assistants
3. tradeoffs in converting the collection alphabetically (main card catalog) vs. by class number (shelflist)
4. tradeoffs of utility vs. in-house conversion

Michelle Koth
Indiana University

PROBLEM-SHARING: TECHNICAL SERVICES

The session was facilitated by Peter Bushnell, University of Florida, and Jay Weitz from OCLC, Inc. Kathryn Burnett from Smith College opened by asking about moving among display types on OCLC terminal screens when searching the OLUC: is there an easier way to get from, e.g., an individual record back to a specific record in a Group or Truncated display other than using the PS command? Jay Weitz said no; not presently. PS is the easiest thing to do, but the New Online System will alleviate that problem.

David Lesniaski of St. Olaf College described a problem he is having with the Cataloging MicroEnhancer: When formatting his diskettes on the M310, the system tells him the diskettes are no good, though he seems to be having no problem with the other DOS-formatted diskettes. Jay suggested that David talk to other OCLC personnel attending the conference at a later time; he couldn't answer the question presently.

David and others noted that the MicroEnhancer doesn't like one to delete fields from the OCLC master record. It will only allow you to delete things you have added and later wish to delete. Jay said this can be solved by simply writing over the field in the master record that you wish to edit.

Kathryn Burnett had a question about duplicate records: Can one upgrade a K-level record to I-level in the case of duplicates where the K-level is the earlier of the two? Jay said that the criterion most used by ODQCS (Online Data Quality Control Services) is simply to answer, which is the better record? This takes precedence over Encoding Level, Date Entered, etc. However, if two records are roughly equivalent, use the earlier of the two. What about DLC with no analytic entries vs. member copy that has them? Jay said OCLC will transfer the analytics and other information to the DLC record when the dups are merged; no "bonus" information will be lost!

Peter Bushnell asked, if the 028 is the same on two sound recordings, but the date of issues in the 260 $c is different, should one report these as possible duplicates?

Jay said yes, but please be sure to include proof, especially for things like compact discs on which the 260 $c dates are pre-1982, i.e., before the format was commercially available. OCLC can at least send the proof to the inputting library. Jay now keeps a file of things which, at the first pass, appear to be duplicate records but in fact are not! He finds this is common for music materials. He cited the example of two sound recordings, the only difference between the two being one selection with a different title (which the cataloger must necessarily assume to be differing content), though even the timing (3:10) for the corresponding track was the same; the 028 no. was the same; same other contents, date of publication, etc. Perhaps one was a misprinted label, but when cataloging with AACR2R, the two things differed significantly enough to warrant two records. A MARC field for "Notes to catalogers only" has been proposed, for quality control purposes, and such an example supports the case for creation of such a field.

David Lesniaski wondered about analog disc selections on a compact disc which included newly recorded tracks. What does one do about the dates (fixed field and 260 $c) and Dat. tp. in the fixed field? Jay said it's hard to generalize. Most often that situation would probably warrant Dat. tp. p, with the 1st date being the date of issue for the CD and the 2nd date being the earliest date of recording, when that is known. Of course this will vary depending on whether or not the date appears on the item; Dat. tp. q takes precedence over p when the date of issue is unknown.

Peter Bushnell asked about the 007 field in the case of the aforementioned "hybrids." What about when one has, e.g., some mono. and some stereo. tracks? Jay said do multiple 007 fields and make a note.

Kathryn Burnett inquired about the fact that, although OCLC allows a record to have no more than 50 fields, some in fact have 51 or 52. How does this happen? Jay replied that when one is a blank 09x or 08x field, and another is the local holdings 049 field, those "extra" fields are automatically supplied. In order to add your local information to either of those types of field, you would have to delete one of the other 50.

Linda Barnhart from the University of California, San Diego noted a problem with the Name Authority File. LSP file records often exceed the allowable length for the OCLC LC/NAF online. Can this be addressed? Jay said the New Online System will take care of this.

Peter Bushnell wondered if we could use e-mail to send change requests to OCLC. Jay said it could be done as long as no proof was required, which wouldn't be that often, but something like a Type code change was fine.

Back to the issue of duplicate records, Linda Barnhart wondered if OCLC treated tape-loaded duplicates differently from those entered online. Jay said that the number of holding libraries on a record was no longer a criterion, and reiterated that "Best Record" was really the only thing they considered. He thanked all those libraries who respond to ODQCS' requests for proof...it makes their lives much easier!

David Knapp, from Oberlin College, wondered why we can't get a Type code change done on an Encoding level 8 (CIP) record, especially when it is clearly wrong? Jay said that most of the time LC realizes the error once they have the piece in hand, and they then do a record with the correct Type code. If the Type code has been changed on the CIP record, the system in many cases would not recognize them as duplicates, and the full record wouldn't bump the CIP.

Kathryn Burnett asked the session's last question: Should we add DLC $c xxx things to the database, from LC proof sheets, Alert cards, etc.? Sometimes we can't always wait for LC. Jay doesn't encourage this, because again, the slightest variation can prevent the DLC $c DLC record, when it DOES come along, from bumping the one you input.

Peter thanked all who attended and adjourned the session.

Neil Hughes
University of Georgia

A USER-FRIENDLY INTERFACE FOR MARC FIELD 048

At this year's MOUG meeting in Tucson, I was surprised that no one besides myself would confess to working in an institution that has an automated catalog with an index by instrument or voice name. Enter as a key the name of an instrument, a voice, or type of instrumental or vocal ensemble, and the system displays the name of that instrument (here onwards, I'll just say "instrument" to refer to all types) on the screen if it finds any bibliographic records that match the key. If anyone else has such a system it would be interesting to hear about it, because it

directly *relates to the hot issue* of the coding of fields 048 (the one indexed) and others. Other people did admit that in their catalog one could use the codes in field 048 to retrieve records—but by searching by the code *itself. In no* case did I hear that one could type in the actual name of the instrument.

The institution I work at is East Carolina University*; the automated catalog system is LS/2000; and the index works as follows. First the user selects from a menu the option "Number of instruments / voices," or bypasses the menu by typing in the characters /NI. Next the user types a few characters from the beginning of the name of an instrument. It is not necessary to type in the whole term, because LS/2000 assumes truncation and will display all terms beginning with the set of characters typed.

The result is a list that contains *the following elements* for each entry: (1) a reference—a number with the prefix R—by which further selection is to be made; (2) the number of titles that are associated with that reference number; (3) the name of the voice or instrument retrieved, followed by a number in parentheses—this number indicates how many of that voice or instrument are indicated.

The system recognizes any single term, such as flute, or full orchestra, that is included in the list of codes for MARC field 048. If you type in a term not in the index, so that the computer doesn't find a match, then the system displays the next term that alphabetically follows what you have entered.

Retrieval is strictly according to what is encoded in field 048. Thus, the number displayed in parentheses is the one that is given following the instrument code. If the MARC record contains just a code with no number, then the number displayed in parentheses is zero. Since it is usual for catalogers not to put a number in the code when the medium of performance is a single instrument, then one will commonly see the number 0 in parentheses after the instrument name.

This search key retrieves <u>any</u> MARC record containing the code of the instrument asked for. Thus, if one enters the key FLUT and then selects the group of titles listed as FLUTES (1), then one will see any catalog entry that is coded for one flute—wa01. Thus the index is not designed to retrieve just music for unaccompanied flute. Rather, any combination of instruments that has a flute in it will be retrieved. FLUT will also retrieve FLUTE (2) and any other number of instruments coded for FLUTE.

The index is a useful tool for accessing musical works with a specific feature in the instrumentation. It is, however, dependent upon the proper coding of the MARC records. Surely the readership of this article will need no elaboration of this point! And you can only search one instrument at a time; it won't retrieve FLUTE and PIANO in the same search.

Other indexes in the system access such information as Language, Music Publisher's Number, Musical Composition Form, and Format of Printed Music. Further description of the LS/2000 system at East Carolina University with special reference to music is provided by Geri Laudati in her article, "Music and LS/2000: More Notes from the Front," *Breve Notes* no. 23 (September 1988), p. [3-5].

At the MOUG meeting, however, I was surprised to learn how great a potential lies in the 04x fields, and how few systems actually exploit this potential. We would benefit by knowing of more such systems; will anyone else confess?

Ian Fairclough
East Carolina University

* As of June 11, Ian has been appointed Music Cataloger at Ball State University where the catalog is NOTIS. Although NOTIS does not have a natural language interface, information coded in 048 can be retrieved using the code itself limited by that field. – Ed.

NACO-MUSIC PROJECT ANNOUNCEMENT

MOUG members are quite familiar with the NACO-Music Project, a cooperative effort through which three institutions (Indiana University, the Sibley Music Library at the Eastman School of Music, and Northwestern University) contribute name/title headings for musical works to the national authority file via a unique "funneling" review process coordinated at Indiana University. This past Spring, a fourth institution was added, the University of California, San Diego. Instead of joining as a regular NACO-Music participant, UCSD proposed a project to contribute music headings in a specific limited area. This has come to be called the "Prokofiev Project."

What *the Prokofiev Project will do* is complete the file of name-title headings for Russian composer Sergei Prokofiev by adding new authority records based on LC MARC AACR2 bibliographic headings. These will probably be almost entirely headings with no references.

As clarification, LC policy (from their Descriptive Cataloging Manual, section Z1.2) states that name/title authority records are only created if a reference must be traced on that authority record or if special research done to establish that heading must be recorded. In practical terms for music catalogers, this means that there are many valid, LC-established name/title headings found only on bibliographic records and not in a search of the authority file. Searching bibliographic files to verify name/title headings, both in the utilities and in local systems, has proven to be complex, cumbersome, and certainly time-consuming. Thus, music catalogers, particularly over the past year or so, have seriously discussed the value of having a more complete national authority file for composers and their dependent uniform titles, and the Prokofiev Project is an outgrowth of those discussions.

UCSD proposed to test the usefulness of a fuller name/title authority file by creating authority records for one composer. Prokofiev was selected because he bibliographically fit the important criteria vital to the success of the project. We needed to be able to add a significant number of new headings, but not too many. We wanted a good mix of generic, distinctive, and collective uniform titles. The composer needed to be a major figure in musical history so the usefulness of the additional records could be assessed by a wide array of music catalogers. And since UCSD's greatest music collection strength is in twentieth-century composition, and we will be doing the work, we wanted to select a composer that would be of benefit to our collection. Thus Prokofiev was selected.

This is strictly a pilot project with its roots in the music cataloging community. We will not be looking at monographic or other name/title headings. The authority records will be created strictly from LC MARC AACR2 bibliographic records, with 670 field citations based on that bibliographic data. Authority records will not be created based on NCCP or other types of member-contributed copy. Also, when the project is finished, the authority file for Prokofiev will not be a list of his complete works; there will only be authority records for which there is a corresponding LC-cataloged bibliographical entity.

The basic working plan, which has been reviewed and approved by the NACO-Music Coordinator, Ralph Papakhian, the other NACO-Music participants, and the Library of Congress, is as follows: (1) search MUMS (the LC database) for bibliographic records; (2) compare the Prokofiev headings on these records to the authority file to identify those which need to be entered; (3) remove duplicates (meaning the same name/title heading used on

multiple bibliographic records), and (4) create and key new records which will then go through the usual NACO-Music review cycle.

We expect to add approximately 100 new Prokofiev name/title authority records to the national file, beginning in the summer of 1990. This figure is based on projections from bibliographic records for Prokofiev found in MBMSR from 1981-1987. We hope the record contribution process might be completed in the Fall.

This fuller file is anticipated to be of clear value to music catalogers. Searching one file (the authority file) as opposed to two (authority and bibliographic) will save a significant amount of cataloging time nationally. Even for those Prokofiev headings still not found and needing to be established locally, there will be an added value in having uniform title patterns more prominent than they presently are. Singular/plural decisions, numbering patterns, thematic index and opus numbers, musical key signatures, and other aspects of music uniform title construction will be clarified by a file which includes these headings without references.

Upon the conclusion of record contribution (probably this Fall), a plea will be made via the MOUG Newsletter, MCB, and MLA-L to "please catalog Prokofiev" and to solicit feedback to assess the value of the Project. Based on collegial input and on NACO-Music and Library of Congress evaluations of workflow and workload, we will then determine how to proceed. Our hope is that this will encourage future cooperative efforts and that the authority file for music name/title headings will continue to grow.

Linda Barnhart
University of California, San Diego

MOUG ARCHIVES ESTABLISHED APRIL 13, 1990

All past officers and committee chairmen are being asked to contribute to the archives their files of documents, correspondence, minutes of meetings, newsletters, etc. which relate to their respective MOUG office. The archives will be housed in Special Collections in Music, Music Library, University of Maryland at College Park. Under the direction of Bruce Wilson, Curator, the MOUG archives will be arranged according to archival principals of provenance and stored in acid-free containers in a humidity/temperature controlled environment.

In the AGREEMENT between the University and MOUG:

(1) MOUG "...shall retain continually the right of access to the materials in the Archives as needed in its continuing activities."

(2) MOUG "...shall retain the right of publication to all said documents."

(3) MOUG "...shall retain the copyright to all copyrighted material among said documents which is presently registered in it name."

The University of Maryland at College Park was selected because they already house the archives of MLA, MLA chapters, MENC, the American Bandmasters Association, IAML-US Branch, the International Clarinet Society, the International Piano Archives, and several other music-related organizations. Researchers wishing to access these types of materials will find the archives of several types of music-oriented organizations in the same place.

Peggy McMullen, St. John's University, will be functioning as a "pre-processing" archivist, gathering the materials, sorting, eliminating duplicates, and generally organizing the materials each past MOUG officer and chairman sends. The documents will be sent to Bruce Wilson for final processing and writing of the finding aid.

Please send your files to: Peggy L. McMullen, P.O. Box 305, Centerport, NY 11721. UPS send to 115 Washington Drive, Centerport, NY 11721. For further information you may call Peggy at (718) 990-6717 or FAX: (718) 380-0353. The original signed document is preferred, but a photocopy is acceptable. If you passed all of your files on to your successor, please let Peggy know so she can make certain all files are forwarded to the archive.

Peggy McMullen
St. John's University

GERBOTH AWARD APPLICATIONS BEING ACCEPTED

The Music Library Association has announced that applications for the Gerboth Award may be submitted by November 1, 1990 to Gerboth Award, c/o Maria Calderisi, Music Division, National Library of Canada, Ottawa, Canada K1O ON4 (phone 613099607514). All applications should be accompanied by two letters of support, one for the person and one for the project, a *vita*, and names of further references. They should describe the project and its significance and show the total budget, specifying the amount (up to $1000) requested from the Association, sources of other funds if any, and the purpose of the funds requested. The award is intended to support research by a member of the Music Library Association in the first five years of his or her career as a librarian.

RECENT MLA PUBLICATIONS

The Music Library Association has announced the publication of the following two additions to their Technical Report Series.

Tucker, Ruth, ed. *Authority Control in Music Libraries: Proceedings of the Music Library Association Preconference, March 5, 1985*. (MLA Technical Report Series, no. 16). 109 p. ISBN 0-914954-37-7.

This volume seeks to broaden understanding about the nature of authority control as it relates to music materials, its potential and real benefits to catalog users, and the reality of the difficulties and costs in doing authority work to achieve those benefits. The papers that constitute the proceedings begin with definitions and needs, and move to considerations of national standards and cooperative work and the impact and potential of automation on authority control of music materials.

The report is available for $22.00 ($17.60 for MLA members) from the Music Library Association, P.O. Box 487, Canton, MA 02021.

Cassaro, James P. *Planning and Caring for Library Audio Facilities*. Preface by James P. Cassaro. (MLA Technical Report Series, no. 17). 69 p. ISBN 0-914954-38-5.

The five papers that form this report are expanded versions of papers presented during a session on Planning for Audio Facilities, held as part of the Music Library Association annual meeting in 1988. The papers will be of use to public and academic music librarians seeking to enhance or refurbish existing listening facilities, librarians planning new listening facilities, and all librarians concerned with rapid integration of new recording technologies.

The report is available for $20.00 ($16.00) for MLA members) from the Music Library Association, P.O. Box 487, Canton, MA 02021.

Also announced is the publication of the *Directory of Library School Offerings in Music Librarianship*, 3rd edition, compiled by Elaine C. Breach under the auspices of the Education Committee of the Music Library Association.

The directory lists all accredited schools of library and information science in the United States and Canada offering courses in music librarianship or bibliography, with information current as of February 1990. Arranged alphabetically by state, each entry provides an institutional address, contact person(s), and a list of courses offered.

The directory is available for $5.00 from Ralph Papakhian, MLA Executive Secretary, Music Library, Indiana University, Bloomington, IN 47405. Prepayment is required to cover postage and handling costs. Checks should be made payable to the Music Library Association.

MULTIPLE VERSIONS FORUM REPORT AVAILABLE

The *Multiple Versions Forum Report* has just been published. As its name implies, it details what took place at a Forum held December 5-8, 1989, at Airlie, Virginia, when 32 participants met to discuss how to best construct bibliographic records for items that are the same in content but differ in physical representation.

The report describes the techniques which were examined in detail and then rejected, i.e., the composite record, three-tier hierarchical records, and separate linked records. The main focus of the publication is on the two-tier hierarchical approach, the only technique that held up well to the Forum's evaluation criteria. The report describes the technique (which calls for a full bibliographic record, e.g., for the original, and for separate linked holdings records that contain version information, e.g., information pertaining to a reproduction); talks about its possible effect on local systems, specific utilities and universities; its possible effect on cataloging rules and the USMARC formats; and implementation strategy.

Discussion took place at the June 1990 American Library Association Annual Conference on possible changes needed to the *Anglo-American Cataloguing Rules* (or to the interpretation of the rules) and to the *USMARC Format for Holdings Data* if the two-tier hierarchical approach is to be followed. In addition, over the next year different groups will be determining which types of versions in various

media could possibly be handled by the two-tier hierarchical approach.

The *Multiple Versions Forum report* is available free of charge from: Network Development and MARC Standards Office, Library of Congress, Washington, DC 20540 (phone: 202-707-6237; fax: 202-707-6269).

LC LICENSE PROPOSAL WITHDRAWN

Henriette Avram, Associate Librarian of Collections Services at the Library of Congress, announced in a letter dated March 6 that Librarian of Congress James Billington has withdrawn the license proposal "as it pertains to the distribution of MARC records to U.S. subscribers." She continued, "The Library of Congress will continue to work...to devise ways of dealing with the larger, more central problem of how to sustain LC's national bibliographic program during an era of decline. We hope we can count on our colleagues to be increasingly supportive of our efforts to continue creating and distributing national-level bibliographic records."

Frank Grisham and Joanne Gray
Reprinted from *Solinews*, Vol. 16, No. 4, Spring 1990, p. 13

UPCOMING CONFERENCES

In addition to our own Annual Meeting in Indianapolis on February 12-13, 1991, don't forget the 60th Annual Conference of the Music Library Association held from February 13-16, 1991, also in Indianapolis at the Hilton-at-the-Circle. Sessions will be held on music printing, ephemera in the music library, collection evaluation, and videos in the music library. A special event will be a panel presentation on commissioning a musical work, featuring Bruce Adolphe, composer, who has been commissioned to write a brass quintet in honor of the Music Library Association's 60th anniversary. The work will be performed at the conference.

ORDER FORM

THE BEST OF MOUG, THIRD EDITION

The third, revised and expanded edition of *The Best of Moug* is now available. It contains authority lists, current to June 1989, for Bach, Handel, Haydn, Mozart, Schubert, and Vivaldi. This new edition has added English to Russian cross references for Glazunov, Prokofiev, Rimsky-Korsakov, Shostakovich, Stravinsky, and Tchaikovsky, and English to Czech cross references for Janáček.

The cost is $5.00 plus $1.50 for postage and handling, U. S. funds.

All orders must be *prepaid*, and the checks made out to the Music OCLC Users Group.

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Karen R. Little
MOUG Newsletter Editor
Music OCLC Users Group
2301 South Third Street
Louisville, KY 40292-0001

University of Northern Colorado
James A. Michener Library
Serials Division
Greeley, CO 80639