FROM THE CHAIR

What a pleasure it was to talk to so many of you at our Annual Meeting in Indianapolis! While our Newsletter keeps us well-informed of recent developments and we can now correspond even more efficiently through electronic mail and FAX, these methods of communication can still never replace the value of spending a few days conversing with colleagues who share our professional concerns. Many, many thanks to Stephen Wright, our Continuing Education Coordinator, and to his Program Committee (Lynn Gullickson, Tom Zantow, and Paula Kickner) for making the meeting such a success!

At this time, I would also like to thank the other MOUG officers for all of their hard work this year as well as for the support they have given me. Karen Little has very successfully assumed the editorship of the Newsletter and provided us with three wonderful issues in 1990. She also undertook the final editing of MOUG's first Membership Directory which will be of great value to all of us. The two officers who have just completed their terms have both served longer than a "standard" term on the Board. Because of changes in election scheduling so that only two offices would be up for election each year, Candy Feldt has served as Treasurer for THREE years instead of two. We all thank her for her special dedication to MOUG and for keeping us all on a responsible fiscal track! An era in MOUG's history ended as Don Hixon completed his term as Past Chair after serving eight consecutive years on the Board: two consecutive terms as Continuing Education Coordinator followed by the four-year term of Vice Chair/Past Chair. Our thanks to Don for his many years of service to MOUG and for everything he's done to help our organization to move forward!

During the Business Meeting in Indianapolis, I announced the results of this year's election of new officers for the positions of Vice Chair/Chair Elect and Treasurer. Laura Snyder, from the Eastman School of Music, will serve as MOUG's next Vice Chair/Chair Elect, beginning a 4-year term; while Ann Churukian, of Vassar College, has been elected MOUG Treasurer for a two-year term. Both new officers began their terms at the conclusion of the Indianapolis meeting. Congratulations, Laura and Ann, and welcome to the MOUG Board! Many thanks also to Bill Walker for his willingness to run for the office of Treasurer.

My thanks also go out to our Nominating Committee (Sue Stancu, Joan Schuitema, and Neil Hughes, Chair) for their work in providing such a fine slate of candidates and for overseeing the election. In the coming months I will be appointing a Nominating Committee for our 1991 election of a new Secretary/Newsletter Editor and Continuing Education Coordinator. If any of you (Attention newer MOUG members!) would like to participate either as a member of this Committee or as a possible nominee to the MOUG Board, please let me know!

Finally, I am an announcement resulting from the MOUG Board meetings in Indianapolis. Next year's MOUG Meeting in Baltimore has been scheduled for Monday--Tuesday, Feb. 17th--18th, 1992. This meeting will take place prior to MLA's pre-conference on small academic libraries, so that MOUG members will be able to attend both events.

Jennifer Bowen
MOUG Chair

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.
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Thanks to all who contributed to this issue of the Newsletter. The Newsletter is an occasional publication of the Music OCLC Users Group. Editor: Karen Little, Music Library, University of Louisville, 2301 South Third Street, Louisville, KY 40292. 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" or 3 1/2" 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 Ann Churukian, Music Library, Box 38, Vassar College, Poughkeepsie, NY 12601. (Dues: $10.00 for personal members, $15.00 for institutional members, $25.00 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**

**Fourth Quarter 1990**

**October – December**

**FINANCIAL REPORT**

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MUSIC OCLC USERS GROUP

1990

FINANCIAL REPORT

Balance in checking account at end of 1989 $3,675.09
MOUG Certificate of Deposit at end of 1989 (principal) $2,000.00

INCOME

Memberships $6,705.00
Meeting Registration & Lunch $3,767.75
Interest (include CD) $557.91
Back Issues $174.66
Best of MOUG $1,515.50
Reimbursable Expense (OCLC) $109.00

Total 1990 Income $12,829.82

EXPENSES

Annual Meeting AV & Telecom $444.05
Annual Meeting Lunch $753.01
Annual Meeting Board Expense (1990) $1,228.98
Annual Meeting Board Expense (1991) $250.50
Annual Meeting Misc. $403.03
Newsletters $2,590.54
Newsletter Postage $412.44
Board Meeting - Summer 1990 $1,400.06
Postage $125.13
Membership Directory $938.58
Best of MOUG $448.23
Printing - General $114.10
Supplies $38.80
Honoraria $150.00
Miscellaneous $98.00

Total 1990 Expenses $9,395.45

Balance in checking account at end of 1990 (CD has been closed) $9,109.46

1990 net increase in cash $3,434.37
FROM THE EDITOR

This issue begins coverage of the annual MOUG meeting held in Indianapolis, Indiana, February 12-13, 1991. I wish to thank the contributors for their summaries and articles. They volunteered their time to write (and in many cases present) these reports and it is truly appreciated. More summaries and reports of our annual meeting will appear in the next issue of the Newsletter.

I would also like to thank Mark Crook from the OCLC Office of Research once again for generously providing the information on the top sound recordings and scores in the OCLC Database. I think you'll find the result of his work very interesting.

Just as a reminder (plea?), I welcome and encourage suggestions, articles, and ideas for articles for any and all issues of the Newsletter. The deadlines for submission for the upcoming issues are July 11 for the August issue and October 21 for the November issue.

If you're a regular reader, you'll notice the lack of an order form for The Best of MOUG. The third edition of this fast-moving publication has sold out! Judy Weidow is currently preparing a fourth edition, using many of your excellent suggestions, and we anticipate that the fourth edition will be available in early Spring. Watch this and other sources for further information.

The Executive Board will be meeting for their summer board meeting, tentatively scheduled for mid-August, in Dublin, Ohio. Any agenda items or topics for discussion from the membership should be forwarded to Jennifer Bowen at the address given on page 2 of this issue.

Karen Little
Secretary/Newsletter Editor

FROM THE OUTGOING TREASURER

A Fond Farewell

My three year term as MOUG Treasurer is drawing to a close and I am in the process of taking care of annual meeting expenses and transferring all my materials and documents into the capable hands of our new Treasurer, Ann Churukian. While I am glad to turn over my duties, I will miss serving on the MOUG Board and working so closely with such excellent people! Running for office and holding a position on the MOUG Board is an important way to serve your organization. So if someone from a nominating committee calls you, I urge you to agree to run for office! The experience is well worth it.

Over the past three years, I decided (with the Board's approval) to make some changes with the intention of simplifying some things and eliminating duplication of tasks whenever possible. I did all bookkeeping using Lotus 1-2-3, abandoning the former practice of keeping a ledger by hand and in some cases doing both ledger keeping and record keeping using Lotus. This was possible through the patience and good graces of my friend Jill Wolhandler who helped me over the entire course of my term. As one former MOUG Treasurer has been known to say, using Lotus for our proposes is a bit like shooting a fly with a cannon. Nevertheless, it seemed better to me to be able to keep the books and print out reports in a kind of one-stop shopping event. I didn't relish the thought of having to type the reports by hand or produce them separately using a word processing program.

I upgraded our PCFile software to PCFile+ and purchased the documentation. I abandoned the hand written card file of members in favor of transferring historical membership data into our PCFile+ membership database. This eliminated duplicate check-in procedures and allowed a substantial savings of time. I was able to get a student assistant to go through the card file and fill in the historical data field that I added with the help of my good friend Marcia Duvall. Marcia also printed out a lot of mailing labels for me at her place of work where it could be done faster and with less problems than in my office.

Finally, I began using another capability of the PCFile program to produce the dues renewal letters that you all love receiving in November (and sometimes again in April) of each year. My friend and colleague Richard Voos came up with this bright idea and it has worked very well. Ken Pristash of the New England Conservatory generously helped me stuff envelopes every year. This was a lengthy process during which we got to catch up on all the news. We plan to continue this tradition with a MOUG Memorial Mailing Meal 'round about Halloween time each year.

This article reads a little bit like "True Confessions!" Now you know why my motto for the last three years has been "I get by with a little help from my friends." I want to thank all those people who made my somewhat-longer-than-usual term as Treasurer a (mostly) pleasurable experience, and I especially want to thank you, the MOUG membership, for giving me this opportunity to serve.

Candice Feldt
FROM THE VICE CHAIR/CHAIR ELECT

I feel honored to have been asked to return to service on the MOUG Board, this time as Vice Chair/Chair Elect/Past Chair. I am looking forward to working with all of the very capable board members, and the rest of you MOUG members as well, during the next four years. As OCLC continues to improve and broaden its services, MOUG must continue to grow and respond to these changes. This could be a challenging time for MOUG; I hope that it will be a fruitful one as well.

Laura Snyder
Eastman School of Music

NEWS FROM OCLC

On February 18, 1991, OCLC reduced its workforce by 42 positions, about 5%, in response to much lower-than-expected revenues from services to member libraries in recent months. In addition to the impact of the recession, OCLC is also incurring duplication of costs associated with having to run both the new and old networks by OCLC of Utlas. Utlas lower-than-expected revenues from services to member libraries in recent months. In addition to the impact of the recession, OCLC is also incurring duplication of costs associated with having to run both the new and old networks and the new and old online systems. We are doing our best to reduce expenses here without shortchanging the quality of service or sacrificing vital programs.

In mid-February, OCLC and Thomson Canada Limited amicably discontinued negotiations regarding the acquisition by OCLC of Utlas. Utlas remains an OCLC-affiliated network providing marketing, training, and support for OCLC products and services in Canada, a position it assumed in June 1990.

On March 1, 1991, OCLC concluded an agreement with Meckler Publishing for the sale of OCLC Micro. Under the terms of this agreement, Meckler will continue to publish using the OCLC Micro name beginning with the April 1991 issue. Meckler is the publisher of eighteen magazines, including Computers in Libraries.

The 16,000-record inventory of some 19,000 stolen books confiscated by the Federal Bureau of Investigation and used as evidence in the recent trial of Stephen Blumberg has been mounted on OCLC's EPIC service. The database, called The Book Return, contains bibliographic descriptions and holdings for each recovered item. The information, searchable by most of the same indexes as the OCLC Online Union Catalog as well as by holding symbol, should help libraries determine if any stolen materials are theirs.

As of March 1, 1991, the installation of the New Network was 39% complete, with 1266 modems and 3284 terminals switched over. Completion of the conversion is expected by the end of 1991. Although some problems have been encountered, the situation is reported to be improving considerably. Details on some of the problems that OCLC and Sprint have had with deployment of the New Network, plus what has been done to deal with them can be found in the OCLC Newsletter no. 189 (January/February 1991) page 4. In addition, the receipt of calls at the OCLC User Contact Desk was restructured in early March to facilitate the handling of problems.

RLG and OCLC have entered into a cooperative agreement encouraging increased participation in RLG's Preservation Program, which has been in operation since 1974. Under this two-year agreement, OCLC will subsidize program fees for eligible OCLC libraries not already affiliated with the program.

This spring, sixteen libraries will participate in a six-week field test of the menu-driven end-user interface to EPIC, OCLC's online reference system.

News From ODQCS

As a result of the OCLC reduction-in-force, ODQCS lost two positions, a Quality Control Librarian and a Quality Control Assistant. The Assistant was one member of the three-person Music Team. Considering that she spent approximately one-third of her time on music, we hope you will be patient if your change requests or duplicates take a bit longer to be processed than usual.

This spring, ODQCS will begin a pilot project involving ten volunteer libraries adding subject headings to LC records for works of fiction, including videocassettes and sound recordings. Following the Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc., published in 1990 by ALA, these headings will bring out terms of form or genre (such as biographical fiction, comedy film); characters or groups of characters (such as Scheherazade, Little Orphan Annie); settings real or imaginary (such as Middle Earth, Narnia, London); and topics (such as physicians, dragons, sharks).

In late January, 9869 filing indicators coded with blanks or fill characters were supplied with numeric values using fixed field Lang, field 041, and the initial articles table. Starting in March, this database scan will be run monthly.

In early March, local call number fields 090, 092, and 096 that contained only the letter "x," either upper or lower
Revision pages for the Scores, Sound Recordings, and Computer Files formats are in the works.

Questions & Answers

Question: Field 024 is presently valid for recording only the Universal Product Code (UPC) and the International Standard Recording Code (ISRC). Will this be expanded to include other standard numbers?

Answer: Once the International Standard Music Number (ISMN), for printed music, is approved (Lenore Coral reported that the draft had been completed in May 1990 and expected final approval within a year or so), we can expect it to be added to the list. Australia is reportedly reworking a proposal that includes adding the European Article Number (EAN) to the list, as well. All such changes to the MARC format need to go through MARBI.

Question: Interactive compact discs are appearing more and more frequently now. Typically, they include a complete musical performance, pictures, commentaries, musical analysis, notes, and further audio examples. How should we catalog these?

Answer: The Online Audiovisual Catalogers (OLAC) addressed the same question recently. Such Hypermedia Type code “m”) with any appropriate accompanying material. You might want to stay tuned in the OLAC Newsletter, as well, for further ideas on handling these materials.

Question: On some musical compact discs, in addition to the usual music publisher number, one sometimes finds additional numbers, often with the prefix “DIDX.” Should we put these additional numbers in 028 fields or ignore them?

Answer: It's hard to know just how bibliographically significant such additional numbers are, so I would tend to err on the side of more access by including them in notes and 028 fields.

Question: I often find Date Type/Dates Fixed Field errors in the OLUC. Is there any way to encourage people to code them correctly, especially since incorrect dates can hinder access to items?

Answer: Those fixed field elements are among the most confusing in the MARC format. The situation is not helped by compact discs that carry only the date of their original recording or release while giving no hint of the date of release in the CD format. I wish there were some rule of thumb that could apply to every situation, but I haven't found one yet. Since CDs seem to cause the most trouble these days, you might want to try and see if this helps. Consider all the dates found on the item, whether on the CD itself, the container, or the accompanying material, keeping in mind that the disc and label are the chief source of information. Remember also that CDs became commercially available in Japan in October 1982, in Europe in February 1983, and in the U.S. in March 1983. Use A ACR2R 1.4F and 6.4F and their rule interpretations to determine the most reasonable date or set of dates. For CDs, it's useful to recall that “c” copyright dates will usually refer to the printed material or artwork accompanying the disc; this date may be used to help estimate a publication or release date. A phonogram or “p” date is the copyright date of the recorded sound; if it predates the commercial availability dates of CDs, it obviously cannot be the publication or release date of the CD. In such cases, an approximate release date must be formulated using one of the various options outlined in 1.4F.

Question: Getting around in truncated displays in the Prism Service doesn't seem to be as easy as it was in the First System. Do you have to go linearly through such a display, screen by screen, or are there other options?

Answer: Pages 51-52 of the Prism Service Guide to Searching the Online Union Catalog outline the options. Instead of “paging” through a truncated list, you could use the forward or backward commands with numbers to specify how far forward or backward in a list you need to go. Using the search heading to determine how many records have been retrieved, enter for [n] or back [n] to move “n” entries up or down from the middle entry in the current display. The commands “home” or “home” will take you to the start of your currently displayed truncated list; “end” will take you to the end.

Question: If you have a book and a floppy disk, should they be cataloged as a book with accompanying computer file or as a computer file with accompanying book?

Answer: That would depend upon which item is predominant. In many cases the choice is obvious. Catalog a disk with an accompanying manual (one that explains how
to use the software and is clearly dependent on the software for its very existence) as a computer file with accompanying matter. If the disk merely contains illustrations or examples, for instance, consider it subordinate to the book and catalog it as a book with accompanying disk. For cases in between, try to determine which is the more important element and use your judgment.

Question: About those pesky little subfields $w$, is it OK to change "$w cn" to "$w ln" after checking the authority file? What exactly does "$w cn" mean, anyway?

Answer: When you are doing authority work, feel free to change either or both elements of a $w$ to the appropriate numeric value. Strictly alphabetic subfields $w$ indicate that the field was matched against the authority file at one of the points when OCLC ran a global conversion, the first time in the early 1980s, the second a few years later. Tapeloaded records are run against the authority file before they are loaded into the OLUC. Of course, the authority file has changed every day since the $w$ was generated, so "$w cn" means that the heading was certified correct at only one particular point in time (the same goes for manually-input subfields $w$, too, of course). The "$c" indicates that the name portion of the heading is in authorized AACR2 form; "$n" indicates that the title portion (if present) has not been examined.

Question: Why does the search "[walt, will]" NOT bring up the William Walton name-only authority record?

Answer: That search should bring up the record in question. Remember that entries in authority truncated displays sort kind of funny: Names in the form of "Surname, Forename, date" (Walton, William, 1902-) file at the end of any list that includes entries with the same name plus middle names or initials. If you are searching on the First System, depending upon the type of monitor you have, that final line of text may appear below the ordinary display. Try the search again, then go down to the bottom of the screen plus another line and see if the entry you’re looking for isn’t there.

Question: The following are appropriate subject headings for items that I am cataloging, but they do not appear in the Library of Congress Subject Headings:

- Shinobue music.
- Flute and sitar music.
- Saxophone and piano music, Arranged.
- Woodwind quartets (Saxophones (4)), Arranged – Scores and parts.

I interpret the Sound Recordings Format section for the 650 ("The second indicator identifies the subject authority on which the subject entry is based") to suggest that second indicator "0" is to be used only for headings actually found in LCSH. Yet these are the appropriate headings, patterned after LC. Should I use 690 instead?

Answer: Headings that are "based on" LCSH—that is, based on the patterns established by LC and understood to include all the instruments and combinations that would double the size of LCSH if they were included—may be tagged as 650s, as the format documents say. OCLC’s documentation is based on the real official word, the USMARC Format, of course. There, the pertinent passage reads: "... the formulation of the subject added entry conforms to ... LCSH." It goes on to list certain types of headings, including "headings not printed in LCSH in the past" and "headings based on patterns given in multiples in LCSH or authorized by instruction in LCSH." This clearly allows the use of 650 second indicator "0" for such LCSH-based headings as yours. For more details on the types of headings LCSH includes and excludes, check the LCSH 13th ed. (1990) introduction, p. xvi-xvii, "Categories of headings included in the list," "Categories of headings omitted from the list," and especially, "Establishing and printing certain music headings."

Jay Weitz
OCLC Liaison

NACO MUSIC PROJECT UPDATE

During the course of 1990, the NACO MUSIC Project (NMP) accomplished two major goals: 1) it integrated the Northwestern University Music Library into its procedures and 2) it completed the so-called “Prokofiev project.” Northwestern began contributing records in December 1989 and is now fully integrated into the project. The Northwestern music collection has particular strength in 20th-century music, and the resulting authority records are therefore of considerable value to the music library community. The addition of Northwestern brought the regular NMP participation to three libraries: Northwestern, the Eastman School of Music, and Indiana University.

The “Prokofiev Project,” a special project undertaken by the University of California at San Diego Music Cataloging Section, created over 40 authority records for uniform titles appearing in the LC MUMS files. These were records for uniform titles that would not require authority records under existing LC guidelines, particularly
titles which consist of names of types of compositions. Response to this project from music catalogers at the annual MOUG Meeting in Indianapolis was very favorable, and plans are now underway for San Diego to undertake a second special project devoted to uniform titles for works by Beethoven.

The NACO Music Project is now entering a period of significant expansion in two areas: a higher contribution rate from existing contributors, and an increase in the number of contributing libraries. Within the Department of Education Title II-C funding received by the Associated Music Libraries Group for music retrospective conversion activities, a modest sum is budgeted for the creation of name authority records via the NMP. This should enable the NMP to nearly triple its contribution rate during 1991. In addition, the MOUG Executive Board has recently approved the expansion of NMP to two more OCLC library participants: The University of Louisville and Vassar College, and has also accepted Stanford University and Yale University as the first two RLIN participants. Since the addition of these new participants in effect doubles the size of NMP, the MOUG Board also recommended that the project not be expanded further beyond these eight participants until after the 1992 MOUG Annual Meeting.

To allow the NMP to continue to run smoothly during this time of expansion and to help ensure its future success, the MOUG Board has approved the appointment of a NACO Music Project Advisory Committee. This committee will report to the MOUG Board, and will be composed of four regular members: the NMP Project Coordinator, a representative from the OCLC participant libraries, one from the RLIN participants, and a member of the MOUG Board. Initially the Committee will be comprised of Ralph Papakhian (NMP Coordinator), Joan Swanekamp (OCLC libraries), Jeffrey Earnest (RLIN libraries), and Jennifer Bowen (MOUG Chair). This committee will be charged with monitoring all aspects of current NMP procedures as well as with recommending future directions for the project.

Jennifer Bowen
Eastman School of Music

SUMMARY OF THE MOUG ANNUAL MEETING,
FEBRUARY 12-13, 1991, INDIANAPOLIS, INDIANA

PLENARY SESSION I

NEWS FROM OCLC

See Jay Weitz's column above.

NEWS FROM LC

The past year has been very full. Activities in the LC cataloging world have centered around three basic themes—control of the arrearages, cooperative activities, and reorganization of the Cataloging Directorate.

There's also been a certain amount of business as usual:
- Jazz and popular music subject headings revised
- Gesamtausgabe and series
- etc.

The arrearages report which was submitted to the Congress in December 1989, and the continuing interest of both the Congress and the Librarian of Congress have been the focus of a lot of attention in the past year. It was reported that there were some 38,000,000 items awaiting cataloging (by September 1990 the arrearage grew to 40,028 million) and, although not everyone agreed on the numbers—either how the arrearage was counted or what was counted—there was general agreement that this constituted a serious problem. It should be pointed out that of these 40 million items about 36 million fall in the category of “Special Materials” and that this number does not reflect the number of bibliographic records that will be produced, as collection-level cataloging will be called into play. The request to Congress for new positions to help in controlling the arrearage was, somewhat surprisingly, heard and 164 new positions specifically targeted for arrearage reduction were funded in the fiscal year 1991 budget.

The Music Section was a direct beneficiary of this action and is in the process of filling three music cataloger positions. The Music Division and the Motion Picture, Broadcasting, and Recorded Sound Division are in the process of filling multiple positions as well; these increases will allow work to expand greatly on the archival music and sound recording collections of the Library. Also, the American Folklife Center has been given one position.

One result of the attention to the arrearages has been the decision to begin a copy cataloging pilot project, in which LC will begin to take advantage of the work that's been
done by our colleagues. Copy cataloging pilot projects are beginning for books and for sound recordings in the LC collections. It was felt that many of these would have copy on OCLC. This project is just getting underway, so we don’t have a lot of experience with it, but this is how it is planned to work: older popular music sound recordings will be searched on OCLC (they will be planned to work: older popular music sound recordings will be searched on OCLC (they will be LP’s selected from the last 30 years or so; French and Spanish labels); when copy is found a printout will be made and passed on to the copy cataloger. The copy cataloger’s job is to check out the access points against the authority files and to adjust them as necessary, after which the record will be keyed into the LC system and subsequently returned to OCLC. I want to emphasize that it is LC’s intention to ENHANCE the existing record by updating headings to their current form. Where the record is fuller than LC’s, all additional information such as additional performers, author-title analytics, or added title entries will be kept. Close examination of the record for adherence to current LC cataloging practice is not going to be done. If you’d like more information, June Gifford of the Music Section will be at MLA and can answer questions or you may write to us.

Another new arrearage project also concerns popular music sound recordings. Faced with a large number of current receipts, we have begun to experiment with what are called “brief records.” These records are closer to AACR2 Level 1 records; the title transcription and imprint are shortened and few notes are made. The purpose of this record is to offer access points, principally performers, subjects and titles. This record level was created at the request of and in consultation with our reference staff. These records have not been distributed yet. We do consider this program experimental; once you begin to see the records, we would welcome your comments. We’d also be interested in hearing from anyone who has a similar type of record.

I mentioned before the addition of staff members to the processing sections of the Music Division and the Motion Picture, Broadcasting, and Recorded Sound Division. Although the division of responsibilities is not absolute, we tend to think in general that they are responsible for the control of archival, or unique, materials, while the Music Section is responsible for the control of current, published materials which are collected by many libraries. For archival materials, the Library has begun to look more closely at collection-level control. Herefore limited to books, manuscript collections and collections of visual images, it now appears that other kinds of material may benefit from a type of control which is not at the item level. This is an area in which many cataloging issues remain to be settled for print materials as well as for non-print formats.

Another emphasis this year has been on cooperative cataloging. Projects at LC which concern music are currently on a fairly small scale.

Jay Weitz continues to make corrections to LC music records online.

Jay is also working on a project which is a sort of retrospective conversion for LC. Instead of making corrections or updates to LC records in the OCLC database and then notifying LC, Jay actually keys the records into the LC database.

The NACO Music Project continues to prosper and will expand this year. Since its inception in 1988 and up to January 1991, 2,982 name authorities have been added or changed. Indiana University has contributed the bulk of the (2,673), followed by Eastman (167), Northwestern University (99), and University of California, San Diego (43). Linda Barnhart has successfully completed the Prokofiev project and as I understand, is searching for another composer-candidate. (A member of the Music Section has suggested Charles Ives as a possibility; there’s much to untangle there). Plans for a NACO Music Project expansion are well underway with consent given to add another OCLC library, the University of Louisville as well as the first two RLG libraries, Stanford and Yale. In fact I just reviewed (as Music Section NACO Music liaison) the first six NARs submitted by Yale prior to this meeting.

(Non-LC) Records contributed to Music, Books on Music, and Sound Recordings began to be input into the Music file last summer. These contributed records are being scrutinized and updated as necessary to reflect current LC cataloging policy and will be used as LC’s record when items are received for cataloging, so we consider this a type of NCCP for music. About 500 such records have been input and distributed. We were very enthusiastic about this project and it has gotten off to a good start.

While we’re on the subject of MBMSR, I am pleased to announce that it has been renamed The Music Catalog, and is now a microfiche publication with expanded content. This catalog now includes records created at LC for books about music (including minimal-level cataloging), music serials, and scores and sound recordings. It also includes National Union Catalog entries for books about music and contributed records for music and sound recordings. The
first product is a 1981-1990 cumulation; beginning in March 1991, the quarterly cumulations will be published.

The last "big news" of the year is really more of an internal concern. The LC Cataloging Directorate is in the midst of a reorganization to implement team cataloging, or "whole book" cataloging. For those of you who might not know why this is such a big deal, I'll just remind you that for book cataloging, descriptive and subject cataloging are performed by different catalogers in different administrative areas. The Music Section, which has been a "whole book" team for years, is not expecting vast changes. Plans call for us to take on again some responsibilities which have shifted, or drifted, away over the last several years. These are descriptive cataloging of books about music and subject cataloging of nonmusic sound recordings; we will gain three new staff members for these additional activities. It also looks as though the changes and shift of staff will result in an expansion to two Music and Sound Recordings teams. These changes are likely to occur later this year. The Reorganization "package" has been approved in principle by the Library Management Team and it's now in the Personnel Office. Labor negotiations will follow.

While we're on the subject of changes, I will mention a couple of personnel notes. Lucia Rather, Director for Cataloging since 1976, retired in January. We are very sorry to see her go, since she had been a friend of special materials cataloging throughout her tenure. We have recently learned that Fred Bindman, head of the Music Section since 1973, plans to step down as section head. He will be transferring to the Office for Descriptive Cataloging Policy where he will serve as a music specialist. The search for his successor will begin shortly. So as you see, changes are numerous and significant these days.

Stephen Yusko
Library of Congress

PLENARY SESSION II

A REVIEW OF OCLC'S EPIC SERVICE

When Steve asked me to speak about EPIC at this meeting, I warned him that I didn't have much experience with it. He replied not to worry—no one else seemed to either. Therefore I reluctantly agreed to speak, thinking that this would give me an opportunity to learn the EPIC system in some depth and also to test its retrieval capability for music materials. While I have been able to search the database extensively since then in preparation for this talk, I admit that I still don't use it much in the course of my daily reference routine.

Before I begin, I thought I should make it clear that in this presentation I will only be speaking about the OCLC database on EPIC. Strictly speaking, as you probably know, EPIC refers to the total online service operated by OCLC; at this moment there are more than half a dozen databases available on EPIC, including ERIC, ABI/INFORM, and Dissertation Abstracts. Thus EPIC can be viewed as another online vendor such as BRS or DIALOG. The focus here, however, will be on just the OCLC database, and particularly on how music materials can be searched there.

I should also warn you that I am not a cataloger and have only a rudimentary understanding of the various MARC formats. Please bear with me if I seem vague (or worse, downright wrong) when referring to particular fields or subfields. My approach to EPIC is from an online searcher's perspective—on how EPIC can be used as a reference tool. Keep in mind, though, that there are many ways in which to search EPIC, and the strategies I discuss may or may not be the best or most efficient ways to search the database. I offer apologies in advance to OCLC in case I am wrong in what can or cannot be done in EPIC; I welcome any comments or corrections you may have.

What I would like to do in this talk is first discuss the limitations of the traditional OCLC search keys that EPIC attempts to improve upon, explore some of the obstacles that I see as limiting its use so far, then discuss some of the searchable fields and the kinds of searches for music materials that can be done. Finally, I will close by mentioning some future developments by OCLC that may make EPIC more appealing to us.

THE PROMISE

From this online search's perspective, searching the old OCLC Online Union Catalog has always been frustrating. It always seemed too restrictive to be limited to search keys such as 4,4 for author-title searching, 3,2,2,1 for titles, and 4,3,1 for authors, and not having access at all to such valuable fields as subject or publisher. Generic uniform title searching, as we know, is particularly difficult. One seemed penalized for having more information than could be input. This contrasted so sharply with database searching on BRS or DIALOG, where keywords in just about any meaningful field could be searched. Even now, searching for items such as a score of the Beethoven 5th Symphony—limited to beet, symp/so—is a dauntless task. Therefore the concurrent release of the EPIC system and the
Yet I sense some reluctance on our part to use EPIC as much as I thought it would be used. Last fall a request for reactions to EPIC was made over the PACS-L electronic discussion list; the results were quite mixed. In December I sent a similar message out on the MLA-L electronic discussion list asking for people's experiences using EPIC, and got no response whatsoever. I guess this only confirms what Steve Wright told me when he asked me to speak. I would like to take a few moments to comment on a few possible obstacles that may be getting in people's way before going on to discuss some of the positive advantages of searching EPIC.

**OBSTACLES**

Perhaps the most significant obstacle is cost. I sense a good deal of reluctance from librarians who, while attracted to the new search capability, think the price is too high. This resistance is compounded by the unpredictability of online charges, especially for those of us on limited budgets. Add to that the reluctance to do online searches in an unfamiliar setting while the "clock is ticking;" my experience is that for the beginner there is always some fumbling around with manuals, trying to display in the desired format, and making errors of all kinds—all these factors add to the cost. Most librarians are uncomfortable doing that. Sure, one can learn the basics at one of the training sessions and practice on the no-cost practice database, but the natural reaction is to search the full database for real questions that arise. I think some initial free time should be offered to each librarian trained in the system. It's a catch-22 situation—if you're uncomfortable searching because of the costs, you're not going to try, and consequently won't develop any experience with the system. At DePaul we had originally hoped to use EPIC for ready reference, but found that we didn't want to incur online charges while searching at an increasingly busy public service desk where one is subject to frequent interruptions.

Reinforcing this reluctance to use EPIC is the existence of alternatives: the traditional OCLC search keys, RLIN, the new Passport software, and local and regional online catalogs. My library, for instance, is part of Illinet Online, which is a database containing the bibliographic records of libraries throughout Illinois that catalog on OCLC, including the large holdings of the University of Illinois and many academic and public libraries. Although it doesn't have all the search capabilities of EPIC, it manages to serve most of our information needs. Why search something that will cost extra when you can get what you need free by a search in the online catalog?

Another obstacle is inconvenience. If you are using an OCLC terminal, you first have to log off OCLC and on to EPIC. That's not that big of a problem, especially at our public service terminal, since we get logged off by the system anyway after a period of nonuse. I could not get the M300 software to provide automatic password logon, which meant that the password would have to be left near the terminal since you can't expect your entire staff to remember infrequently used passwords! Clearly, password security would be compromised by doing this, so we don't leave the password out. I understand that the new Passport software will allow automatic logon and take care of this problem. Another problem in using dedicated terminals is that displays are screen-by-screen; you cannot view multiple records using one command. For these reasons I prefer dial-access searching via CompuServe even though there are telecommunications charges, since I can use an automatic logon script on Procomm and work uninterrupted in my own office.

Learning a new command language is next on my list of obstacles. OCLC isn't to blame for this; in fact it is to be commended for using a form of the NISO standard Common Command Language. Still, it's just human nature—it takes people time to learn and adjust to a new command language and add to their repertoire which probably includes BRS, DIALOG, OCLC, and their own online catalog. Demands on our time seems to keep increasing as it is, without finding time to learn one more new system. As I mentioned before, unfamiliarity seems to feed on itself and breeds a reluctance to try a search on EPIC.

As far as an online searcher is concerned, the OCLC database is complicated, containing far more fields, subfields, and search keys than the average database. One has to learn which fields and subfields are indexed, what their codes are, and how they can be searched. One of the first questions a searcher must ask is, What fields constitute the default, or Basic, index? That is, what fields will be searched automatically if no fields are specified in a search? Unfortunately this takes a little digging in the full database description in the EPIC manual or the Quick Reference Card to get an answer. It would be nice if mention of the Basic Index would be made a little easier to find, such as the way it appears on DIALOG bluesheets.
Learning the display formats and how to display desired fields is a related problem. In fact, this always seems to be the hardest part—and most costly if you make a mistake—of learning any new online system. It takes a little time to figure out how the nine preformatted display options will look. The quick reference card has a chart showing which elements will display for each format. It’s important to have this card handy while doing an online search! It took me awhile to realize that publisher numbers were not included in “Basic bibliographic data” and were available only in a few formats. I have had a hard time finding the ideal format; I like to have the Basic Index, including Contents Notes, displayed, but also have the publisher or record label displayed without printing the entire MARC record. The best solution may be to design and save a customized format, which EPIC allows.

The most serious shortcoming of EPIC from the perspective of music librarians has to be the lack of indexing of important subfields in the uniform title and 700 fields. Ross Wood, Jennifer Bowen and others of you in MOUG quickly pointed out these inadequacies last year. Specifically, only subfield t in the 700 field in indexed, and not even this is included in the Uniform Title Index. This severely limits retrieval of name/title analytical entries, of so much importance to us especially in regard to sound recordings. Thus medium of performance, number, key, language, form, version, or part of a work is not retrievable unless the information was input incorrectly without delimiters. While more subfields in the 240 field are indexed, subfield m—medium of performance—is not. This makes it more difficult to retrieve, say Mozart piano concertos or Telemann flute sonatas where in some bibliographic records the medium of performance may be in English only in the uniform title field. Ross Wood also complained about the music number field, which as a phrase index is very sensitive to punctuation.

Another retrieval problem that concerns me is how to limit a search to a particular medium such as compact disc or videorecordings. OCLC recommends searching the Notes field, but this strategy is dependent upon these terms being entered there. My experience has been that not all records in the database have the term “compact disc” in the Notes field. I understand OCLC is investigating solutions to these problems when the database is reindexed this summer.

ADVANTAGES

Despite all these obstacles I have mentioned, I do not believe they are overwhelming. Some, such as unfamiliarity of the command language and database, can be overcome with practice. The learning curve for learning the EPIC command language is fairly short if you are experienced searching other online databases. The command language is fairly straightforward and contains all the features such as Boolean and proximity searching that one finds in BRS and DIALOG. In fact, the commands are remarkably similar to DIALOG’S—just substitute “f” or “find” for DIALOG’s “Select” command, and “d” or “display” for the “type” command in DIALOG. In the OCLC database, the field names are mnemonic and easy to remember—au for author, ti for title, su for subject, pb for publisher, ut for uniform titles, and so on.

The Basic Index consists of the title, uniform title, subject, and contents notes fields. This provides for a wide-ranging keyword search which can maximize retrieval. To increase relevancy you can restrict a search to individual indexes such as Title, Uniform Title, or Subject. I would recommend you look closely at the complete list of indexed fields as printed in pages 9-16 of the EPIC OCLC database documentation. I find it handy to have that list in front of me while I am doing a search. You will notice that in many cases there are two ways in which to search many of these fields. You can either enter the entire and exact term—what EPIC calls phrase searching—or any keywords. Both approaches combined provide very flexible searching. This is made even more flexible by being able to combine as many elements as are known using the standard Boolean operators and, or , & not—either in one search statement or in a later search. If you use a phrase search, it is probably advisable to “scan” the phrase index to make sure you retrieve all variants of the term you are searching. The “scan” command works like the “expand” command in DIALOG.

In addition to these searchable fields, there are several ways to limit searches. Language, year, and publication type are the most useful ways to limit a search. Note that the publication type restrictor cannot be searched by itself but must be combined with another search.

Now I would like to illustrate some of the kinds of searches that can be done. I will concentrate on author-title, subject, and contents notes searches.

Let’s begin with a search for a score. Supposing you wished to find a score of the Beethoven 5th Symphony. Doing an OCLC search using the traditional search keys would take forever if you entered beet,symp/sc/1990-. It retrieves too many irrelevant records since you are retrieving all Beethoven symphonies and have no way of narrowing it down unless you have a publisher number in front of you. Finding only those records containing the
right symphony requires going through several screens and would take all day.

In EPIC, one could enter:

\[ f\text{ au beethoven and ut symphonies and ut 5 and pt sco and yr 1900-} \]

Note that you can’t do proximity searching across subfields, so the Boolean ‘and’ is necessary. Note also that I could have used the personal name phrase index, but I felt pretty safe about doing a keyword search here. If you do use the phrase index, it would probably be a good idea to “scan” the Personal Name index for Beethoven’s name and to select all relevant hits before going on. To expand the search even further, it would be possible to search for the words “symphony” or “symphonies” in the Basic Index at the risk of retrieving some irrelevant items. This search narrows it down to a mere 101 records retrieved. Still quite a few records, I admit, but at least these hits should be relevant. It would take awhile, but one could probably browse through most of these if one desired. But if you have more information—such as publisher—things get narrowed down very nicely. Let’s say it’s a Universal edition we’re looking for. Adding “pb universal” to the previous search result statement ends up narrowing the retrieval to only 4 items. Incidentally, this capability of using previous search statements is an important feature in EPIC which does not exist in RLIN. Upon looking at these records, I noticed that some bibliographic records listed Philharmonia as a series but not as publisher; searching for “philharmonia” in the series and publisher fields would retrieve two more records. Unfortunately, none of the subfields of the uniform title display in this labelled format. In fact, the only way to get the entire uniform title displayed seems to be to choose one of the formats that display the entire MARC record; none of the labelled displays do that.

This particular example, of course, was not affected by the lack of indexing of the medium of performance subfield. If you are looking for compositions involving particular instrumentation, such as Mozart piano concerti, the search will be a little more difficult, but not impossible. Keep in mind that searching the 245, contents note, and subject fields can still yield relevant results. For instance, to search for Mozart’s Piano Concerto, K. 488 one could enter:

\[ f\text{ au Mozart and ut concertos and piano and k 488} \]

The term “piano” should appear in the subject and contents notes, and “K. 488” should be in the uniform title and/or contents notes. Indeed, searching just for “k 488” would probably be enough. I admit that this strategy may not result in 100% retrieval, but significant results can be achieved.

Of course, the main promise and appeal of EPIC is in its subject retrieval capability. As with author searching, one can either enter the complete subject heading as a phrase search or only certain keywords. Retrieval can be increased by searching in the Basic Index, which includes the title and contents notes fields.

My next example illustrates a subject keyword search for flute and continuo music:

\[ f\text{ su flute w2 continuo music} \]

This also illustrates how the proximity operator ‘w’ can be used; in this case we want the word “continuo” appearing within two words of “flute.” To limit our results to recently published scores, we can combine the result of this search with year 1985- on:

\[ f\text{ su=flute “and” continuo music and pt sco and yr 1985-} \]

In this example I am using the phrase index for the exact heading, and so must place “and” in quotes to distinguish it from the Boolean operator. It is also possible to scan or browse the subject index, and then select as many headings as seem relevant. This scan works exactly the same way as the expand command in DIALOG. You would use it if you weren’t sure of the heading—suppose you didn’t have the LCSH in front of you—or wanted to make sure you retrieved everything, including incorrectly-entered headings. You will notice that my last step was to expand the search to retrieve all flute music, regardless of what other instruments are involved:

\[ f\text{ su flute w5 music and pt sco and yr 1985-} \]

This would retrieve all those subject headings for “flute and continuo music,” “flute and oboe music,” and so on.

The next example shows a conventional subject search for books about Wagner’s Ring. This search was broadened somewhat to search for the term “ring” in the default, or basic, index. One of the items retrieved has the word “Ring” in the title but not as a subject heading.

To my mind, one of the greatest capabilities of EPIC, as far as music retrieval is concerned, is the ability to search contents notes. This is especially useful when you are looking for a particular song. An example of this capability can be illustrated by a search for recordings of
Schubert's "Gretchen am Spinnrade." We can restrict the search to compact discs by searching for the words "compact disc#" in the Notes field. Be aware that the 500 field is not included in the Basic Index, so "nt" must be specified. The word "disc" is truncated in order to retrieve the plural form as well.

Contents notes can also be searched to locate individual songs or other musical works contained in anthologies. This next example shows a search for the Italian song, "Caro mio ben," which, practically speaking, probably can be found only in anthologies such as "Italian songs of the 17th and 18th centuries." In the course of my reference work, this is the one area in which I have used EPIC; in fact, this particular example was an actual question. I think this is the kind of search that would be used most often in music reference.

Thus despite the obstacles and drawbacks to EPIC that I mentioned earlier, there are still a lot of ways in which to retrieve useful information. Not only is subject searching possible, but possible in several flexible ways. One may balk at paying for online charges, but at $24 per hour EPIC is a lot cheaper than other online book databases such as LC MARC on DIALOG. Furthermore, the capability to search contents notes is an important feature that can help to retrieve individual songs and other musical works. And even though there are serious indexing deficiencies in the 240 and 700 fields, one can still retrieve quite a few relevant records using a variety of searching methods, including keyword searching of the title, notes, and subject fields.

I will leave it to your imagination on how exactly you could use EPIC, but another application would be in the area of collection development and bibliographical work. Until there is an online Music in Print, the OCLC database can be one source for determining the existence of printed music of a particular composition. Verification for Interlibrary Loan is still another application; keyword searching can help identify incorrectly cited materials. Usually the requestor can provide at least some accurate information. EPIC is also useful for locating items such as conference proceedings, where one is not sure how they are cataloged.

FUTURE ENHANCEMENTS

As with other online systems, EPIC cannot be considered simply as a static product. OCLC is working on several enhancements that should make this a more attractive system.

First of all, it seems as though OCLC has been listening to criticisms of EPIC from the librarian community, including those from MOUG. This summer OCLC plans to reindex the database in an attempt to satisfy these criticisms. It is unclear exactly how the database will be reindexed, but they are well aware of our complaints and will try to address them in this project.

Another development which will actually happen sooner than the reindexing project is the introduction this spring of a menu interface to EPIC, which OCLC is calling Maximum Catalog, or Max for short. The menus will allow end users and librarians unfamiliar with the EPIC commands to search the database.

Tied to the menu system is a complex pricing scheme based on the amount of searches purchased in advance. Charges are based not by online time but by search, and the price per search goes down as more blocks of searches are purchased. For instance, the fewest searches a library could purchase would be 500 for a price of $450, amounting to 90 cents per search. On the other end of this pricing spectrum, purchase of at least 160 blocks, or 80,000 searches, would cost $36,000, or 45 cents per search. This pricing scheme will allow libraries to budget more accurately for this service. The commitment seems relatively risk-free, since additional blocks can be purchased at the initial or better price, and unused searches can be carried over to the next fiscal year or be refunded. It remains to be seen how attractive this menu interface will be.

One final development has to do with the Passport software. The logon process up to entering the password will be built into the software. It will be possible to have the software enter the password as well. This feature, plus the capability of searching at 9600 baud on the new PRISM network, will make searching EPIC at dedicated terminals more attractive. The fear—and reality—of getting interrupted at public terminals remains a significant problem, however.

EPIC is now available on the Internet, which to librarians who have access to it will probably be an attractive communications mode. The Internet address for EPIC is EPIC.PROD.OCLC.ORG for Domain Name System users and 132.174.100.2 for Numeric Name System users. There are no telecommunication charges for using the Internet.

SUMMARY

These improvements, as well as the access points already available that I have described, show OCLC to be
committed to improving access to the bibliographic records in the Online Union Catalog. Despite the obstacles I described earlier—not all of which are OCLC’s fault—OCLC is to be commended for making the commitment to this major online system. In fact, I think some of our local online catalogs—at least mine!—could take a few lessons on how EPIC has made accessible so many fields in the MARC record. The various access points I have discussed also illustrate the importance of thorough and accurate cataloging for maximum retrieval.

Just before I left for Indianapolis I discovered an article in the January 1991 issue of Online magazine comparing EPIC and RLIN. The full citation is Maxymuk, John. “EPIC and RLIN: What’s the Difference?” Online 15 (January 1991): 48-52. In the article, EPIC is seen to be a far more powerful and flexible search tool than RLIN, albeit more expensive. The article closes, however, wondering whether OCLC has designed a bazooka to kill flies. The unfortunate military analogy aside, I disagree that the need to search subject, contents notes, titles, and other MARC fields in a flexible manner can in any way be deemed insignificant.

If you haven’t tried EPIC yet, I encourage you to give it a try; don’t be afraid of making mistakes. To some extent I think we have to consider online charges as part of the cost of learning a new system and retrieving useful information. It is only with repeated searching that one can get comfortable with the command language and the intricacies of searching the Online Union Catalog. Let’s hope that OCLC continues to make improvements in how the database can be searched.

In the question and answer discussion that followed, a few tips were suggested by Randy Dykhuis, marketing representative from OCLC. For librarians concerned about minimizing costs, he suggested the searcher log into the practice database (#923, which is free), type the search strategy, save it, change to the full database, and execute it. To have EPIC automatically begin in the practice database, issue the command: set database 923.

Formats: F1 is the browse format (no charges). F3 is the cheapest format in which to retrieve the OCLC control number (the AN field); if you wish to view holdings, use this format, log off, and enter the OCLC number in the Online Union Catalog. F8 will display the Music Publisher’s Number without displaying the entire MARC record.

It was also pointed out that, although it was advisable to learn EPIC by practicing in the free Practice database, there was some difficulty in determining what that database contained. If one got 0 results from a practice search, there would be little way of telling whether that was caused by a faulty search or by there not being anything in the practice database. I agreed to coordinate the collection of practice questions and other useful tips in searching EPIC for music materials. Users of EPIC are encouraged to send examples to:

Bob Acker
DePaul University Library
2323 N. Seminary Ave.
Chicago, IL 60614
BITNET: LIBRLA@DEPAUL

If a large enough number of valuable practice questions and useful tips are received, they will be printed in future issues of the MOUG Newsletter.

Bob Acker
DePaul University

SMALL GROUP ACTIVITIES

PROBLEM SHARING: PUBLIC SERVICES

The Public Services problem sharing group was well attended this year, seventeen in all. There were several major topics on the agenda. The first was the announcement that Music Ink was going to be published on CD ROM in April. This was a welcome development but there was some concern about the cost.

The second item on the agenda was the possibility for formalizing the Interest Group into a committee. The discussion was lively and concerns were expressed that a committee was not necessary if we didn’t have specific goals in mind for it. On the positive side it was brought up that a committee could enhance outreach to OCLC Public Services users and attract more of them to MOUG meetings. Among the desired accomplishments for a committee were participation in OCLC product testing, the fine tuning of the EPIC practice database to include more music materials, and the exploration of a scores subset on CD ROM and the usefulness of CAT-CD for reference librarians. On the whole the consensus was in favor of forming a Public Services committee.

The third major item for discussion was the possibility of having a Public Services program next year instead of a Problem Sharing session. This idea was met with enthusiasm. Among the program ideas discussed were:
panel discussions on the impact on public services of PRISM, MAX, or EPIC. One of the most talked about ideas was that of having some sort of program on evaluating the cost-effectiveness of the various OCLC products according to size and type of music library. Also discussed were having a session on the ways to use OCLC products in Bibliographic Instruction and a workshop on advanced OCLC searching techniques for reference librarians.

Some general comments came from the floor before adjourning. One member of the group pointed out that you must use a boolean connector if you want to search EPIC by a subject with a subheading. One member of the group suggested that if you request help with a reference question via e-mail or bulletin board that the requester outline the search strategy used so far so that those trying to help do not waste time by duplicating his efforts.

Sarah Long
Center for Popular Music
Middle Tennessee State University

LOCAL DATABASE CLEAN-UP PROJECTS

The small group discussion session on local database clean-up projects was conducted as an open forum to discuss problems and exchange ideas for possible solutions.

A large portion of the session centered around the use of the 501 filed ("with note") in the sound recordings format. The resulting multiple bibliographic records used to describe a single item are being dealt with in a variety of ways. The most common solution seemed to be to assign multiple barcodes to the item and deal with problems associated with inadequate check-outs and check-ins as they occur. One institution said they check-out sound recordings manually. As a whole the group felt the ideal solution would be to locate a single bibliographic record for the item or create one. This is the actual practice at one institution, but most felt it was a practice they could not afford in time or money.

The continued use of the shelf list and card catalog was also discussed. Only one institution has discontinued its shelf list. (This response elicited a small gasp from the group.) Although, all hoped eventually to close the card catalog, a number of institutions did not see this future point yet. While the database is being "cleaned-up" it was suggested that libraries instruct patrons to search both the manual and automated catalogs.

Changes in workflow and staffing were also addressed. Participants had individual clean-up projects they were wanting to "tackle," but most found that problems in the database were solved as they came up. None of the participants' institutions had budgeted for extra staff to deal specifically with database clean-up, although one institution was given money for extra staff to help barcode the collection. The migration of existing student staff from the manual environment to aid in clean-up was then examined. The majority agreed that student staff could not be utilized for more complex cataloging tasks, such as global changes, but a well-trained student who had been working in the library for some time could handle simple updates to bibliographic records on a one-to-one basis. It was suggested that lists of possible clean-up projects be maintained and these could then be assigned to students or more highly trained staff.

To help with problems and questions a variety of resources was suggested which included colleagues, the institution's system librarian, the vendor, and system documentation. The appropriate resource person(s) would, naturally, depend on the problem. Many expressed satisfaction with their support systems.

Paula Hickner
Hartt School of Music
University of Hartford

NACO PROJECT: REPORT AND DISCUSSION

Joan Schuitema and Linda Barnhart offered a broad overview of the NACO Music Project, reported on recent developments, and described the impact of NACO participation on workflow in their respective institutions.

The NACO Music Project (NMP) operates under what LC calls the “funneling concept.” A single library, (Indiana University) coordinates the project, distributes documentation, and furnishes training to participating libraries. Participants focus their efforts on areas of special strength (thus, for example, Northwestern, which holds a strong collection of 20th century music, contributes authority records in that area). The project facilitates cooperative cataloging by increasing the number of headings in the LC authority files at comparatively little cost to LC. Moreover, the participating libraries benefit by sharing the burden of meeting the NMP quota. Other special library groups are now emulating the model, which was initiated at the request of the music library community.
A number of promising developments occurred during 1990 (see Jennifer Bowen’s article in this issue of the MOUG Newsletter for an update; in addition, see MOUG Newsletter, nos. 44 and 46 for discussions of the “Prokofiev Project”).

In her account of workflow at Northwestern, Ms. Schuitema reported that authority work is performed using the LSP system. Searching and editing operations in this system differ from those in the regular online authority file; the display format is also different, and the database does not include subject headings. In order to avoid duplication of effort, however, the database does include all name and name-title headings, including those in-process at LC and at contributing libraries not established in LUIS, and if the heading falls into the Newsletter, system differ from those in the regular online authority file; the display format is also different, and the database does not include subject headings. In order to avoid duplication of effort, however, the database does include all name and name-title headings, including those in-process at LC and at contributing libraries (future enhancements to the OCLC PRISM service will make this system available to general OCLC users for searching purposes).

At Northwestern, headings are searched in the local system (LUIS). If this search determines that the heading is not established in LUIS, and if the heading falls into the realm of 20th century music, then the regular OCLC authority file, and finally the LSP database are searched. If the results of these searches are negative, the printouts are routed for NACO processing and the addition of 670 data. Upon completion of this work, the NMP Project Coordinator (Ralph Papakhian) is notified, the records are forwarded to him for review in batches of 10. Once any necessary discussion or revision has taken place, the records are forwarded to LC. At Northwestern, completed authority records are added to LUIS immediately; once the NACO record has undergone LC processing and review and appears in OCLC, the LUIS record is overlayed, and the LUIS record is replaced.

Linda Barnhart reported that she serves as general coordinator of NACO activities at UCSD (which joined the project five years ago, and adds records in fields such as poetry, science, San Diego governments bodies, Latin American studies and oceanography, as well as music). UCSD contributes some 40 to 50 headings per month. Catalogers are trained for retrieval on LSP (which has some popular features, notably the browse search mode). Catalogers at UCSD seek headings, and search for bibliographic records and LSP records. If a new authority record is necessary, one is created for the local database; this record is printed and forwarded to Ms. Barnhart along with an attached workform that includes fixed field data. Student assistants key the authority record into the LSP system, and final editing takes place online. Ms. Barnhart emphasized that the process generates substantial paperwork and that it is difficult to coordinate the workflow because of the many states through which materials must pass.

In addition, Ms. Barnhart reported on the successfully completed “Prokofiev Project” (again, refer to MOUG Newsletter nos. 44 and 46 for a detailed description). Workflow on this project, particularly the keying of records, was expedited by the fact that there was much repetition of data, which allowed for the specification of several function keys. Thus, 85 records were input in only 10 hours.

After the presentation, the large audience was invited to discuss three issues: 1. Should further work on specific composers be undertaken? 2. If so, which composer?, and 3. Are other libraries interested in participating in the project? There appeared to be widespread enthusiasm and support for the continuation of the project. Dvořák was suggested as a future candidate for a project similar to that devoted to Prokofiev (owing to the conflicts between B. numbers and opus numbers). It was also suggested that once the LSP database is incorporated into PRISM, more libraries may conveniently be able to participate in the project. Even so, Ms. Schuitema observed that participating libraries must be prepared to address the workflow issues that arise and be willing to make a commitment to the stringent quality control standards that guide the project. Along this line, Ms. Schuitema noted that all music name-title headings are forwarded to the LC Music Section as well as to the general NACO office. In the last sample, Harry Price reported a very gratifying accuracy rate of 100%.

C. Martin Rosen
Bowling Green State University

Minutes of the MOUG Business Meeting
Music OCLC Users Group
Wednesday, February 13, 1991
1:00 p.m.—1:45 p.m.
Indiana, Indiana

1. The meeting was called to order at 1:05 p.m. by Chair Jennifer Bowen with the introduction of members of the Executive Board. There were no changes to the agenda, which was then adopted as printed.

2. The minutes from the 1990 Business Meeting held in Tucson, Arizona, printed in MOUG Newsletter, no. 43 (May 1990), were approved.

3. Board reports

A. Chair (Jennifer Bowen): Bowen thanked the Nominating Committee for their work and announced the election results. Laura Snyder is the
incoming Chair Elect and Ann Churukian is the incoming Treasurer. Bowen thanked Bill Walker for agreeing to run for Treasurer.

Bowen reminded members that elections for Secretary/Newsletter Editor and Continuing Education Coordinator were coming up in the Fall. If anyone had an interest in either serving on the Nominating Committee or running for office, they were encouraged to let any member of the Board know.

Bowen then thanked the continuing members of the Board. Karen Little was commended for her work on the three newsletters printed in 1990 and for her work on the membership directory. Steve Wright was praised for his work on the very successful Indianapolis meeting.

Bowen also discussed the work on the MOUG Archives. Peggy McMullan was thanked for her efforts to sort through materials before they were sent to the archives at the University of Maryland. Members were asked to let Bowen know if they still have materials that should go in the archive. A guidelines section for Board members will be added to the Officers Handbook this year.

Bowen also thanked OCLC for their cooperation with regard to her survey of EPIC and MAX. She noted that some of her suggestions were being incorporated into the Maximum Catalog (MAX).

B. Secretary/Newsletter Editor (Karen Little): Little announced that she is currently planning for three issues of the newsletter to be published in 1991. She asked that members consider submitting articles for publication and expressed a willingness to speak to anyone who might have questions. Little also estimated that the recent postal service increases will result in an increase in the cost of mailing the newsletter of around 45%. The Board intends to monitor the impact of this increase on the budget and will consider changes after this year if it seems necessary.

Little also commented on the Membership Directory that was distributed in October. She mentioned having received both positive feedback and suggestions for improvement. She announced that the Board has decided to produce the membership directory every other year so the next one should appear in late 1992.

C. Treasurer (Candice Feldt): Feldt reported on the financial highlights of 1990. Among the points mentioned was a total expenditure in 1990 of $9,395.45, a total income of $12,829.82, and a balance at the end of the year of $9,109.46. [The complete 1990 Financial Report is found on page 4 of this issue—ed.]

D. Continuing Education Coordinator (Stephen Wright): Wright thanked numerous people for their contribution to the Indianapolis meeting. The Program Committee members thanked were Tom Zantow, Paula Hickner, and Lynn Gullickson. Wright also thanked the registration table volunteers, Laura Snyder, Lynn Gullickson, and Judy MacLeod. Laura Snyder was also commended for the organized and clear manner in which she had left the annual convention materials for her successor. Wright also thanked MLA convention manager Christine Hoffman for her help.

Wright announced that the 1992 meeting would be held in conjunction with MLA in Baltimore. He asked for feedback concerning whether or not to overlap with the MLA's Pre-Conference on Small Academic Libraries. [The Board decided in its evening Board meeting to meet prior to the Pre-Conference—ed.] He mentioned that some type of cooperative programming with MLA was being considered.

Wright also suggested that the membership consider another meeting in Dublin, Ohio. He noted that the last time the group met there was as a joint meeting with OLAC in 1984. Perhaps 1994 would be possible?

Wright reminded everyone to fill out the meeting evaluation forms found in their packets. They could be placed in the box marked Evaluation Forms on the registration table or mailed to Wright.

4. Other Reports

A. Best of MOUG (Judy Weidow): Weidow reported on the history and current status of the third edition. In July 1989, 200 copies of the third edition were printed. 100 more "corrected" copies were printed in the summer of 1990. Only 14 copies were left and orders were being accepted for them. Weidow announced that the Board would be
considering whether or not begin work on a fourth edition at their evening Board meeting. [The Board decided to proceed with work on a fourth edition—ed.]

B. NACO-Music Project (Joan Schuitema): Schuitema reported on activities of the past year and plans for 1991. Northwestern was fully implemented in the past year and the Prokofiev Project was proposed, begun, and completed in 1990 as well. As a result of the Prokofiev project, over forty additional Prokofiev headings now appear in the authority file. Response to the composer oriented approach has been positive. At the end of 1990, Indiana University, Eastman School of Music, and Northwestern were contributing music authority records through the NACO-Music Project. In the coming year, the AMLG sound recording project should increase production of music headings coming from the NACO-Music Project by three times the number produced in 1990. In addition, Schuitema reported that additional RLG and OCLC libraries were being considered for participation. In the Fall of 1991, Ralph Papakhian, coordinator of the NACO-Music Project, will be working full-time on NACO activities and he hopes to move current participants to independent status. The accuracy rate of the last check done by the Library of Congress was 100%.

C. OLAC liaison (Lowell Ashley): Ashley reported on the success of OLAC's meeting in Rochester, New York in October. Entitled "Technology: Friend or Foe", the meeting was attended by 160 people from 29 states. Ashley outlined Verna Urbanski's work on a cataloging manual and mentioned OLAC's conservative position on the multiple versions issue, a position that closely parallels that of MLA discussions. Interactive media was mentioned as receiving some of the group's attention currently. Ashley also announced that the University of North Florida will be housing the OLAC Archives.

5. Old business

The Best of MOUG was discussed briefly in regard to its usefulness as a public service source. The membership suggested possible promotion as a reference tool. The general mood was that it not be discontinued.

6. New business

None.

The meeting was adjourned at 1:35 p.m.

Karen Little
MOUG Secretary

ATTENTION CAT CD450 USERS

Who are you?? Taras Pavlovsky of The Juilliard School is a CAT CD450 user and would like to share tips and experiences with other users. Please contact Taras at:

Taras Pavlovsky
Lila Acheson Wallace Library
The Juilliard School
Lincoln Center
New York, New York 10023

CAT CD450 INDEXING

An indexing problem has been identified with subsets produced for CAT CD450. Though the software supports searching of 1xx and 7xx fields in bibliographic records, index linkages appear not to be generated properly in the current issues of subsets. Thus a search for:

Name: bach hogwood

will retrieve records where both names being searched are contained in 7xx fields. However, this same search will NOT be successful if one name is in a 1xx field and the other is in a 7xx field. For example, the above search would not retrieve OCLC #20106657, as this record carries the two names as:

100 10 Bach, Carl Philipp Emanuel ...
700 10 Hogwood, Christopher ...

We are in the process of resolving this problem. If you do not receive expected results from name searches, as described above, please try alternative methods of searching for the item. We will notify you of progress on solving this problem.

Sue Jarvis, Linda Carlson Condry, David Whitehair
OCLC
TOP 25 SCORES IN THE OLUC AS OF 1/6/91

<table>
<thead>
<tr>
<th>OCLC NUMBER</th>
<th>HOLDINGS</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 190825</td>
<td>1153</td>
<td>The folk songs of North America, in the English language, by Alan Lomax (1)</td>
</tr>
<tr>
<td>2. 7203431</td>
<td>1099</td>
<td>American hymns old and new (11)</td>
</tr>
<tr>
<td>3. 5354945</td>
<td>1049</td>
<td>The American songbag, by Carl Sandburg (3)</td>
</tr>
<tr>
<td>4. 2308437</td>
<td>1041</td>
<td>A treasury of Gilbert &amp; Sullivan, by Arthur Sullivan (4)</td>
</tr>
<tr>
<td>5. 517590</td>
<td>1010</td>
<td>Masterpieces of music before 1750, by Carl Parrish (7)</td>
</tr>
<tr>
<td>6. 1296340</td>
<td>991</td>
<td>Best loved songs of the American people, by Denes Agay (2)</td>
</tr>
<tr>
<td>7. 398063</td>
<td>983</td>
<td>A treasury of Stephen Foster, by Stephen Collins Foster (5)</td>
</tr>
<tr>
<td>8. 2327053</td>
<td>899</td>
<td>Popular songs of nineteenth-century America (8)</td>
</tr>
<tr>
<td>9. 8994985</td>
<td>882</td>
<td>Singing bee! (9)</td>
</tr>
<tr>
<td>10. 412583</td>
<td>874</td>
<td>Fireside book of folk songs, by Margaret Bradford Boni (12)</td>
</tr>
<tr>
<td>11. 11189155</td>
<td>857</td>
<td>Traditional American folk songs from the Anne &amp; Frank Warner collection (6)</td>
</tr>
<tr>
<td>12. 582911</td>
<td>845</td>
<td>Music in America, by W. Thomas Marrocco (13)</td>
</tr>
<tr>
<td>13. 3979963</td>
<td>845</td>
<td>Anthology of medieval music (10)</td>
</tr>
<tr>
<td>14. 364904</td>
<td>799</td>
<td>Historical anthology of music, by Archibald T. Davison (17)</td>
</tr>
<tr>
<td>15. 690068</td>
<td>796</td>
<td>Favorite songs of the nineties, by Robert A. Fremont (14)</td>
</tr>
<tr>
<td>16. 7625297</td>
<td>785</td>
<td>A Treasury of grand opera (18)</td>
</tr>
<tr>
<td>17. 404006</td>
<td>781</td>
<td>The fireside book of favorite American songs, by Margaret Bradford Boni (15)</td>
</tr>
<tr>
<td>18. 229985</td>
<td>740</td>
<td>American folk songs for children in home, school</td>
</tr>
</tbody>
</table>

(Numbers in parentheses are the rankings of the score in the previous survey, published in MOUG Newsletter no. 40, August 1989.)

TOP 25 SOUND RECORDINGS IN THE OLUC AS OF 1/6/91

<table>
<thead>
<tr>
<th>OCLC NUMBER</th>
<th>HOLDINGS</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 6967038</td>
<td>677</td>
<td>Times of your life (1)</td>
</tr>
<tr>
<td>2. 4541473</td>
<td>605</td>
<td>Make a joyful noise (2)</td>
</tr>
<tr>
<td>3. 4046103</td>
<td>601</td>
<td>Music of the federal era (3)</td>
</tr>
<tr>
<td>4. 4281943</td>
<td>590</td>
<td>Don't give the name a bad place (5)</td>
</tr>
<tr>
<td>5. 4244408</td>
<td>589</td>
<td>The Hand that holds the bread (4)</td>
</tr>
<tr>
<td>6. 4542492</td>
<td>584</td>
<td>Come and trip it (6)</td>
</tr>
<tr>
<td>7. 4244469</td>
<td>582</td>
<td>That's my rabbit, my dog caught it (8)</td>
</tr>
<tr>
<td>8. 4244503</td>
<td>579</td>
<td>I'm on my journey home (10)</td>
</tr>
<tr>
<td>9. 4542563</td>
<td>577</td>
<td>Old Mother Hippletoe (9)</td>
</tr>
<tr>
<td>10. 4244425</td>
<td>576</td>
<td>Let's get loose (7)</td>
</tr>
<tr>
<td>11. 3991310</td>
<td>569</td>
<td>Brighten the corner where you are (12)</td>
</tr>
<tr>
<td>12. 4043936</td>
<td>568</td>
<td>Mass in D, by John Knowles Paine (11)</td>
</tr>
<tr>
<td>13. 4282432</td>
<td>566</td>
<td>Dark and light in Spanish New Mexico (14)</td>
</tr>
<tr>
<td>14. 4043714</td>
<td>564</td>
<td>Toward an American opera, 1911-1954 (13)</td>
</tr>
<tr>
<td>15. 3133597</td>
<td>561</td>
<td>New music for virtuosos (21)</td>
</tr>
<tr>
<td>16. 404398</td>
<td>557</td>
<td>The haymakers, by George F Root (20)</td>
</tr>
<tr>
<td>17. 4281642</td>
<td>557</td>
<td>I wants to be a actor lady (19)</td>
</tr>
</tbody>
</table>
Malcolm Frager plays (15)
New music for virtuosos, 2 (18)
When lilacs last in the dooryard bloom'd, by Roger Sessions (17)
The mother of us all, by Virgil Thomson (24)
Cecil Taylor, by Cecil Taylor (16)
Georgia Sea Island songs (25)
And then we wrote (26)
Old-country music in a new land (22)

(Numbers in parentheses are rankings from previous sound recordings survey published in MOUG Newsletter no. 43, May 1990.)

Mark Crook
Office of Research
OCLC

MUSIC LIBRARY ASSOCIATION ANNOUNCEMENTS

The Music Library Association announced the recipients of its annual awards for publication in the field of music and music bibliography at its 1991 convention in Indianapolis, Indiana. The Eve Judd O'Meara Award for the best review published in Notes in 1989 was awarded to William Kraft for his review of Igor Stravinsky's Histoire du Soldat, edited by John Carewe and James Blades, which appeared in Notes, v. 46 (September 1989):212-16.

The Richard S. Hill Award for the best article-length bibliography or article on music librarianship published in 1989 was presented to Gillian B. Anderson for her "Putting the Experience of the World at the Nation's Command: Music at the Library of Congress, 1800-1917," which was published in the Journal of the American Musicological Society, 42 (1989): 108-49.

The Vincent H. Duckles Award for the best book-length bibliography or other research tool in music published in 1989 was given to Hans-Joachim Schulze and Christoph Wolff for the vocal-music portion of their Bach Compendium: Analytisch-bibliographisches Repertorium der Werke Johann Sebastian Bachs (Leipzig: Peters; Frankfurt, New York: Peters, 1985-89).

The Walter Gerboth Award, an award intended to support research by a member of the Association in the first five years of his or her career as a librarian, was presented to Alan A. Green in support of his work toward the publication of a bio-bibliography of American composer Allen Dwight Sapp.

This year's MLA citation honors Lenore Coral, president of the Music Library Association from 1987 to 1989, "whose vigorous, timely, far-reaching achievements in music bibliography and descriptive cataloguing impart highest standards of intelligence, skill, courage, and integrity, and whose persistent encouragement of associates, colleagues, and students is valued above all."
ANNOUNCEMENT

FOURTH EDITION OF THE BEST OF MOUG

Currently in preparation, this new edition of The Best of MOUG comes to you as a result of your overwhelming interest in previous editions and your indication that you would find new and improved edition helpful. Anticipated publication date is early summer. Watch for further announcements!!
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Personal membership is $10.00; institutional membership is $15.00; international membership (outside of the U.S.) is $25.00. Membership includes subscription to the Newsletter. New members receive all newsletters for the year, and any mailings from date of membership through December (issues are mailed upon receipt of dues payment). Personal members, please include home address. Membership includes subscription to the Newsletter. New members receive all newsletters for the year, and any mailings date of membership through December (issues are mailed upon receipt of dues payment). Personal members, please include home address. Institutional members, please note four line, 24 character per line limit. We encourage institutional members to subscribe via their vendor (Faxon, etc.).

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LOCAL SYSTEM(S) USED: ________________________________

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Please complete this form, enclose check, and mail to: Ann Churukian, Treasurer, Music OCLC Users Group, Music Library, Box 38, Vassar College, Poughkeepsie, NY 12601

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