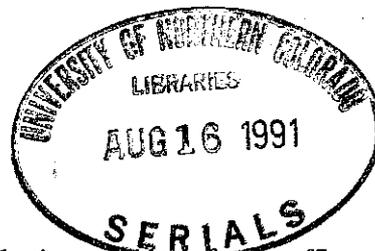


# MUSIC OCLC USERS GROUP NEWSLETTER

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## FROM THE CHAIR

After attending the ALA Annual Meeting in Atlanta this June, I returned to my library with, as usual, my mind swimming with visions of new products and new ideas discovered at the meetings and at the wonderful OCLC exhibit. I soon realized, however (not completely unexpectedly) that in my absence things at home had yet again changed without the assistance of my grandiose ideas! As I spend the summer adjusting to yet another set of new procedures and priorities, it becomes more and more evident that this sort of constant change—technological and otherwise—is now often the reality which MOUG members are facing!

In this period of transition from the First OCLC Online System to PRISM, it is especially important that music users of OCLC share ideas and concerns about both new and more familiar OCLC products! We are now at a point when each of us can no longer become an expert at using every OCLC product, but must increasingly rely on the advice of colleagues who have more expertise in certain areas. As we have learned in the past, MOUG can help to bring about positive changes at OCLC for music-related concerns, but in order to accomplish this effectively, we need to hear from those of you who are actually using some of these OCLC products and services in your libraries.

So, if any of you have information to share, or questions you would like us to address, I urge you to please submit your ideas to the MOUG Newsletter or contact a member of the MOUG Board. And, if you know of colleagues in your own or a neighboring institution who are not familiar with MOUG—perhaps someone who works with musical materials only part of the time?—please be sure to tell them about our organization!

Elections!

One important way that you can contribute both your expertise and your energy to MOUG is to consider running for an office on the MOUG Executive Board! This year,

we will be electing candidates for the offices of Secretary/Newsletter Editor and Continuing Education Coordinator. Our Nominations and Elections Committee consists of Linda Barnhart, Chair (UC/San Diego), Karen Little (Univ. of Louisville), current MOUG Secretary/Newsletter Editor, and Jack Knapp (Oberlin). A list of qualifications and duties associated with each position appears on pages 9-10 of this issue. If you are interested in running for either MOUG office, please contact any member of the Nominations Committee or any current MOUG Officer. Feel free to also suggest a colleague for nomination, or just ask for more information!

Jennifer Bowen  
MOUG Chair

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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**

**First & Second Quarters 1991**

**January - June**

**FINANCIAL REPORT**

Balance in checking account at end of 1990 \$9,109.46

**INCOME**

Memberships	\$1,614.00
Meeting Registration and Reception	\$3,790.00
Interest	\$183.81
Back Issues	\$103.00
Best of MOUG	\$301.08

Total 1st & 2nd Quarter Income \$5,991.89

**EXPENSES**

Annual Meeting Reception	\$704.90
Annual Meeting Board Expense	\$1,139.58
Annual Meeting Misc.	\$160.87
Newsletters	\$880.71
Newsletter Postage	\$209.09
Postage	\$95.63
Best of MOUG	\$1,141.75
NACO Music	\$46.20
Printing - General	\$90.29
Supplies	\$139.35
Publicity	\$89.00

Total 1st & 2nd Quarter Expenses \$4,697.37

Balance in checking account at end of 2nd quarter 1991 \$10,403.98

## 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

This issues continues coverage of the annual MOUG meeting held in Indianapolis, Indiana, February 12-13, 1991. The contributors' time and effort in preparing these reports is appreciated. Thanks for all your work!

Also in this issue is the first of what we hope will be a successful, helpful column entitled "Public Services Forum." Sarah Long has agreed to compile the column and is looking for questions, comments, and suggestions. An article by Tim Cherubini on Retrospective Conversion and a piece listing qualifications for the two Executive Board positions we'll be voting on this Fall is also included.

On the back page of this issue you will find an order form for the most recent edition of *The Best of MOUG*. This fourth edition contains Name Authority File records for nine composers and cross references for five composers not found in the previous edition! Order your copy now!

On August 17, the Executive Board will be meeting in Dublin, Ohio. In the next newsletter issue there will be a report of the Board meeting and details about next February's annual meeting in Baltimore. The deadline for the next issue is October 21. As always, article contributions, short or long, are welcome!

Karen Little  
Secretary/Newsletter Editor

## FROM THE CONTINUING EDUCATION COORDINATOR

I'm in the midst of planning the 1992 MOUG Annual Meeting (February 17-18, 1992, in Baltimore), and although it is probably too early to make grandiose pronouncements, I think it will be a fascinating and rewarding meeting.

The small group sessions continue to be one of the most popular aspects of the meeting, and some members have suggested expanding this aspect of the program. If you have an idea for a small group session, please share your thoughts with me soon. Also, please consider serving as a small group leader; this requires relatively little preparation, and it looks very impressive on your vita or annual report. Contact me at C60HSW1@NIU.BITNET or 815-753-9839.

H. Stephen Wright  
Continuing Education Coordinator

## NEWS FROM OCLC

As of mid-June, the installation of the OCLC New Network was 66% complete, with 2160 modems and 5750 workstations switched over. Installation has been distributed geographically over the entire country in order to minimize any disruption by strikes or the possibility of overloading any local phone companies with too much work at one time. We expect the installation to be completed before the end of 1991. The Sprint X.25 packet-switched telecommunications network is now stable, with uptime registering over 99% of the time. In fact, during the spring, uptime for the New Network has exceeded uptime on the old AT&T network.

Also as of mid-June, the PRISM Service accounted for 40% of total online activity, with 1200 simultaneous users logged on in a single day. Regional rollout of PRISM, OCLC's new online system, began in November 1990 and is expected to be completed by April 1992. Release I of PRISM includes reimplementing of cataloging, improved searching capabilities, full-screen editing, toggling between two records, export capabilities for bibliographic and authority records, menu and command interfaces, and help screens.

OCLC's online reference service designed for library patrons has a new name: *The FirstSearch Catalog*. Its original name, *The Maximum Catalog* (or *Max*), was changed to avoid confusion with an existing online service, a conflict that hadn't surfaced during preliminary trademark searches. FirstSearch will offer menu interface access to a variety of databases, including the OCLC Online Union Catalog. Field testing of FirstSearch concluded in April; it is now in "usage test," a special period in which FirstSearch is made widely available to library patrons. During this period, enhancements to FirstSearch will continue to be made, leading up to eventual product release. In addition to the OCLC OLUC and the ERIC database to be available at product release time, the GPO Monthly Catalog and Pierian Press's Consumers Index to Product

Evaluations and Information Sources will be made available soon thereafter.

*DiscLit: American Authors*, a new compact disc database from G.K. Hall & Co. and OCLC, is now available. DiscLit software provides access to the full text of any or all of the 143 volumes of biographical, historical, and critical introductions to writers and their works in Twayne's United States Author Series. Access is also included to the OCLC American Authors Catalog, over 145,000 bibliographic citations to works by or about the writers considered in the Twayne volumes.

A visual-aid kit for teaching the use of the new editions of the Dewey Decimal Classification (DDC), *Dewey: Making it Work for You*, from OCLC Forest Press, will be ready to ship in time for the fall 1991 semester. A set of framed transparencies (paper masters will also be available), student work sheets, teacher's guide, supplemental materials, and a license to copy for instructional purposes, has been prepared for the Unabridged DDC 20, the Abridged DDC 12, and the completely revised DDC 780 Music class.

The Micrographic Preservation Service (MAPS, formerly Mid-Atlantic Preservation Service) dedicated its new state-of-the-art micrographics laboratory and administrative office building in Bethlehem, Pennsylvania, on April 30, 1991. Control of MAPS, a nonprofit organization founded in 1986 by a group of prominent research libraries, was transferred by its original Board of Trustees to OCLC in October 1990. MAPS' microfilming services adhere to the RLG guidelines for preservation microfilming, which exceed the national standards.

OCLC is creating a Library Market Research Panel to enable its member libraries to participate more actively in survey and opinion research that will assist OCLC in product and program development. Consisting of a randomly-selected sample of OCLC member libraries who have agreed to take part in a maximum of six surveys per year for two years, the panel will help OCLC monitor developments and trends, measure user satisfaction, and track user opinions. In addition to evaluating new product concepts, libraries will be polled on such topics as telecommunications, CD-ROM usage, local systems, and site linking.

Several enhancements to the OCLC Name-Address Directory (NAD) have recently been implemented. A new FAX POLICY field has been added; new searchable subfields have been added to the IDENTITY FIELD for easy identification of Group Access (GAC) and Union List

(UL) groups; a code to identify ILL Document Suppliers has been added; and four FUNCTION CODES have been added to identify records for fax information, Reciprocal Faculty Borrowing Program participants, Document Suppliers, and Preservation Offices.

FULLMARC, a batch conversion service that upgrades minimal MARC records to full MARC records and sets holding symbols in the OLUC, is now available.

#### News From ODOCS

Duplicate Detection and Resolution (DDR), an automated process that identifies and merges Book format duplicate records using new, advanced algorithms with artificial intelligence-like techniques, began running on June 10, 1991. In its first, conservative pass through the OLUC, DDR has been running on background during off-peak periods for one to three hours per day. Going alphabetically through the OLUC's title index (an edition of Louis Zukofsky's collection of poems entitled *A* was the first set of records merged, OCLC #4698869), DDR will be resolving highly visible duplicates IN THE BOOKS FORMAT ONLY. Records are merged based on the similarity of fourteen different bibliographic elements.

Mergedup, the software that transfers fields and holdings from a deleted record to a retained record during a merge, was recently altered to refine and expand the automatic transfer of certain fields. Thirty-one different tags or tag groups are candidates for transfer in certain situations. Among them are 007, 010, 020, 024, 028, 033, 041, 045, 047, 048, 306, 505, and most of the call number fields. Merged records can be identified by the presence of field 019, containing the control number(s) of the deleted record(s). If other fields have transferred during the merge, the 040 will contain the three-letter symbol(s) from the deleted record(s).

Staff from the music libraries of the University of Louisville (KLM) and Vassar College (VXW) have begun to contribute new and changed authority records to the national name authority file using OCLC's LSP Authorities Implementation. Records input by these two newest participants in the NACO Music Project can be identified by their respective NUC symbols, "KyLou-Mu" and "NPV-Mu," in field 040 of the authority record. See no917957 and no9110323 for examples.

This spring, 1668 records with invalid "Replaced" dates (visible only in the PRISM Service) were corrected. All of these incorrect dates were caused by system malfunctions predating 1980.

Indiana University's AMLG retrospective music project (IUG) had its Enhance authorization expanded to include Sound Recordings in addition to Scores; their main authorization, IUL, already covers both formats. The University of Maryland (UMC) has withdrawn from Sound Recordings Enhance, though their Books and AV authorizations remain unaffected.

Implementation of *USMARC Format for Bibliographic Data* Update no. 3 is scheduled for Fall 1991. Among the numerous modifications included in this update are several changes in preparation for format integration, deleting 87X fields from all records except for authenticated serials, and some new policies regarding the treatment of reproductions in the fixed field, 533, and 539. A Technical Bulletin detailing the changes will be distributed this summer.

A year-long pilot project to evaluate the impact of enriching monographic bibliographic records with table of contents data began in May 1991. Six volunteer libraries will add table of contents information to records in PRISM and will receive a database enrichment credit for each enhanced record.

Revision pages for the Scores, Sound Recordings, and Audiovisual Media formats were distributed this spring.

#### Questions & Answers

**Question:** Although I like the new display format of individual authority records in PRISM, I find the undifferentiated listings produced by some subject authority search keys to be frustrating. As one example, I was looking for the heading "Dance-orchestra music" and had to page through more than four screens to find it. When I got to it, there were eight identical-looking entries for the heading. Is there a way around this?

**Answer:** Development is even now underway to solve this authority searching glitch as well as a number of other longer-standing authority search problems. In a future authority search enhancement, you will be able to search for headings in the authority file as exact phrases, with the addition of right truncation of phrases. For example, the derived search key for "Dance-orchestra music" is "[dance,mus" but the future capability will allow you to search:

scan su dance orchestra music

The new indexes will allow users to find a desired heading with precision and efficiency and will allow the scanning of headings in alphabetical proximity, much as PRISM's title

scan index now allows. As an additional feature, the future indexing will also group together headings that are used as related terms in other records, thus isolating "Dance-orchestra music" as an authorized heading from the same heading used as a related/broader term.

These new authority searching capabilities, which will effectively eliminate the 600-record limit that now plagues a number of composer searches, are among the Post-Release I PRISM features currently being developed. Though it's too early to talk about a specific timetable, this will be one of the first PRISM enhancements to be rolled out.

In the meantime, some hints about these blindingly unhelpful displays are in order. The authorized heading usually sorts first in a list of look-alike truncated entries, with the remaining headings as the broader/related references in alphabetical order. However, what you might want to do is set up a function key (see Chapter 11 of the *Passport Software User Guide*, 2nd ed.) "dis all br". When you get one of these displays, enter this command and PRISM will display all those entries in brief form, which is much more useful (see *Authorities User Guide*, p. 51-53 for details on brief and truncated authority displays).

**Question:** How would you describe, in field 260 \$c, a compact disc that has:

- 1) A "p1962" copyright date on the disc itself,
- 2) A "c1982" copyright date on the back of the container, and
- 3) "Consists of previously released material" on the back of the container?

Bearing in mind that no compact discs were published in the U.S. prior to 1983, my answer would be: "[between 1983 and 1990], p1962." I considered "[1983?], p1962" but was reluctant to infer a publication date from the "c1982." Using "[1982]" would clearly be incorrect. I am inclined to use something that is obviously not wrong rather than something that might or might not be exactly right.

**Answer:** Your solution of "[between 1983 and 1990], p1962" (Date type: q; Dates: 1983,1990) seems reasonable, assuming that the CD in question was published in the U.S. (CDs were available in Japan in October 1982, if my information is correct). The "[1983?], p1962" (Date type: r; Dates: 1983,1962) idea is also acceptable, given what we know of CD history. Both that AACR2 question mark and the "between X and Y" construction indicate uncertainty; choosing between the two is choosing the degree of uncertainty you feel comfortable with. But let's not turn

AACR2 into a pop psychology book. Either is OK, though you may want to include some kind of note that details the available dates and their sources (6.7B9) to prevent confusion. Plus, "Consists of previously released material" makes for a dandy quoted note.

**Question: Is the following series treatment acceptable?**

490 1 Traced series title ; \$v 1-3  
830 0 Traced series title ; \$v 1.  
830 0 Traced series title ; \$v 2.  
830 0 Traced series title ; \$v 3.

Answer: For series tracings in a master OLC record, users should follow RI 21.30L. In this case, because the numbers are consecutive, the 490 should have been input as a 440, without the need for the 830s. If the numbers were not consecutive, the proper form would be:

490 1 Traced series title ; \$v 3, 5, 7, 9  
830 0 Traced series title ; \$v 3, etc.

Some local systems require a separate tracing for each number, but such local practices should not be retained in a master record.

**Question: In field 033 for sound recordings, how would one apply the section on time differential from Greenwich Mean Time? Would this always be standard time or does it also adjust for daylight savings time? Since daylight savings times vary, I would think that it would always need to be adjusted to standard time.**

Answer (courtesy of Glenn Patton): According to ANSI X3.51-1986 (the ANSI standard on which this technique of representing local times by recording a combination of Greenwich Mean Time and a time differential), the time differential varies according to whether daylight savings was in effect. Thus, for example, the time differential for Eastern Standard Time is "-500," while the time differential for Eastern Daylight Savings Time is "-400." The standard contains two handy tables listing the time differentials for the nine time zones used in North America. There is a similar ISO standard (ISO 3307-1975) that may have a similar chart for the world as a whole, but I've never seen a copy of the ISO standard.

**Question: What can you tell me about the use of "Arranged" in subject headings for songs and for choruses?**

Answer (the quotation is from an unidentified LC source): "... I quote from the Subject Cataloging Manual, H1160, p.

1: 'Add the qualifier Arranged following a comma to medium and form headings for instrumental music to form free-floating phrase headings, e.g. Piano music, Arranged ....' It is therefore not used in any vocal music subject headings."

However, the subdivision "Excerpts, Arranged" is legitimate with such subject headings as "Cantatas, Sacred" (sh85019784), "Cantatas, Secular" (sh85019793), and "Oratorios" (sh85095293). Some forms such as "Operas, Arranged" (sh85094970), "Oratorios, Arranged" (sh85095296), and "Requiems, Arranged" (sh85112998) are also OK.

**Question: Where does "celesta" go in subject heading instrumental qualifiers, at the beginning with the keyboards, or later on with the percussion?**

Answer (the quotation is from an unidentified LC source): "... I quote a policy statement we came up with back in 1976, which serves as our guideline in the positioning of celesta within subject heading instrumental qualifiers: 'The celesta will be considered a percussion, not a keyboard instrument. But because it is chordal it will be named last in duet headings with a melody instrument: Violin and celesta music.'

Hence, such subject headings as:

Variations (Harpsichord, reed-organ, celesta, vibraphone, violins (2), viola, violoncello) sh85142174

Concertos (Clarinet, harp, celesta, violin with string orchestra) sh85029799

Octets (Clarinet, flute, saxophone, guitar, harp, celesta, percussion) \$x Scores. no 85-752362/M/r87

It is interesting to note that this treatment of celesta as percussion in subject headings (which echoes the LC Classification placement of it among the percussion instruments, in ML1040) contradicts LC's coding of celesta as a keyboard instrument in the 048 field (code "kf"). But then, you know what they say about consistency.

**Question: Please expand on the difference between "vocal score" and "chorus score."**

Answer: AACR2's glossary defines each, but Music Cataloging Decision 5.5B1 (MCB 12:6 (June 1981) p. 2-3) goes into considerably more detail. The principal distinction between the two is that a chorus score omits any solo voice(s) found in the original work (at least where the

chorus itself does not also sing), whereas a vocal score must include any solo voice(s). Neither term should be used to describe a work that is unaccompanied in its original form or any manifestation of an accompanied work with its original accompaniment.

**Question: Do you treat transcriptions of recorded jazz solos as compositions by the recorded performer or as arranged by the transcriber?**

Answer: If we're talking about the transcribed solos of a particular jazz player, the item would likely be entered under his/her name; look at 88-754207/M, where Oscar Pettiford is given the main entry and the transcriber is an added entry. Here the primary intellectual responsibility belongs to the soloist. Where a jazz soloist has taken the work of another composer and significantly altered it (say Miles Davis's interpretations of Gershwin's *Porgy and Bess*), the work probably would fall under 21.18C1, "a distinct alteration of another work." Here, Davis would be the main entry as the "adapter" of Gershwin's music, with an added entry for Gershwin. In cases of doubt about whether a work is an arrangement or an adaptation, 21.18C1 says to treat it as an arrangement (see 21.18B).

**Question: LC often changes headings, seemingly in mid-stream. Should we always change with them or follow local practice?**

Answer: As far as master records in the OLC are concerned, names, uniform titles, series, and subject headings should *always* agree with the form found in the authority file or, lacking an authority record, be constructed using the most current rules for formulating such a heading (AACR2R, LCSH, *Subject Cataloging Manual: Subject Headings*, etc.). Conforming to agreed-upon standards is one of the obligations of contributing to a shared database. What you do in your local catalog is up to you, but if authority control means anything to you, the sooner you deal with changes the better.

**Question: Should one catalog critical commentaries with the collected works or separately? Records are found on OCLC that treat the critical commentaries and their associated works both ways.**

Answer: That's because either treatment is acceptable. Take your pick.

**Question: I have a compact disc that matches a record online in every respect but the publisher number. Do you suspect that this is an inputting error, or should I input a new record?**

Answer: Difference in music publisher number certainly justifies a new record. However, in a case such as this, any of a number of inputting errors may have occurred. A record may have been created via a "new" command without making all the necessary subsequent corrections. The sound recording may have more than one music publisher number on it. It could be a simple typographical error. Or it could be a genuine difference; I've seen plenty of otherwise identical-looking things differ on just such minute details. If you suspect an error or other oversight, please send me a photocopy of the evidence from your item and I will ask the inputting library if their item agrees.

**Question: Appearing at the bottom of the first page of music in a score is the publisher's number "Cat 009, 1983." Though I know that the "Cat" should be dropped from the 028 field, what should I do about the "1983"? It's clear from the item that this is the date of publication.**

Answer: If it is positively identifiable as a date and not strictly as part of the publisher's number, it should be left out of the 028. In case of doubt, you might want to input two 028s, one with and the other without the date-like number.

**Question: If an edition of an opera libretto is in the original language, should that language be added to the uniform title?**

Answer: An edition of a libretto in the original language should not have that language in the uniform title (25.35F1, with reference back to 25.5C1), unless two languages are involved, one being the original. In that case, both languages are added, with the original language second, after the ampersand.

Puccini, Giacomo, \$1858-1924.

Madama Butterfly. \$s Libretto. \$l English & Italian.

**Question: Is there, or has there ever been, some sort of designation in uniform titles for a separately published part? "Selections," "Excerpts," "Arranged," etc. don't seem applicable.**

Answer: Checking back through the 1949 ALA rules as well as AACR1 and AACR2R, I don't find anything about

parts in uniform titles. Part-ness comes out in the physical description (300), the subject heading subdivision "Parts (solo)," and possibly in a Musical Presentation Statement (256), but not in the uniform title. Take a look at 84-756368/M, for instance. Perhaps you are thinking of the treatment of cadenzas. Separately published cadenzas used to be cataloged under the name of the composer of the larger work with the designation "Cadenzas ([name of cadenza composer])" as the last element of the uniform title. Now, separately published cadenzas are cataloged under their composer's name, with a name-title added entry for the composer of the larger work of which they are a part (see 85-751555/M, for example).

Jay Weitz  
OCLC Liaison

## PUBLIC SERVICES FORUM

Welcome to the first of many columns, I hope, that will serve as a forum for Public Services issues. It can be anything that we want it to be at this point, but the present vision is for it to be a Question and Answer column. The questions can be as general or as specific as you, the MOUG members, like. After all, the column will depend on your response for copy. So please write with questions, issues you want to raise or throw out to the membership, or any concerns you may have about OCLC, Public Services, or the profession in general. I am not going to be very picky about topics at first in order to get the thing going, but I may have to narrow the scope somewhat at some point in the future.

Questions will be answered in one of two ways. The more specific questions will be answered in the next newsletter by myself or other Music Librarians if I feel I don't have the expertise (which will be often, I assure you). If I can't find the answer or if the question is more suited to the open forum format, then the question will be put to the general membership for ideas and suggestions.

To prime the pump, so to speak, I'd like to throw some things out for comments, ideas, suggestions, etc. There were several new products/services that were hot topics at MOUG in Indianapolis but were too new for much experience based opinion or comments. By the next issue of the newsletter [November - ed.], however, users will have had time to use these products or services and will have something to say about them (I sincerely hope). These hot topics were PRISM, EPIC, and Music Index on CD. I'd like to see some comments on general effectiveness and usefulness in Public Services, suggestions for easier use or

special tricks you have discovered for searching, etc. and especially how it frustrates you because it doesn't work as expected.

We have an excellent opportunity here to give input into future versions as these are new products. So keep those cards, letters and e-mail messages coming. For now, please send all questions, etc. to Karen Little and she will see that I get them as I am in the process of moving and changing jobs. Her address is:

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University of Louisville  
2301 South Third St.  
Louisville, KY 40292  
BITNET: KRLITT01@ULKYVM

Sarah P. Long  
Mobile, AL

## ELECTION TIME!! NOMINATIONS SOUGHT!!

The following is a list of the qualifications the Nominating Committee will be looking for when it seeks out interested MOUG members for the upcoming election. Please seriously consider running for an office if you seem to "fit the bill" for either of these positions!

All nominees for MOUG office must be personal members of MOUG at the time of nomination. The MOUG Secretary/Newsletter Editor and Continuing Education Coordinator will serve two-year terms commencing during the 1992 Annual Meeting in Baltimore. Board meetings are held during the annual meeting and over a weekend in the summer (usually August). Nominees for the office of Secretary/Newsletter Editor should have access to a PC with MS-DOS and a laser printer. Experience with WordPerfect 5.1 is desirable with the software provided by MOUG. It is also very desirable that MOUG officers have access to electronic mail (such as Bitnet) and be employed at an OCLC member library. Below is a brief summary of the duties of the two offices up for election this year:

### SECRETARY/NEWSLETTER EDITOR

- 1) Prepares and distributes the MOUG Newsletter. This includes soliciting items for publication (including MOUG meeting summaries), editing contributions, preparing camera-ready copy, arranging for printing, assembling, mailing, etc.
- 2) Records and distributes minutes of the Executive Board meetings and the annual business meeting.

- 3) Prepares summaries of MOUG activities for publication in other journals and newsletters

#### CONTINUING EDUCATION COORDINATOR

- 1) Chairs the Program Committee for the annual meetings and oversees all of the planning for those meetings.
- 2) Acts as a public relations spokesperson for MOUG: encouraging people who inquire about the organization to join, answering general questions about the group's activities, newsletter, dues, etc.

If you are interested in running for either MOUG office, please contact any member of the Nominations Committee (see Jennifer's column on page 1) or any current MOUG Officer.

#### RETROSPECTIVE CONVERSION AND THE MUSIC LIBRARIAN

Many librarians who have adopted online catalogs at their institutions have been faced at one time or another with a dilemma. Portions of their collections are represented bibliographically only "manually," that is, in card form, and others largely only in machine-readable form in their OPAC. In this situation patrons are faced with some confusing guidelines to remember in their library use. Depending on how an online system evolved, advice to patrons might be "Use the card catalog to find older materials and the online catalog for newer things," or "Use the card catalog to find sound recordings but the online catalog for books and scores," or "Do all of your searching in both catalogs." The last may very well confound the patron into asking "Why TWO catalogs? To make using the library more difficult?"

The patron is unaware, of course, that librarians and others have been confronting the problem and solving it by means of retrospective conversion—the changing of bibliographic data from manual to machine-readable form. OCLC has developed five services to aid libraries in the conversion process, as well as an informative planning brochure, *Retrospective Conversion Guidelines for Libraries*, and includes on its staff specialists on the topic. Librarians have been publishing articles on retrospective conversion for quite some time. The practical, or "how-we-did-it-at-my-library" type of article can be very informative in the early stages of planning for conversion. It quickly becomes apparent though, when viewing several articles, that no two projects are alike.

Music librarians browsing this literature may note some patterns from project to project. In accounts of many a success story are footnotes to the effect of "special materials like music scores, sound recordings, AV materials and maps were not included in the project." In some accounts music scores and sound recordings receive special mention in discussion of hit-rate success for batch processes, and in considerations of post-conversion clean-up activities. Here music materials often are cited as being problematic. In other articles, music materials are not mentioned at all.

The ways in which music materials are discussed, or not discussed, in the general literature suggest conversion is not as easily accomplished for these as for other materials. OCLC's *Retrospective Conversion Guidelines for Libraries* offers the following on "special format material," a category under which are included scores and sound recordings: "Retrospective conversion of special format material may be more difficult than converting monographs. Since specialists are usually hired to do the original cataloging of these collections, entries may be at a higher level of quality and completeness. Conversion of these materials is usually more detailed and expensive than standard bibliographic retrospective conversion because the matching criteria are more stringent." Perhaps this statement should be considered fair warning. Retrospective conversion projects that include music materials should give special consideration to the unique needs in conversion of those materials.

Music librarians who attend national meetings of MOUG and the Music Library Association and who read the publications of these organizations are probably aware of the retrospective conversion activities of the Associated Music Libraries Group (AMLG). The work done by the AMLG is extremely important and beneficial to the entire music library community, but some important aspects of the way in which the project is carried out are rather unique. The AMLG activities are cooperative (i.e. multi-institutional) in scope and receive special grant funding. Most music librarians face projects that are internal to their institutions, in which the conversion of music materials, with its attendant special needs, can be seen as competing with other aspects of the conversion project for funding, staffing, and even time allotted for completion.

In library settings where resources for conversion are limited, administrative decisions concerning conversion may have to be made that seem inefficient or ineffective for music materials. Given that music librarians are often a small constituency in institutions, and may not carry much clout to the decision-making process, the ideal of conversion for scores and sound recordings might be severely

compromised in the interest of benefiting the larger, overall project needs. This could leave music librarians facing time consuming catalog clean-up efforts, and patrons with a less than effective catalog with which to work. In worst case scenarios, the ultimate goal of the project may not be realized; manual catalogs may have to be retained because of the ineffectiveness of the machine-readable catalog.

Music librarians can aid themselves (and administrators) by making an honest appraisal of how the conversion of music materials fits into a larger conversion project. OCLC's *Guidelines* stresses planning as critical to achieving effective and desired results given an institution's resources and objectives for the project. Music librarians, whether involved in project planning or not, may do well to consider several questions to better understand how decisions are reached and to maintain realistic and informed expectations of the results.

First of all, the music librarian should attempt to get a feel for the administration's overall objectives in implementing a conversion project. Presumably the objective of any conversion project is to provide for a unified and well-functioning catalog with which to work. Practical considerations may play a significant role in making conversion as a long-term goal suddenly a more immediate one. In Ohio, for example, several academic institutions are facing an "informal mandate" to achieve full conversion of their collections within two years in preparation for the implementation of a statewide network. Here conversion is actually a single step in an even larger project, with time a major factor. Availability of funding usually will also affect a library administration's objectives in implementing a project. Given financial limitations, a "quick-and-dirty conversion" with extensive clean-up plans may be the most feasible option despite difficulties introduced in online catalog usage.

The music librarian should be aware of the priority of the collection of music materials within the overall project. If scores and sound recordings represent only a small percentage of total items to be converted, they may be given little consideration. If holdings to be converted are significant or represent the bulk of the music collection at the institution, a case could be made to select a conversion option more favorable to the peculiarities of the formats, or perhaps to consider separating the music collection from the overall project to achieve desired results.

It is important for the music librarian to know what is being used as the basis for conversion. It could be the shelflist, the public catalog, or perhaps some other file. Is the basis "clean" (i.e. is the information accurate and

complete enough)? With which of the available conversion options is the basis most compatible? As mentioned in the OCLC *Guidelines*, establishing a match between bibliographic information contained on a card and that contained in a database may not be quite so easy for scores and sound recordings as for other types of materials. The music librarian might also do well to become familiar with the condition of records in the database that will serve the conversion project, and to be aware of the anticipated level of human intervention, particularly in the stage of determining matching records. This will help determine if and what to edit, and give some indication of what will exist in the local online catalog following the project.

The music librarian should also pose the fundamental question of whether conversion of music materials is necessary. Don't confuse this with whether the conversion of music materials is desirable. Under certain circumstances, for example if the anticipated results are far less than satisfactory, it may be better not to include music materials as part of a large project. Perhaps possibilities for additional or special funding exist or could be sought for a discreet music conversion project. Perhaps more desirable results could be achieved if music conversion were conceived as a long-term in-house project and somehow worked into normal day-to-day cataloging department operations. If the institution finds that even after the conversion project a card catalog must be maintained because the online catalog does not handle music well, a decision not to convert immediately might not be unwise.

Retrospective conversion is not only a matter of concern for technical service librarians. The results have a direct bearing on public service librarians, not to mention patrons. All music librarians, not just catalogers, should make efforts to become informed about pending retrospective conversion plans, and if possible to make their concerns and opinions known.

It should be noted that articles dealing specifically with the retrospective conversion of music materials have been written (several are listed in the Small Group Activities report on retrospective conversion elsewhere in the *Newsletter*). The topic has also been discussed over MLA-L (the electronic mail distribution list of the Music Library Association). While music librarians may not be in decision-making positions in their institutions regarding retrospective conversion matters, it may pay to be informed about the complexities of converting music materials, both to influence and "lobby," if possible, those who are making

the decisions, and to be aware of the effects of the conversion on the library catalog, the librarian providing catalog-related services, and the library patron.

Tim Cherubini  
Duke University

## **SUMMARY OF THE MOUG ANNUAL MEETING, FEBRUARY 12-13, 1991, INDIANAPOLIS, INDIANA CONT.**

### **PLENARY SESSION III**

#### **A REVIEW OF OCLC'S SEARCH CD-450: THE MUSIC LIBRARY**

The Search CD-450 Music Library is the first reference product solely for music on CD. The 1990 disc contains the "J" type bibliographic records from OCLC's online union catalog at the end of January 1990. According to Deb Bendig at OCLC, order records were excluded, as were any records with "DO NOT USE" in the 043 field, with a remaining total of 408,205 records. The 1991 disk will have 456,409 bibliographic records, all on one CD-ROM, an increase of 50,704 sound recordings. 2500 non-musical recordings included in the 1990 disk will be removed from the database for the new release.

This database has a number of searching and indexing features that are particularly attractive. Keyword searching is available as well as searching by indexed fields, including title (2XX, 5XX, 7XX fields), name (1XX, 7XX, and 5XX fields), subjects, instrumentation, recording notes, date of publication, label, language phrase, manufacturer's number, physical format and series. The codes in the composition, language, 041, 047, and 048 fields were de-coded, to represent their values, so, the indexes include such terms as sub-Saharan African other. OCLC verified that the flat and sharp signs in the \$r subfield are decoded, and replaced with the English works flat and sharp. The searching capabilities of this product are practically unlimited, however, viewing the results is frustrating due to display order. The display is reverse chronological from the date of publication and then in reverse OCLC record order. An alphabetical display based on main entry, title, and then chronological would enable one to view multiple issues (LP, CD, CASS) as a block, rather than note another occurrence of an earlier viewed title.

Other search features include the use of qualifiers and restrictors, and a history function that enables one to use previous searches, search sets, or elements of a previous

search. The pull function also allows one to copy information from a displayed record into a search.

The mark, save, and print features are quite handy and easy to use. One can choose to use either the brief, labeled, or MARC displays before marking. The record will be saved or printed in that format, which can be convenient in compiling a discography.

The help feature can also be frustrating. The keyboard is frozen in the basic help mode, and one has to remember what one just read, hit ESC, and then type it in the query line. If the keyboard was not frozen so that the query line could still be active, and one could still move within the help topic, I would find that to be more helpful and less distracting. However, the printed pamphlet on searching and database fact sheet are helpful as is the documentation. I didn't find the documentation confusing or cluttered with "computerese." The pamphlet is fairly complete regarding search strategy, so one could read that and pretty much do any sophisticated search.

The MOUG reference task force on Search CD-450 emphasized that Music Library should not be considered an extension of a library's collection due to circulation and ILL policies, but should be used as a giant discography. I anticipate, although, that there will be a greater demand for circulation of sound recordings, should patrons use this product or EPIC. My own experience has been that patrons do not always realize that finding a citation does not mean that your library carries that journal or has that book, score or recording.

In conclusion, Search CD-450 Music Library is a great tool for some of those reference questions that must have arisen from bar bets, questions in popular music as well as classical, and of course, it is a great tool for someone building a preliminary discography.

Laura Gayle Green  
Indiana University

#### **MICROCOMPUTER MANIPULATION OF OCLC RECORDS**

Most of us probably think of the OCLC database primarily as a source of cataloging and authority information, and secondarily as an occasional reference tool. However, with the aid of two commercial software packages, the OCLC database can be a rich source of data for building local microcomputer databases. The two programs, Personal Bibliographic Software's Pro-Cite and

Biblio-Link to OCLC, enable one to plunder OCLC and develop enormous bibliographic databases with comparatively little time and effort.

Pro-Cite is a bibliographic database management program currently popular with librarians. Pro-Cite offers workforms for a wide spectrum of materials, including books, journal articles, newspapers, and dissertations, as well as scores and sound recordings; users also have the option of designing their own workforms. To begin building a database, you simply input the bibliographic data (author, title, publication information, etc.) into the appropriate fields on one of the workforms. Pro-Cite databases can be searched with all of the usual methods, including Boolean logic; bibliographies can be printed out in various styles, including ANSI (the default), Turabian, Chicago Manual of Style, Modern Language Association, and others. You can also create your own bibliographic formats, though this is complex and time-consuming. Word and phrase indexes can be generated from any field.

Biblio-Link to OCLC is one of a series of companion programs which convert ASCII data downloaded from an online system into a Pro-Cite database; PBS also publishes versions for BRS, Dialog, and a number of other services and online catalogs. Using Biblio-Link to OCLC (hereafter referred to as Biblio-Link) is quite simple. You must first capture the OCLC records you wish to incorporate into your Pro-Cite database; this can be accomplished with OCLC terminal software using the SaveScreen capability. (If you use this method, you must first reset the SaveScreen parameters from "Extended Translation" to "Standard Translation;" this will remove or convert special characters, such as subfield delimiters and field terminators, which will appear as odd characters in your ASCII file of downloaded records.) If you have a dial-access authorization, another option is to use any ordinary communications software that allows you to continuously capture the results of your searches. Once your records are downloaded, you enter the Biblio-Link program, specify the name of the "log file" (the ASCII file of downloaded records, which will probably be SCREENS.SVS if you are using OCLC terminal software) and the name of the destination Pro-Cite database, and initiate the conversion process. Biblio-Link scans through the downloaded records, identifies OCLC records (while ignoring other information, such as logon greetings and truncated displays), and transfers the contents of various MARC fields and subfields into destination fields in appropriate Pro-Cite workforms.

One obvious application of this software is the creation of an accessions list; you could download OCLC records for new items at the time of cataloging and periodically compile

the records into a Pro-Cite database, which could then be used to produce a formatted list of new acquisitions. However, my institution, Northern Illinois University, buys its accessions list directly from OCLC, so I cannot address this application from personal experience. My first attempt at a library application of Pro-Cite and Biblio-Link was a list of compact discs. At NIU, compact discs are shelved in closed stacks; though they are accessible through our online catalog, I quickly learned that library users expected a separate, hard-copy list. It was in the process of compiling this list that I discovered that Biblio-Link, in its default state, is not set up for music users.

A case in point is Biblio-Link's handling of the 700 field. In the books format, the 700 field is used primarily to carry the heading for a coauthor or editor—in other words, a different name than in the 100 field. Accordingly, Biblio-Link places the contents of the 100 and 700 fields in the Pro-Cite "Author (Monographic)" field, stringing all of the names together. When a formatted bibliographic citation is produced from such a record, it begins with a series of authors' names separated with semicolons (or commas, depending on what bibliographic style you are using).

However, this approach does not work well with composer-title analytics, particularly those used in collections of the work of one composer. Imagine a recording containing five works by Mozart; the main entry is "Mozart, Wolfgang Amadeus" with the uniform title "Selections," and there are five composer-title analytic entries, each beginning with "Mozart, Wolfgang Amadeus." Using Biblio-Link in its default, unmodified state will result in a bibliographic citation which begins with Mozart's name occurring six times—apparently a collaboration among six people, all of whom are named Mozart.

The solution to this, and other music-related problems with Biblio-Link, is to customize the program. Selecting "Customize" from the Biblio-Link main menu allows you to display the destination Pro-Cite fields corresponding to MARC fields and subfields; you can change the default destination fields to anything you prefer. If you are going to be using Biblio-Link for multiple applications (such as a bibliography of books and articles in addition to a list of compact discs) you can specify exceptions for particular types of material; for example, you can specify that 700 \$a will go to the Pro-Cite "Author (Monographic)" field, except in the case of sound recordings. If you want to transfer a MARC field or subfield that Biblio-Link does not recognize, you can easily add it (for example, you could build a database that makes use of the 04x fields); Biblio-Link is capable of dealing with any of the variable fields. If there is a MARC field that you do not wish to use in your

Pro-Cite database, you can eliminate it by specifying "46" as the destination field; this will cause unwanted information to disappear, as there are only 45 fields available in Pro-Cite.

For my compact disc list, I decided to use a minimum of bibliographic data, on the assumption that users who needed more information about a particular CD could consult the online catalog or page the item. I customized Biblio-Link to transfer only 100 \$a, 245 \$a, 260, 028, and the call number. The result is a succinct list which enables users to quickly browse the CD holdings.

My next project utilizing Pro-Cite and Biblio-Link was a microcomputer database of the NIU Music Library's reference collection. This came about when I served on a committee charged with determining the fate of NIU's card catalogs; at one meeting, we discussed the idea of discontinuing shelflist filing (NIU has not been filing author, title, or subject cards for several years). The consensus of the committee was that the reference collections were the only subsets of the collection for which a physical shelflist was essential. It occurred to me that Biblio-Link and Pro-Cite could be used to produce a printed bibliography of a reference collection that could act as a functional equivalent to a shelflist. The same process could also be used to produce a stand-alone book catalog of a reference collection—a valuable tool, inasmuch as searches of the NIU online catalog cannot be limited to a particular portion of the collection. I decided to produce a Pro-Cite database of my reference collection as an experimental project.

My first problem was devising a way to sort the database by call number. Simply telling Pro-Cite to sort on the call number field generally will not produce accurate results; Library of Congress call numbers contain mixtures of letters, decimal numbers, whole numbers, dates, edition numbers, etc., which can defeat Pro-Cite's sorting ability. (Dewey numbers might be sortable, however.) Fortunately, the Pro-Cite documentation offers a solution: sorting by record numbers. When a record is added to a Pro-Cite database, a unique record number, analogous to an OCLC control number, is assigned to it. The default interval is 10; thus the first record input is 10, the second is 20, the third is 30, and so on. Thus, if you input your records in call number order, then print a bibliography sorted by record number (while suppressing the record number in printing), the result will look exactly like a call number sort, though it really isn't.

A graduate assistant extracted a card from the shelflist for each item in the reference collection, then downloaded an OCLC record for each card. Since the records were

downloaded in call number order, this sequence was retained when the records were converted to a Pro-Cite database; Biblio-Link always starts at the top of the file and converts the records in the order that they were downloaded. Few scores and no sound recordings were involved, so the default Biblio-Link settings were used.

When a new reference book is added to this database, Pro-Cite automatically assigns a record number which places the item at the end of the shelflist. However, you can manually change the record number for any entry, so placing a new item into its proper shelflist position is a simple matter of assigning a record number which allows the item to file between two existing record numbers. If you run out of room to add entries, you can instruct Pro-Cite to renumber the entire database at a specified interval, keeping all entries in their original sequence.

The reference database has proved to be a useful tool for reference collection evaluation and development. It also provides an unforeseen benefit: I can search the database to produce on-demand bibliographies of reference materials on any topic quickly, a boon to bibliographic instruction.

Another application of Biblio-Link and Pro-Cite is the production of a title index to recorded or printed anthologies. If OCLC records with contents notes are available, these contents notes can be utilized to produce an index.

Superficially, the process is simple; you customize Biblio-Link to send field 505 (the contents note field) to the Pro-Cite "Index Terms" field. The "Index Terms" field is intended primarily for controlled index terms or phrases, such as subject headings; index terms are entered into this field in any order, separated by slashes. The principal obstacle is that in the MARC 505 field, the titles are separated by the space-hyphen-hyphen-space sequence; at some point, you must convert these double hyphens to the slashed used in Pro-Cite.

There are several approaches to resolving this. You can manually change all of the double hyphens to slashes on the OCLC screen before downloading the record, or manually change the Pro-Cite records after the conversion; however, these are the most cumbersome and time-consuming methods. A faster solution is to change the punctuation, after converting the records, using the global change capabilities of Pro-Cite. However, in Pro-Cite, the find-and-replace process happens in the background; you cannot see the changes as they are occurring. Furthermore, the changes are permanent; if unanticipated changes are made, you can substantially damage your data. The best way to

convert the hyphens is to download the OCLC records and edit them with a word processor before converting them with Biblio-Link. Most word processors allow you to monitor the find-and-replace process, or even approve each change individually, thus avoiding unforeseen alterations.

Once the punctuation of the contents notes has been changed, and the records are converted, you can generate a printed index from the "Index Terms" field that will give you alphabetical access to each title within the contents notes. Of course, this assumes that the contents notes do not contain unwanted information such as durations, performers' names, etc.; such information must be manually edited out of the notes. However, this would be far easier than individually keying in each song title.

One question that comes to mind when using Pro-Cite and Biblio-Link is that of legality. How does OCLC view users who download bibliographic records from their copyrighted database and utilize them to produce bibliographies? OCLC's Sonya Thelin told me that Pro-Cite and Biblio-Link users are free to use these products any way they like, as long as it is not in a manner that would be competitive with OCLC.

Pro-Cite and Biblio-Link are, indeed, powerful tools for the music librarian. However, it should be remembered that a bibliography prepared using these products is not a scholarly bibliography, because one is merely rearranging data that has been compiled and verified by others. The value of Pro-Cite and Biblio-Link lies in their ability to quickly create in-house catalogs and indexes of collection subsets and ancillary material; for this purpose they are enormously useful, despite their idiosyncrasies.

H. Stephen Wright  
Northern Illinois University

## AN OPAC USER INTERFACE FOR MUSIC

Allison Hall and Gail Sonnemann, in their recent *Fontes* article "Establishing an Instructional Program for Music Users of Online Catalogs: Concepts, Options, and Priorities" state,

When OPACs first came into our lives, it was envisaged that no instruction would be necessary for their use. This assumption has since proved to be a grave misconception, and it is quite evident that the instruction is necessary, moreover, perhaps at a higher level than that needed for a card catalogue,

as the OPAC is a much more complex tool, and offers much more to the patron.

Even in the card catalog, the search for music materials is neither effortless nor self-evident. Instructing music library users in the intricacies of the card catalog with its uniform titles and complex subject headings has always been a primary task of the music librarian. Now, in the age of automation, this task has been either shifted to the OPAC or, in many cases, becomes a double burden when retrospective materials are not in the OPAC and the card catalog remains open.

One tool capable of ameliorating this burden is an effective user interface for the OPAC. An effective interface should strike an acceptable balance between precision and recall; it should be easy enough for the novice to use without raising the blood pressure yet flexible enough to accommodate the more advanced searcher; it should guide the user by way of help screens and suggestive prompts; it should endeavor not to leave the user drowning in too many matches or high and dry with zero hits.

One interface striving toward these goals is that under development in the state of Illinois for ILLINET Online. ILLINET Online is a state-wide database containing the contributed cataloging records of over eight hundred libraries of all types and sizes. In March of 1989 the Illinois Library Computer Systems Organization created a User Interface Subcommittee charged primarily with developing functional specifications for a new interface to make ILLINET Online accessible to all users. Robert Delvin, Music Librarian at Illinois Wesleyan University and I were appointed to this subcommittee in order to develop that portion of the interface designed specifically for searching music materials.

The Mainframe Interface for Libraries Online, or MILO, is a menu-driven interface with a generous number of help screens. Some of the general features include sorting search results by personal or corporate name, title, and date; series searches may be sorted by volume number. Different filters will allow a search to be modified by type of material (for example, only sound recordings), or by date of publication, by language, and by country of publication. Searches can be set for a different "scope"—that is, one may select a different library or library system other than that which is the default for the particular terminal being used. For example, from a terminal in Urbana one may search the library at Illinois State and immediately charge, save, or renew an item.

The main music screen of MILO presents six search options: 1) composer's name or composer's name and title; 2) title; 3) type of music (e.g. sonatas, Christmas music); 4) performer's or performing ensemble's name; 5) music publisher's name and/or number; and 6) sound recording label name and/or number. The search for a composer's name or composer's name and title asks the user, in effect, to provide as much uniform title information as he might know. This fact is transparent to the user due to the menu system. Title searches are divided into title and series title, the former a keyword search. Since subject searches for music are not really looking for items about anything, the phrase "type of music" was chosen, modelling the phrase after common speech ("What type of music are you looking for?"). The interface performs the type of music search first in the subject file. If no results are found the words are then searched as title keywords. Headings from a bibliographic record may be kept in system memory and used for further searching. Searches for performers may be combined with composer's name in order to narrow results. In the publisher's and sound recording label name search either the name and number, just the name or just the number may be searched.

MILO is regarded as an interface in development. Being resident on the mainframe will readily allow for improvements and changes. Once it is a stable product, MILO will also be developed for a microcomputer platform, allowing for site-specific changes. The interface is currently in a test production mode and a public version is not expected for a least six months. It is eagerly anticipated by music librarians across the state.

Leslie Troutman  
University of Illinois at Urbana-Champaign

## SMALL GROUP ACTIVITIES II

### RETROSPECTIVE CONVERSION OF MUSIC MATERIALS

Approximately thirty-six people from academic, public, and special libraries attended the small group session on retrospective conversion of music materials. Nearly everyone present had completed or was in the midst of a retrospective conversion project, or had begun planning one. The session began with an overview and discussion of four articles that have appeared in the last several years. These were:

- Bratcher, Perry. "Music OCLC Recon: The Practical Approach." *Cataloging and Classification Quarterly* 8/2 (1987):41-8.
- Davidson, Mary Wallace. "Towards a National Program for the Retrospective Conversion of Music Records." *Fontes Artes Musicae* 33/1 (1986):52-9.
- Garland, Catherine. "PREMARC: Retrospective Conversion at LC." *Fontes Artes Musicae* 34 (1987):132-8.
- Tucker, Ruth W. "Music Retrospective Conversion at the University of California at Berkeley." *Technical Services Quarterly* 7/2 (1989):13-28.

Several brochures provided by Jay Weitz of OCLC were also distributed. *Retrospective Conversion: Guidelines for Libraries and Retrospective Conversion with OCLC* detailed the options available from OCLC in completing retrospective conversion projects, including RETROCON, MICROCON PRO, AND TAPECON. The brochures are not specific to music materials, but members of the group shared their ideas and experiences with the various OCLC options.

In addition to the detail of specific projects and methods, many general issues were raised. These included staffing, funding, and workflow, and issues in identifying "matching" bibliographic records for scores and sound recordings in the OCLC database. It was recognized at the conclusion of the session that music librarians are rarely in a position of having complete control over determining the ways and means of retrospective conversion of music materials at their institutions, but are often asked to contribute knowledge of issues in converting these special materials. The entire library community will benefit if more information specific to the conversion of music materials can be shared.

Tim Cherubini  
Duke University

## OCLC'S CONVERSION OPTIONS SUMMARIZED

Any library that automates its collections faces the challenge of converting catalog cards into electronic data. More and more libraries are making the decision to provide computer access to their collections and looking for cost-effective ways to deal with their backlogs.

There are many options available, each requiring varying degrees of staff involvement and financial investment.

OCLC provides five conversion options: RETROCON, MICROCON, MICROCON\*PRO, TAPECON, and Online Retrospective Conversion.

**RETROCON:** Libraries send their shelflists to OCLC where experienced staff convert the records to machine-readable form. This is a customized service which allows libraries to set the specifications—matching criteria, editing requirements, and authority—and determine the local data to be entered—call number, input stamps, copy/volume information, and local notes. Monthly statistical progress reports are provided.

**MICROCON:** With MICROCON software, library staff load search keys onto diskettes and send them to OCLC for machine matching against the OCLC Online Union Catalog. Libraries receive single matches on magnetic tape.

**MICROCON\*PRO:** This service combines RETROCON and MICROCON. Libraries send shelflists to OCLC where staff input search keys onto diskettes for machine matching. Options include resolution of multiple hits and original inputs.

**TAPECON:** Abbreviated or non-MARC format machine-readable records can be upgraded to full MARC format through this tape-to-tape batch processing service. Libraries submit search keys on tape for machine matching against the Online Union Catalog and receive full MARC records of single matches on magnetic tape.

**Online Retrospective Conversion:** OCLC member libraries can perform the conversion themselves using the OCLC database at reduced cataloging rates.

A booklet, *Retrospective Conversion Guidelines for Libraries*, is available from OCLC at no charge. The booklet covers planning considerations, options and their advantages and disadvantages, handling of special formats, funding, questions for vendors, and a selective bibliography. Send your request for the brochure to: OCLC Documentation Department, MC123, 6565 Frantz Road, Dublin, Ohio 43017-0702.

Nita Dean

Reprinted from *OCLC Newsletter*, no. 184, March/April 1990, p. 19-20.

## SOLINET RECON OPTION

Newly available through SOLINET's Retrospective Conversion program is the SOLINET Library Data Conversion System on compact disc. This powerful database of 2.4 million titles gives libraries the option of performing cost-effective retrospective conversion on their collections onsite and with their own personnel. Leases are for six months or a year, with custom leases upon request.

The system was developed specifically for retrospective conversion, provides full MARC records, and is especially suited to older titles. A one-day training session and consultation are provided onsite for clients. Equipment requirements are an IBM compatible personal computer (XT, AT, or PS/2); a minimum of 640K RAM; one hard drive and one floppy drive, or two floppy drives (one must be high density); and a CD-ROM three-drive system with MS/DOS extensions.

Tape processing of records stored on floppy diskettes will be performed by SOLINET. Client libraries can sethold their records on the OCLC database for resource sharing.

For more information on the system, contact Chris Keen of the ReCon program.

Reprinted from *Solinews*, vol. 17, no. 4, Spring 1991, p. 7

## EXTENDED HOURS FOR EPIC

Availability of the EPIC service, OCLC's online reference system, has been extended to 11 p.m. on weekdays. It is now accessible from 6 a.m. until 11 p.m. (Eastern time) Monday through Friday, and from 8 a.m. to 8 p.m. (Eastern time) on Saturdays.

The EPIC service is searchable with any ASCII terminal or microcomputer and a modem (Hayes-compatible) via the CompuServe Network, OCLC direct dial, or OCLC WATS. Libraries with an OCLC dedicated-line terminal may log onto the system directly using their EPIC password.

## MUSIC LIBRARY ASSOCIATION'S WALTER GERBOTH AWARD

Applications for next year's Walter Gerboth Award should be submitted by October 31, 1991 to John Shepard, Music Division, New York Public Library, 111 Amsterdam

Avenue, New York, NY 10023. All applications should be accompanied by two letters of support. The award is intended to support research by a member of the 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:

*Careers in Music Librarianship: Perspectives from the Field*, compiled by Carol Tatian (MLA Technical Report, No. 18). 81p. ISBN 0-914954-41-5.

At the 1988 Annual Meeting of the Music Library Association, the Personnel Committee sponsored a session entitled "Dead Ends and Open Doors: The State of Music Librarianship." The papers in this volume are an outgrowth of that session and center around several topics: the unique aspects of music librarianship (both in general and in technical services in particular), the growth and diversity of the profession as shown by job trends, a profile of persons planning to enter the field, the response of the library to the perceived needs of students interested in music librarianship, and the question of longevity and stability of practitioners of the profession.

The report is available for \$18.00 (\$14.40 to MLA members) from the Music Library Association, P.O. Box 487, Canton, MA 02021.

*In Celebration of Revised 780: Music in the Dewey Decimal Classification, Edition 20*, compiled by Richard B. Wursten (MLA Technical Report, No. 19). 97p. ISBN 0-914954-42-3.

This volume is derived from a program session that took place at the March 1989 Music Library Association Annual Meeting in Cleveland, Ohio. The compiler has

gathered papers written by both British and American specialists in both music and general classification matters, including several persons who were directly involved in the revision process. Together the authors explore the history of the revision process, the method of applying the new schedule, the new schedule's applicability to machine usage, and the effect of application of the new schedule to an already classified collection. A bibliography and "Two-Level Summary of 780, DDC 20" conclude the book.

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

## RECENT SOLDIER CREEK PRESS PUBLICATION

Soldier Creek Press, Inc. has announced the publication of the following title:

*Cataloging Service Bulletin Index #1-52, Summer 1978-Spring 1991*, compiled by Nancy B. Olson. 1991. 89p. ISBN 0-936996-59-5.

This annual cumulative index, prepared by Nancy B. Olson, Professor, Mankato State University, contains 9234 entries. It indexes the *Cataloging Service Bulletin* of the Library of Congress, in which are published the official rule interpretations for the Anglo-American Cataloguing Rules. *CSB* also includes information on subject headings and their changes, and on cataloging and classification policy and procedures at the Library of Congress.

The index has been redesigned this year into an attractive new format. It includes as a new feature a separate index to the 62 romanization tables that have been published in *Cataloging Service Bulletin* and its predecessor, *Cataloging Service*.

Available for \$22.00 from Soldier Creek Press, Inc., P.O. Box 734, Lake Crystal, Minnesota 56055-0734.

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