FROM THE CHAIR

I would like to draw your attention to several current MOUG activities that may be of general interest.

With summer almost over, can MOUG elections be far behind? The elections this fall will be for Secretary/Newsletter editor and Continuing Education Coordinator. The Nominating Committee this year is chaired by Jennifer Bowen, and also includes Ann Caldwell and Tim Cherubini. They are hard at work gathering a slate of nominees for these two important MOUG Board posts. If you would like to suggest a candidate, please contact Jennifer Bowen SOON!

Phone: (716) 274-1370
E-mail: jhsm@troi.cc.rochester.edu

As I write this, plans are moving forward for our joint meeting with OLAC in the fall of 1994. A site has been selected in Oak Park, Illinois (near Chicago), with tentative dates of October 6-8, 1994. Opportunities are still available for becoming involved in the planning of this exciting joint venture! Please contact me if you are interested.

Many of you have asked how this joint meeting will affect our regular meeting schedule. Since so many of our members regularly attend Music Library Association meetings, the Board felt that we should continue to meet at that time as well, but with a shorter program. Thus we will be meeting in Kansas City on Wednesday, March 2, 1994. Watch for details in the next issue of the Newsletter. We hope that with more variety in our meeting schedules we can better meet the needs of more of our members.

The MOUG Board will be meeting on Saturday, September 17 at OCLC's offices in Dublin, Ohio. If you have an issue that you would like to have brought before the Board, please contact me before that date.

Laura Snyder
MOUG Chair

NEWS FLASH!!

In case you haven't heard, the Library of Congress has delayed its implementation of format integration. At the ALA conference in New Orleans, representatives from the Library of Congress confirmed that LC is now planning to implement format integration sometime in 1995. Watch for an official announcement from LC.

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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IN THIS ISSUE

NEWS FROM OCLC .................. 5
REPORTS FROM ANNUAL MOUG MEETING .. 9
REPORTS FROM--
PUBLIC SERVICES COORD. .............. 28
OLAC ............................ 29
NACO-MUSIC ........................ 29
FOR CAT, REF, & ILL .................. 30
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MOUG EXECUTIVE BOARD 1993/1994

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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: Sue Weiland, Wichita State University, 1845 Fairmount, Wichita, KS 67260-0068. Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted on 5 1/4" or 3 1/2" disk using WordPerfect 5.0 or 5.1, 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 Chris Grandy, Knight Library, University of Oregon, Eugene, OR 97403-1299. (Dues: in North America, $10.00 for personal members, $15.00 for institutional members; outside North America, $25.00. Back issues nos. 21–54 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 LIBRARY

MUSIC OCLC USERS GROUP

First quarter 1993

January-March

FINANCIAL REPORT

Balance in checking account at end of 1992 $5,308.28
Balance in savings account at end of 1992 $10,711.02

Total cash available at end of 1992 $16,019.30

INCOME

<table>
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<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
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<tr>
<td>Meeting registration</td>
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<tr>
<td>Interest</td>
<td>$72.63</td>
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<tr>
<td>Best of MOUG</td>
<td>$193.50</td>
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Total 1st quarter Income $4,796.13

EXPENSES

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<td>Annual meeting Board expense</td>
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<tr>
<td>Annual meeting Miscellaneous</td>
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<td>Postage</td>
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<td>Best of MOUG</td>
<td>$15.43</td>
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<tr>
<td>Supplies</td>
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</tbody>
</table>

Total 1st quarter Expenses $3,823.60

Balance in checking account at end of 1st quarter 1993 $3,708.18
Balance in savings account at end of 1st quarter 1993 $13,283.65

Total cash available at end of 1st quarter 1993 $16,991.83

Net gain 1st quarter 1993 $973.53
Balance in checking account at end of 1st quarter 1993 $3,708.18
Balance in savings account at end of 1st quarter 1993 $13,283.65
Total cash available at end of 1st quarter 1993 $16,991.83

INCOME

<table>
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</tr>
<tr>
<td>Back Issues</td>
<td>$12.00</td>
</tr>
</tbody>
</table>
Total 2nd Quarter Income $423.20

EXPENSES

| Annual meeting Miscellaneous (Honorarium) | $100.00 |
| Newsletter                                | $1,340.49 |
| Printing (Checks)                         | $54.42  |
| Best of MOUG (Refund)                     | $6.50   |
| Supplies                                  | $40.76  |
Total 2nd Quarter Expenses $1,542.17

Balance in checking account at end of 2nd quarter 1993 $486.88
Balance in savings account at end of 2nd quarter 1993 $15,385.98
Total cash available at end of 2nd quarter 1993 $15,872.86

(Net loss 2nd quarter 1993) ($1,118.97)
FROM THE EDITOR

This issue of the Newsletter concludes the reports from the annual meeting last February in San Francisco. Again, I wish to thank the presenters and small-group leaders for providing their texts to or preparing summaries for the Newsletter. Since only a fraction of MOUG's membership can attend any given meeting, this work allows the events of the annual meeting to be shared with the membership at large.

Please note that the e-mail addresses of our Treasurer (Chris Grandy) and our Continuing Education Coordinator (Tim Cherubini) have changed. If you need to send either of them an e-mail message, please use the internet addresses, as stated on p. 2.

My address will also be changing, as I am taking a new position at Ball State University. The address there is as follows:

Sue Weiland  
Educational Resources/BL-L111  
University Libraries  
Ball State University  
Muncie, IN 47306  
(317) 285-5332  
Internet: 00sdweiland@leo.bsuvc.bsu.edu

This will become effective sometime near the end of September.

Sue Weiland  
Secretary/Newsletter Editor

NEWS FROM OCLC

Cataloging Products

PRISM keyword searching was installed on April 17, 1993, providing keyword access to the OCLC Online Union Catalog. Here are a few points that are useful to remember, especially since keyword searches are priced higher than other searches.

Keyword indexes are updated overnight in a batch process, not immediately as the title phrase, numeric, and derived key indexes have always been. As such, you should NOT use the keyword indexes to ensure that another library has not input a record prior to your inputting a new record. New records will not be searchable in the keyword indexes until the next day.

Deleted records will remain searchable until the next day, but if you try to retrieve such a record, the system will respond "Record is not available." Modifications to records will not be reflected in the keyword indexes until the next day.

You will find that in most cases, the traditional searching methods (numeric, derived, title phrase, and combined keys) will still be the most efficient. Finding subject heading and classification information, non-distinctive corporate and conference names, and items for which you have incomplete or inaccurate data is easier through keyword searching. In addition to subject access to the OLUC, keyword searching also gives you access to information in notes (including contents notes), the ability to limit searches by language, and access to series numbering information.

On May 22, 1993, the spring 1993 enhancements to PRISM were installed, as described in Technical Bulletin 200. These include the PRISM News facility, additional bibliographic fields in the PRISM ILL workform, longer Call Number and Patron fields for ILL, a Referral note for the ILL workform, and expansions of Conditional status for ILL.

Beginning July 11, 1993, PRISM Services are now available on Sunday, 6:00-11:00 p.m. Eastern Time (that's 3:00-8:00 p.m. on the West Coast). This makes PRISM available through much of the Monday workday in the Asia Pacific region (7:00 a.m. to noon, Monday in Japan). In addition, PRISM is available Monday through Friday from 4:00 a.m. to 11:00 p.m. and Saturday from 8:00 a.m. to 8:00 p.m. Eastern Time.

OCLC CJK Plus, the Windows-based second generation CJK service, can now automatically convert words and phrases from Pinyin, the recently developed Chinese Romanization system, into the Wade-Giles system, which has been used by librarians since the 19th century.

CAT ME Plus Version 1.20, released in June 1993, includes such enhancements as support for the Laserjet printer and COM3 and COM4; access to PRISM via a LAN; a new status code for edited records; the ability to mark groups of records for processing status from a truncated list; and the automatic activation of the menu bar at the desktop.

The new consolidated format document, Bibliographic Formats and Standards, is to be published in August 1993. This 650-page volume supersedes the eight format
documents and the Bibliographic Input Standards. It consolidates the information found in those manuals, organized by tag instead of by format. The new document reflects USMARC Updates through No. 4, but does not include format integration changes. The single document, however, will make the transition to format integration much easier both for OCLC and our users.

Other documents to be published during the summer and fall of 1993 include: Cataloging User Guide, 2nd ed.; OCLC-MARC Code Lists, 2nd ed.; Participating Institutions by Institution Name, July 1993 issue; Participating Institutions by OCLC Symbol, July 1993 Supplement; and OCLC-MARC Tape and Export Record Formats, Revision 2.

Reference Products

H.W. Wilson's Library Literature database is now available on OCLC's FirstSearch Catalog and the EPIC service. The database, which indexes over 200 periodicals and more than 600 monographs each year, is updated monthly. FirstSearch now offers over 35 databases and EPIC, more than 38.

As part of OCLC's overall pricing simplification plan, some connect-hour and display-format charges for the EPIC service have changed, beginning July 1, 1993. The changes are being made primarily to allow libraries to more easily predict search costs and to remember prices across databases. Highlights of the changes include: database connect-hour charges are now multiples of 10 ($30.00, $40.00, $50.00, etc.); record-display charges are now standardized across databases; online and offline record-display charges are now the same; practice database connect-hour prices are now all $10.00 per hour; display list is the free display format for browsing search results. For most databases on EPIC, charges for connect time have either stayed the same or decreased. They were increased for 11 databases. Record-display prices, which varied widely, will increase somewhat for most databases. Prices for most databases added since January 1993 have followed the new pricing standard. Copies of the new EPIC price list are available from your network.

"DiscLit: British Authors," the CD-ROM tool produced by G.K. Hall and OCLC, has been chosen one of the winners in the English CD-ROM category of the Media & Methods Awards Portfolio for 1993. "DiscLit: American Authors" was honored in 1992 by Media & Methods.

Resource Sharing

Libraries providing the FirstSearch Catalog now have the option of letting patrons enter interlibrary loan requests into an online review file that is processed by library staff. This new FirstSearch link to PRISM ILL can help users who find items in WorldCat or in OCLC's ArticleFirst serials database to borrow materials from OCLC member libraries. The link is optional, to be activated by the institution's FirstSearch system administrator.

The "Meckler Internet Applications" award was presented to OCLC at the Computers in Libraries conference in Washington, D.C. on March 1, 1993. It recognizes OCLC for its broad range of Internet involvement, including providing reference services on the Internet (EPIC, FirstSearch, and the Online Journal of Current Clinical Trials are available seven days a week), doing research about the Internet ("Assessing Information on the Internet: Toward Providing Library Services for Computer Mediated Communication" was released in January 1993), and planning for future uses of the Internet ("OCLC's Linking Strategy: Internet and the NREN" was issued in August 1992).

Other News

On April 22, 1993, OCLC acquired Information Dimensions, Inc. (IDI) from Battelle Memorial Institute. IDI, located in Dublin, Ohio, not far from OCLC, will operate as a for-profit subsidiary. IDI markets computer software products for managing electronic documents and texts.

On July 1, OCLC's TECHPRO service began cataloging some 1,700 Hungarian- and Romanian-language books for the Library of Congress. LC wanted to reduce their cataloging arrearage, but did not have sufficient staff who could catalog Hungarian and documents.
Romanian books. This is the first cooperative cataloging venture between the Library of Congress and TECHPRO. The OCLC TECHPRO service, which provides cataloging and technical processing on a contract basis, will catalog the books over the next six months.

**News From the Library Resources Management Division**

The largest authority control corrections project in OCLC history began May 14, 1993, with automated software programs that are expected to identify, link, and correct over five million name and subject headings in the OLCU. This "intelligent software" can correct widely varying forms of names and subjects by weighing factors within the bibliographic record to identify matching headings. The corporate names portion of the project began in May; the personal names and subject headings portions are scheduled to begin in August. Five categories of corrections will be performed: style (spacing, punctuation, capitalization, and diacritics), typos (incorrect one-character differences), abbreviations (based on OCLC tables), obsoletes (previously authorized headings to new forms), and variants (dissimilar forms, incorrect qualifiers, different word order).

Over 12,000 retrospective records from the National Union Catalog of Manuscript Collections (NUCMC) were loaded into the OLUC on July 10, 1993. NUCMC records, representing collections and materials held at institutions other than LC, will be loaded quarterly.

Currently, 111 three-character OCLC symbols are authorized for at least one bibliographic format in the Enhance Program. During fiscal year 1992/1993, 93,892 records were Enhanced. Also during the same period, 118,883 records received Database Enrichments (mostly call numbers and/or subject headings) and 57,999 minimal-level records were upgraded by OCLC cataloging institutions.

**MARC Updates and Database Scans**

During fiscal year 1992/1993, 1,797,077 records were converted through database scans (both automatically and manually). The majority involved the various conversions intended to bring the OLUC into compliance with USMARC Update No. 3's changes in coding practice for reproductions.

Other scans run April-June 1993, of interest to MOUG include: 1) field 007 for sound recordings and videorecordings: supplying $a value when missing; 1232 records, and 2) field 007 subfield $f for microforms: various conversions; 2290 records.

**Questions & Answers**

**Question:** Looking in a recent Music Cataloging Bulletin, I noticed a new pair of subject headings for "Cristal" and "Cristal music." Since I had never heard of such an instrument, I decided to look it up in the Marcuse and New Grove dictionaries of musical instruments, but couldn't find anything. The 670 field in the authority record for "Cristal" in OCLC (sh92004693) listed the work cataloged as K. Smith's Concerto for cristal four-hands and orchestra, c1992. The text of the 675 field is as follows: "Marcuse; $a New Grove dict. of mus. inst." So I went back to Marcuse and NGDM. Still nothing. What's the point of listing Marcuse and NGDM in the authority record if nothing appears in them? Or if something does, why not a page reference in the authority record?

**Answer:** Field 675 in authority records is for "Source data NOT found" (emphasis mine), that is, reference sources that provided NO information about the heading. That doesn't help you identify what "cristal" is, but it does tell you where others have already looked and failed to find anything, theoretically saving you the trouble of doing the same.

**Question:** The name heading and uniform title:

**Weber, Carl Maria von, $d 1786-1826. $t Andante e rondo ongarese; $o arr.**

is used in OCLC bib records for at least three different works: Weber's arrangement for bassoon and orchestra of his original for viola and orchestra (#24316712, as a 700), an arrangement for viola and piano (#6120983), and an arrangement for bassoon and piano (#12123383, 24814179). Other records show other opinions about what the uniform titles for these three arrangements should be. What is correct?

**Answer:** A major function of the uniform title is to collect all versions of the same work under an agreed-upon title. Though the uniform title is designed to distinguish among different works, it can gather together, but not necessarily distinguish among, different versions of the SAME work. All of the arrangements of the Weber work you have cited properly have the identical uniform title because they are versions of the SAME work. Other parts of the bibliographic record (title and
statement of responsibility area, notes, subject headings, etc.) must be consulted to differentiate the various manifestations of the same work that the uniform title has collected. Assigning the same uniform title to works that are in one sense the same (in that they are arrangements of the SAME work) but are in another sense NOT the same (in that they are DIFFERENT settings of the same work), does seem contradictory. Those who formulated the rules on uniform titles opted here for the collocating function to override the differentiating function. That's more or less helpful depending on the situation.

Question: If a record album jacket has two photos of the composer conducting the orchestra, but it doesn't SAY anywhere that the composer is conducting, may one add that information in the 511 field, and if so, would one be obliged to explain that the information came not from the text, but from a picture?

Answer: Since no conductor (the composer or otherwise) is credited anywhere and the visual evidence strongly suggests that the composer and conductor are one and the same, that seems to be a fairly safe assumption. Since we don't ordinarily state the source of information for the 511 field, I don't think you would need to justify this little curiosity explicitly. If you feel compelled, you might want to add a question mark after the "conducted by the composer" statement, but that's up to you. It does make one wonder if the publisher is trying to pull a fast one, doesn't it?

Question: As a related follow-up, I was always under the impression that when coding the subfield $e of the 007 (configuration of playback channels) and completing the "Other physical details" portion of Area 5 of the description, that I should describe the playback characteristics of the piece in hand, not the original recording or any subsequent/intermediate mixes, rechanneling, etc. If there are two channels on a "duophonic" LP and different parts of the mix come out of each of two speakers used in playback, I would be inclined to describe it as "stereo." Isn't that correct?

Answer: You are correct. All of those reprocessed "fake" stereo monstrosities of the past are to be coded as stereo, both in the 007 and in the 300. Of course, one could also include a quoted note about the nature of the particular "stereo-ness," such as it is ("Reprocessed to simulate stereo" or whatever the label/container says). What's important here for cataloging purposes is the playback equipment needed (stereo stylus, two speakers, etc.) for this particular manifestation of the recording, not how good or bad it sounds. That the original recording may have been mono is good to know, but it's irrelevant for playback purposes.

Question: For a Digital Audio Tape (DAT), what would the physical description and 007 field look like?

Answer: It might be too early in DAT history to tell what the "standard" may be, but as far as I can tell, the standard DAT would be described as such in the 300 field:

1 sound cassette : $b digital ; $c 2 7/8 x 2 1/8 in., 3/16 in. tape.

If I knew the tape speed, I would probably include it in subfield $b. As far as the 007 is concerned, until codes are defined for the DAT's specifications, it would look something like this (with question marks in the positions that are likely to vary with the individual item--$e and $n--or on which I am uncertain--$i):

```
007 $s Sb $s $d $e $f $n $g $z $h $i $m $k $n $l $m $e $n ?
```

Of course, subfields $j, $k, and $l are optional. You might also want to include a 500 note that indicates "Digital Audio Tape" or some such quoted equivalent from the item itself.
Question: In a contents note, when you have several pieces by the same author and then durations, does one put "--" between the individual pieces:

The magic flute -- Birds -- Wings / Stravinsky.

or The magic flute / Stravinsky -- Birds / Stravinsky -- Wings / Stravinsky.

or The magic flute / Stravinsky (2:03) -- Birds / Stravinsky (1:02) -- Wings / Stravinsky (5:03).

or The magic flute (2:03) ; Birds (1:02) ; Wings (5:03) / Stravinsky.

Obviously, the examples are just made up, but do I have to repeat "Stravinsky" for each of the works? Is the punctuation "--" between each work or "?"

Answer: The details of contents note punctuation are not enumerated in AACR2, any Rule Interpretations, or Music Cataloging Decisions, but they correspond roughly to the rules for the title and statement of responsibility area. This is one of those cases where, for specific details, you have to resort to "cataloging by example." Jerry D. Saye and Sherry L. Vellucci's Notes in the Catalog Record (Chicago: ALA, 1989) yields a relevant example, 18.450, which is from LCCN 83-750380/R/r91 (#13147307). Your own final example would be the way to go. A space-semi colon-space separates titles sharing the same statement of responsibility; a space-hyphen-space separates titles and statements of responsibility from others with different statements of responsibility.

505 0 Title (X:XX) ; Title (X:XX) / Composer One -- Title (XX:XX) ; Title (X:XX) / Composer Two -- Title / Composer Three (X:XX).

If, as in your own fictional example, ALL the works are by the same composer and that composer is the main entry of the record, you need not repeat the name in the contents note. In that case, the titles (none of which would have statements of responsibility) would be separated by space-hyphen-space.

100 1 Composer, Only.
245 10 Collective title / Sc Only Composer.
505 0 Title one (X:XX) -- Title two (X:XX) -- Title three (X:XX) -- Title four (X:XX).

LC has not been consistent in its formulation of contents notes, so when things get convoluted, the object is to be as clear as possible.

Jay Weitz
OCLC Liaison

REPORT FROM THE MOUG ANNUAL MEETING:
FEBRUARY 2-3, 1993, SAN FRANCISCO, CA

This issue covers the rest of the Annual Meeting: the papers from Plenary Session II, the second set of small group sessions and Ruthann McTyre’s paper from Plenary Session III.

PLENARY SESSION II

QUESTIONS SURROUNDING DATES IN BIBLIOGRAPHIC DESCRIPTION: AN OVERVIEW

Dating music scores and sound recordings is one of the most fascinating aspects of music cataloging and separates music cataloging from monographic cataloging. The need to date music stems from the fact that for the most part, early music publications were not dated; a practice that continued well into the twentieth century.

The publication history for music has been much different than that of monographic materials. For both music and books printed before ca. 1700 the practice was to set type, print the book or score and immediately publish it. But, in the 18th century, dramatic changes came to music publishing. The advent of metal plates allowed for engraved lines, notes and other printed marks. This meant that publishers could keep the plates as long as they wished, and run off copies as needed. In addition, the plates could easily be altered, corrections could be made, and editorial revisions (e.g., fingerings) could be added. This practice permitted publishers to change the price, issue excerpts from a larger work, combine plates to assemble anthologies, rearrange the order of a work, advertise other music the publisher had for sale, and change the address of his shop when he moved. So it was natural that early music was not dated since the dating would detract from its timeliness. This practice carried well into the 20th century.

There are some basic rules for dating music: 1) Title page. Work first from the title page. If the title page suggests one date and the text another, follow the title...
page. 2) Plate number. Very often, the title page and pages of music will have a plate number. It is often possible to determine an approximate date from a chronology of the publisher's sequence of numbers. Deutsch lists major music publishers up through 1900 and selected plate numbers with their respective dates. If the plate number in hand is not given specifically, it is often possible to estimate where it would fall and at least closely estimate a date of publication. 3) Publisher address. Early music publications very often display the city and the street name and number of the publisher. There are a number of publisher directories that list when a publisher resided at a particular address. This method can be particularly useful for French and American publications. 4) Publisher's advertisements. It was not unusual for a publication to include advertising matter or even catalogs of other works available from the same publisher. Known dates for the edition containing the notice or the edition being advertised will help establish a date for the item in question. 5) Date of composition. Since a work cannot be published before it is composed, and usually the first edition appears about the time of the first performance, the date of composition is usually a good indication of the date of publication. There are exceptions and contemporary music with rental agreements can add to the problem. The New Grove can be particularly helpful in establishing dates of composition. 6) Other markings or stamps. If a piece of music bears a dealer's stamp or the dated signature of an earlier owner, the work must have appeared earlier. 7) Hints of dates. Other dates frequently appear on the work and can prove helpful. They might include the date the work was completed (usually at the end); a printing date which might be disguised--11/88 on last page or back cover; a date at the end of the introduction; or a reference to a specific event. 8) Bibliographies and catalogs. When it is clearly evident that the copy being described and dated is the same as the one in hand, and the compiler is reputable, dates listed in bibliographies can be used. Sources such as RISM, Eitner, and Fétis are examples.

Publication Dates, Printing Dates, Issues Dates, etc.

There has always been a fair degree of controversy between scholars about these dates and what constitutes a new edition. Music librarians and catalogers also continue to disagree about the handling of these dates and determining what constitutes a new bibliographic record in the database.

Don Krummel, in his book Guide for Dating Early Printed Music (1974), uses some definitions which are useful to this discussion. They do not however, answer the question of what constitutes a new bibliographic record.

An "edition" is the whole number of copies printed from substantially the same printing surface (type, engraved plate, lithograph stone, etc.) at any time or times.

An "issue" consists of the whole number of copies of an edition put on sale at any one time; therefore a re-issue must always have occurred after the public sale of the first issue. (The title page is critical in determining the issue and a change in the title page, either by replacement or striking over would indicate a re-issue.)

Krummel uses the term "state" or "variant" to describe any musical publication that exhibits variations in content caused by the purposeful alteration of the printing surface. The term "impression" describes all the copies run off the press at a particular time. Very often it is possible to determine a different impression because it will be from a different lot of paper. This is evident quite frequently in Durand publications where the quality of the paper varies, as does the size (by as many as 5-7 cm.)

Copyright dates are very often the only dates appearing on newer publications. If the item being cataloged lacks a publication date, but has a copyright date, give the copyright date. Ignore copyright renewal dates for works first copyrighted before 1978. If the copyright dates vary, give the latest for works copyrighted after 1977.

Dating Sound Recordings

Dating sound recordings, particularly early ones, is another problem faced by music catalogers. The majority of pre-1970's long playing recordings do not have dates, and they are represented in many of the gifts being received in libraries as people replace their LP collections with CDs.

For many libraries which do not consider themselves archival collections, it is just sufficient to supply a roughly estimated [19-?] or [195-?] in a cataloging record. In other libraries, certain portions of the collection may require more accurate dating. An example might be a jazz collection, where performers are particularly interested in dating a style or the development of a work that is realized through performance, or where the maturing of a performer is particularly important.
There are a number of good sources for dating recordings. One of the best sources is the Schwann Catalog or Schwann-1. The process is cumbersome if not tiring and requires moving backwards until a recording no longer appears. The issue that a recording first appeared is generally a good estimate of it date of release or publication. Bielefelder and Gramophon can be used in a similar fashion. Phonolog can also be helpful, but since it is designed as a looseleaf publication, only those libraries that keep the back files would have access to the needed information. Performers listed on a recording may be useful in dating a recording since there are sources that document personnel; this is useful for jazz.

The last 10 years have seen the publication of a number of very good discographies which chronicle the publishing history of some of the major recording companies. Also the notes issued with or on the recording are also useful, and often chronicle the performance recorded.

There are also problems associated with dating recordings. They include record company takeovers, releases, and re-masterings (analog to digital).

One of the most frequently asked questions in sound recording cataloging is "what do all of the dates mean?" The "P" date is the copyright date of recorded sound; the date usually is the date of first release and is useful in the absence of a formally stated date of publication. The "C" date indicates copyright protection of the work performed and/or the accompanying textural material (libretto, song texts, and program notes). A single "P" date can be taken as the date of copyright for the recording. When multiple "P" dates appear on a single recording, it is up to the cataloger to determine a) whether they indicate a reissue (as would be the case when a recording has only one work), in which case the latest date should be transcribed, or b) whether each date represents a copyright for a different part of the recording, and no date should be transcribed, because no date applies to the entire recording. An estimated date can then be determined (based on the latest date on the item). When no "P" date is present, a "C" date before 1971 should be transcribed as the date of copyright. For a "C" date later than 1970, the cataloger should infer an estimated date of publication.

Bibliography


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EXPANDING PASSPORT'S HORIZONS WITH THIRD-PARTY SOFTWARE: NEWKEY

Introduction

It is possible to use third-party software (that is, non-OCLC software) with Passport in order to make certain cataloging or other procedures more efficient. A set of programs known variously as TSR programs (terminate-and-stay-resident programs), macro programs, or "pop-up" programs is especially useful. Newkey, one such program, is one which, when activated, is resident in memory. It can record practically any number of
keystrokes and assign them to one key or a key sequence. This macro feature is similar to the "function key editor" in Passport. Newkey, however, allows macros to be assigned to any key or key sequence, not just to function keys. For example, it is possible to type Bach, Johann Sebastian, [d 1685-1750] and assign that to the key sequence <jsb>. Since Newkey records keystrokes, it is possible to record a series of functions (like the <Esc I> command for the alternate character set) as well as text. Newkey also has a "cut-and-paste" feature similar to the Passport keys F6, F7, and F8. It is possible within Newkey to mark and copy text directly from the screen to a macro key or key combination. With Passport, only one copy/paste operation can be done at a time; it is not possible to store more than one segment of text. With Newkey, it is possible to store practically an unlimited number of "cuts" to practically any set of keys or key sequences.

Newkey also has features not found in Passport. It is possible to create different types of macros in addition to a simple recording of keystrokes or screen cuts. It is possible, for example, to create "fill-in-the-blank" macros, where a standard text will play back, pause to enable variable text to be entered, then continue playing back, completing the line of standard text. One example of this is the note

500 Program notes ... in container.
The text 500 Program notes can be programmed as a macro, which will play back, pause for the variable text such as by Sara Smith (20 p.) to be entered, then continue with the in container.

These features of Newkey can significantly increase the efficiency of creating or editing bibliographic records in OCLC (or in local systems). For example, it is possible to do all the authority work at once (without toggling back and forth between the authority file and the bibliographic record) by pasting authority records into a series of macros, and then pasting those macros into the bibliographic record all at once. This can be an extremely valuable tool for use with the Microenhancer: it is possible to copy all authority and bibliographic data needed during one online session, save this information in Newkey, exit from OCLC, start the Microenhancer, and paste the information into the Microenhancer records from Newkey. It is possible to create macros for information which is repeated in different places in the bibliographic record (such as titles in the 505 and 740, for example). Many keystrokes can be saved by creating macros for commonly used field tags (such as 500, 700 12, etc.) or subfields (like /h sound recording or 1o arr.). Using macros instead of keying in information reduces the number of keystrokes needed to create or modify a bibliographic record and also reduces the chances for typographical errors. Macros can be saved to a file, edited, and moved from one machine or application to another.

Newkey also can be used with other programs--from local bibliographic editors to WordPerfect to electronic mail--so it is not necessary to learn different programs or commands for each application.

This article provides a detailed description of the uses of Newkey for cataloging on OCLC. It includes many examples and techniques, and includes information on installing and configuring the program. Feel free to skim the article to get a feel for what this program can do. If you acquire Newkey, this article should also help you install, configure, and use Newkey with a minimum of trial and error. Though this article is very detailed, and contains some technical information, Newkey is not a complicated program to install or to use. It is no more difficult to use than Passport, and anyone with basic computer skills should be able to use Newkey with a minimum of effort.

Programs similar to Newkey (such as ProKey or Keyworks) have slightly different features but work in much the same way. Newkey, as of this writing, is the least expensive of such programs.

In the following article, examples are shown in italics. Specific keystrokes or keystroke sequences are enclosed in angle brackets < >. For example, the shift key is notated <Shift>, the function key F10 is <F10>, the keystroke sequence Control-6 is <Ctrl 6>, and so on.

Passport

OCLC is to be commended for making substantial improvements in system and software functionality. Three improvements in particular have helped make editing OCLC bibliographic records much easier: the improved function key editor, the cut/copy/paste feature, and the constant data feature. The ability to easily assign practically any series of keystrokes to function keys is very helpful; it in effect allows the substitution of a few keystrokes for a longer, more complicated, and more error-prone sequence. The ability to cut and paste enables the rapid and error-free transfer of information from one record to another, or from the authority file to a bibliographic record. The constant data feature also can save time and keystrokes by superimposing a
function keys are not mnemonic. If you were cataloging can handle only one block of text at a time. If you were almost unlimited number of macros.

Similarly, the cut/copy/paste feature, though useful, can handle only one block of text at a time. If you were doing analytics for a typical sound recording, you easily could be looking up a dozen of name or name-title added entries. If you wanted to cut and paste each one from the authority file to the bibliographic record, it would be necessary to toggle between the authority file and the bibliographic record for each authority record.

The constant data feature also is very useful, it is necessary to create different constant data files for different workform formats, or for different media (compact discs vs. cassettes, for example) within the same workform format. The constant data record can't be modified to fit the peculiarities of each bibliographic record, so often it is the case that the constant data record has too much or too little information for the bibliographic record in question. Also, it is not possible to set up a template with just field tags, such as 028 01, 500, 505 0, and 700 12 since each field requires that bibliographic data be present.

Despite these limitations OCLC should be congratulated for improving Passport. However, I have found using Newkey significantly increases the efficiency of the cataloging process, and has benefits for other OCLC and non-OCLC applications.

Macro, TSR, and "Pop-up" Programs. Newkey

Newkey, like other terminate-and-stay-resident, macro, or "pop-up" programs, is resident in RAM and can be called up through just a few keystrokes. When it is active, it intercepts all keystrokes or input before the input reaches the main program which is running. Keystrokes which "mean something" to Newkey are "translated" into their macros; keystrokes which don't mean anything to it are sent on directly to the underlying application program. For example, if you "told" Newkey that the keystroke sequence jsb "meant" Bach, Johann Sebastian, 1685-1750, anytime you typed jsb the program would look in its dictionary, substitute Bach ... for jsb, and send.Bach... on to the application program you had running (like Passport). Passport is unaware all this is going on; for all it knows, you typed Bach... rather than jsb. If you typed jsv instead, Newkey would realize that keystroke sequence had not been programmed to mean anything, and jsv would be sent on to Passport. When Newkey is not needed, a few keystrokes will turn it off, but it's still resident in memory, and can again be activated with a few keystrokes as before.

A "macro" is the substitution of a few keystrokes for a longer, more complicated sequence of keystrokes. If you use WordPerfect, you might have used the macro subroutine built into the program--for example, you could have your name and address programmed as a macro for letter writing. Many programs, especially sophisticated ones, have macro subroutines. Passport's function key editor is, in essence, a macro subroutine. It lets you assign a command (like <sl6>) or a sequence of commands (<Home><sl6><F11>) or practically any series of keystrokes to one of the function keys (F1-F12, or F1-F12 combined with the Shift, Control, and Alt keys). The way to do this in Passport is to invoke the function key editor (<Alt f>), choose the key to assign the macro to (like <Alt F1>), type the keystrokes you want assigned to the macro key, save the macro, and exit the macro subroutine. From that point forward, pressing <Alt F1> invokes the macro--that is, the keystrokes assigned to <Alt F1>. Notice that this replaces the deservedly maligned "function key editor" in the earlier versions of Passport, and brings this feature of Passport much closer to that of many other programs.

Newkey is compatible with both Passport and the Microenhancer (as well as with many other programs). Though I will be discussing features of Newkey specifically, my remarks in general apply to other similar programs (see Appendix 3 for a listing of these).
Advantages to Using Newkey and Similar Programs with Passport

Newkey has several features not found in Passport. In particular:

1) it is possible to assign a macro to any almost key or key combination—for example, <Alt 5>, <Ctrl 9>, <Ctrl s>, <Alt F5>;
2) it is possible to assign a macro to a mnemonic series of keystrokes, such as <jsb>; therefore, it is possible to create almost an unlimited number of permanent or temporary macros;
3) it is possible to copy practically anything displayed on the screen to a key or key combination, thus creating a macro by copying the information on the screen rather than keying it in. This means that it is possible to make almost an unlimited number of separate “cuts” from one file or source (like the authority file), save them, and then paste them in to another file (like a bibliographic record) at your convenience.
4) any macro—including macros created by copying text—can be saved for future use.

"Almost unlimited" suggests there are limitations: each macro is resident in memory, so the more macros, the more memory is used to store them. Also, after a while, it might be hard to think of “mnemonic” keystroke sequences. However, it is possible to create several different macro files. Though the program runs only one file at a time, it is very easy to toggle between one file and another. One particular advantage to this is that several people can use the same machine and program, yet everyone can have his or her own macro files. Files can also be copied to disk and used on different machines (assuming the program has been installed on each computer).

One other very nice feature of Newkey is that it can be used with programs other than Passport. The macros created for cataloging in Passport can be used in WordPerfect or other word processing or database programs. It is possible to have several types of macros for different programs or functions in one file, and keep Newkey and that file open when switching from one program to another. For example, I have one Newkey file which I use for cataloging, for word processing, and for e-mail. This file also contains macros which actually are batch files which enable me to switch quickly from one program to another. A word of caution: each application program used with Newkey interprets keystrokes as if they were created in that application program. If a Passport macro contains the keystrokes for a subfield delimiter (<Ctrl d>), playing back that macro in WordPerfect will not display <Ctrl d> as a subfield delimiter but will display ^D instead—just as typing <Ctrl d> in WordPerfect would.

Before I show examples of creating and using macros in Newkey with Passport, I thought I’d discuss why anyone would go to the trouble of learning and using such a program at all. You've probably had the experience of trying out a program which would simplify some task or which was an enhanced version of a previous program, and found it which took longer to learn than the time it saved. There are some tricks to using Newkey, but it has a self-guided tutorial which is very good. I have included many suggestions in this article which I hope will save some trial and error in configuring and using the program. Probably a few hours of experimenting will get you comfortable with most parts of the program you will want to use. In doing original cataloging I have found that I've reduced the number of keystrokes needed to create a record by at least 25%, and the ability to do all my authority work at once and paste in a series of authority records without toggling back and forth between the authority file and the bibliographic record makes that part of the process much faster and more accurate than using Passport alone. While using Newkey may not result in a great saving of time, it lessens the tedium of rekeying the same information time and time again, and therefore makes it easier to focus on the content of the bibliographic record rather than the mechanics of its creation.

There are several specific advantages to using Newkey:

1) Saving keystrokes. Original cataloging, for example, requires entering many of the same fields and information in each record, such as the 007 field, the compact disc note, or the keystroke sequence 700 <space> J2 <space> <space> for each composer-title added entry. Programming these as 1- or 2-keystroke macros saves a lot of typing.
2) Increasing accuracy. Since it’s very easy to copy information from one place to another, it often is much quicker to copy and paste than it is to key or rekey names, titles, and the like. While it may seem silly to cut/paste a short or simple name, cutting and pasting guarantees there will be no keystroke errors. We all know how easy it is to type something incorrectly, and how difficult it is to find those "simple" mistakes.
3) Saving time. Since it is very easy to do all the authority work at once, without toggling back to the bibliographic record (by searching and saving all names/titles from the authority file in macros, then
toggling to the bibliographic record and pasting in all the authority work), this saves the time involved in going back and forth from one file to the other for each name, of macros: "simple" macros, macros created by copying information from the screen, "fill-in-the-blank" macros (which can be of both the fixed-length and variable-length variety), and combinations of the above.

Newkey supports the creation of several different types of macros: "simple" macros, macros created by copying information off the screen, "fill-in-the-blank" macros (which can be of both the fixed-length and variable-length variety), and combinations of the above.

Examples

1. Simple macros.

By "simple" I mean the sort of macro created by just typing and saving those keystrokes to a key or key sequence, like

```
500 <space> <space> <space> <space> Compact disc.
711 12 <space> <space>
<Ctrl d> x <space>
```

These macros are very easy to create. For example, this is how to create the Compact disc note: Assuming Newkey is "on",

- invoke Newkey's macro function by pressing `<Alt =>`
- choose the macro's playback key--say, `<Alt d>`
- type the macro (above)
- press `<Alt ->` to stop recording the macro

(The macro is saved until the `<Alt d>` sequence is used for another macro, until another Newkey macro file is loaded, or until the computer is turned off or rebooted. See below for techniques on saving macros permanently.)

Then, anytime `<Alt d>` is pressed the note appears. The note requires 21 keystrokes; `<Alt d>` requires 2.

Just to show that practically any Passport function can be part of a Newkey macro, here's one for generating the labelling command `sl6` from anywhere in the record:

- invoke macro editor as described above
- choose key `<Ctrl F6>`
- type `<Home> sl6 <F11>`

Anytime `<Ctrl F6>` is pressed the sl6 label screen will appear.

Note that Passport uses `<Alt>` in combination with other keys for various Passport and OCLC functions. If Newkey is running, and if macros are programmed for an `<Alt>` combination (like the `<Alt d>` example above) this will override the Passport `<Alt>` key combinations. That's how the `<Alt d>` sequence above creates the "Compact disc" note rather than exiting to DOS, which is what `<Alt d>` does in Passport. However, it is easy to access the Passport keys--just turn Newkey off! The default keystrokes for turning Newkey off are `<Ctrl 6>`. Pressing this key combination will stop Newkey (but will not erase the macros you've created) and let you use the Passport key combinations. Pressing `<Ctrl 6>` when you're done with Passport will turn Newkey on again. Since it's easy to forget when Newkey is on and when it's off, it's safest not to program key combinations which could be troublesome in Passport when you don't want them--like `<Alt o>` (logoff).

2. Copy/paste macros.

In Passport, the copy/paste function is straightforward: position your cursor, press `<F8>`, outline the text, press `<F8>`, move to where you want to insert the text, press `<F7>`. The text you copy is assigned automatically to the `<F7>` key. You have no say about which key the information is copied to, and you cannot copy more than one piece of information at a time.

With Newkey, the procedure is similar, but you can specify the key(s) you want the information copied to, and, since practically any key or key sequence can be used, you can copy many pieces of information before pasting them. The copy/paste function in Newkey is like the macro function; you are creating macros by copying information off the screen rather than typing information into a macro. The steps are straightforward:

- position the cursor (which can be done anytime before the text to be copied is marked)
- press `<Alt />`
- choose `U` from the menu. Text is copied to the `<Ctrl ins>` key sequence unless you specify another key. If you want another key,
- hit `F1`
- choose the key; if you want a series of keystrokes (like `jsb`) to serve as the macro, hit `<Return>`,
in the name of the macro (in this case, jsb), then hit 
<Return>
• hit <Home> to begin outlining the text
• move the cursor; hit <End> to complete the marking.

Many of these steps can be combined into a macro within Newkey. For example, I have assigned the <Alt >, U, and Fl commands to one macro.

3. "Fill-in-the-blank" macros: variable length

Sometimes there is "stock" text surrounding variable text. For example, in the note
everything between < > will vary from item to item, but the remainder of the note usually is the same. Newkey will allow you to create a "fill-in-the-blank" macro where intervening information can vary, but the information before and after is constant. To do this:
  • <Alt =>
  • choose the macro key--say <Alt p>
  • type 500<5spaces>Program notes<space>
  • <Ctrl ]> (this starts the "fill-in-the-blank" function)
  • <Ctrl ]> (this ends the "fill-in-the-blank function)
  • type in container.
  • <Alt = > to end the macro.

When you play back this macro, it pauses after
500 Program notes
and lets you fill in the remaining information. When you are done, and are ready to complete the note, just hit <Enter> and the remainder of the note will appear on the screen.

4. "Fill-in-the-blank" macros: fixed length

Typing 700<space>12<space><space> (7 keystrokes) may not seem a big deal, but why type 7 keystrokes if you need only 2 or 3? You can create a macro that will enter
700<space>1
then pause for you to fill in the second indicator, and, after you enter the second indicator, will move to the beginning of the field text. Newkey lets you create a macro with constant data preceding and following a fixed number of characters--in this case, with only one space allotted for such a character. To create this macro,
  • <Alt =>
  • choose the macro key--say <Ctrl 7>
  • type 700<space>1
  • <Ctrl ]> (this invokes the "fixed field" function)
Normally, after the cursor is positioned, invoking the cut/paste function requires 4 keystrokes: `<Alt>` `<slash>` `u` `Fl` (if you want to specify the key to assign the macro to). I've combined these into just 2 keystrokes: `<Ctrl>` `u` (mnemonic for "cut"). I won't go into details here, however, since doing this is a little more complicated than creating other macros.

The great flexibility of the program allows you to create various types of macros for different circumstances. It is not hard to create any of these macros or macro types. A macro has to be created only once; after your "stock" macros are created, most new macros are created by copying information off the screen.

Using Newkey is really quite straightforward. Though reading through the above examples might be tedious and seem complicated, the steps are easy to follow if you have the program available to work with. There are some tricks to using Newkey, and some problems to be aware of, including: 1) you can't always tell when Newkey is on; 2) you may get an "insufficient memory" message when running certain programs, especially the Microenhancer; 3) Newkey may not execute certain keys properly on your computer, especially the end-of-field marker `<Ctrl>` `<Return>`, `<Esc>`, and `<Break>` keys; 4) if you use Windows, Newkey has to be loaded in a certain order (before certain types of programs and after others); and 5) remember to save your macros before turning off your computer!

It is very easy to solve these problems (see Appendix 2) and I have never had any difficulty running Newkey on any machine (I have used it on 286, 386, OCLC, and non-OCLC computers) after configuring the program properly (again, see Appendix 2). It is compatible with Passport, with the Microenhancer, with WordPerfect (and is easier to use than the macro feature of the DOS WP51), and with PC-based catalog editors, so it has many uses beyond the possibilities shown here for creating original cataloging. It does not take long to learn: perhaps a morning, or an hour a day for a few days; different individuals can create their own files so different users can use the program on the same machine; and individual files can be copied to disk and used on different machines.

I should point out that some of you might feel more comfortable with other programs, such as Prokey. I cannot speak to them, for I have not used them, but the literature I have seen suggests that the general advantages of Newkey apply to them as well. A brief list of such programs is included in Appendix 3.

I have found Newkey a very useful program in creating original cataloging and for eliminating some tedium in other applications as well (like typing my address in letters, logging into my e-mail account, and so on). While I have spent some time learning many of the details of Newkey in order to write this article, it isn't necessary to know everything the program can do in order to use it effectively. It takes very little practice to learn, and very little time for it to become a tool which can help eliminate unnecessary and repetitive typing, thereby freeing you to focus on the content of the work at hand instead of tedious and carpal-tunnel directed details.

Appendix 1: Sample Newkey Macros

This is a list of macros I have created for cataloging and other uses. I am not suggesting you create these specific macros, but this list may give you some idea of the variety of macros which can be used. These all are in one file; I have this list and their key assignments by my keyboard. I have omitted the key assignments below--while they usually mean something to me, they might not to you.

Special to music cataloging:

recodings fixed fields
scores fixed fields
007 for CDs
007 for records
007 for tapes
033: London
033: New York
048
subfields |b, c, x, etc., including
|o arr., |h sound recording
300 field for CDs, i.e.,
   300 1 sound disc (: ) : digital, stereo ; ...
300 field for records
300 field for tapes
500
500 Sung in
500 Compact disc.
500 Program notes ... in container.
505 0
   times (: ) --
   times (: ) ;
511
518 Recorded
650
Scores and parts.
Choruses, Secular
Choruses, Sacred
700 10
| 4 prf
700 12
| i 1990
| f 1991
| f 1992 [etc.]
710 20
740 01

Special symbols:

accent`
umlaut``
flat sign

Passport functions:

cho af
sca pn
sca co
sca su
sca
hom, end

Labelling:

configure printer
sl6 (from anywhere on screen)
[f] (label for [folio])
Insert
[&1pt] (label for # of parts)
[&_pts]

File management, email, other:

recipesave (save a record in 1 step)
cancel record (1 step)
locfile.dat
locfile.idx
cut/paste macro for Newkey
setenv (for VT 100 terminal emulation)
email login (combines several steps)
email logout
my full address
my login name

Free keys (for storing on-the-fly macros):

Alt 2-0 e i j k m q v w y
Ctrl 1-2 a e g j l v w F10

Appendix 2: Further Hints for Using Newkey

When is Newkey On? You can’t tell when Newkey is
on except by hitting a macro, so the safest way to find
out the status of Newkey is to hit an innocuous macro,
or by hitting <Alt >/>, which brings up the Newkey menu
without disturbing your other work. Even though
Newkey can be turned off (by hitting <Ctrl 6>), and can
be turned on by hitting the same key combination), the
only way to remove the program from RAM is to reboot
the computer.

Saving files: Save your macros! Whatever macros you
create will disappear whenever you reboot your machine
or turn it off unless you save them to a file. However,
macros which have been saved will remain until they are
deleted or overwritten, and the program gives a message
that a certain key or key sequence has been used if you
attempt to overwrite it.

Saving a macro file is quite simple. After you’ve
created some macros, just press <Alt >/> to bring up the
Newkey menu. Hit <S>, and specify a filename
(including the directory!) to which the macros should be
saved. I prefer something straightforward, like
c:\newkey\cat
Of course, you can put this into a macro as well.

To open this file after Newkey is loaded, hit <Alt >/>
to go to the Newkey menu, hit <L>, and specify the
filename.

If you want to add macros to an existing file, just have
the file open as you create new macros. Save the file as
described above, and the new macros will be added to the
file.

Cutting and Pasting: There are various techniques for
cutting/pasting blocks of text, or parts of multiple lines of
text. Cutting one line of text, part of one line, or a block
of many full lines is very easy to do. For one line, or
part of a line, just position the cursor at the beginning of
the text you want to cut, hit <Home>, and use the right
arrow key to move to the end of the text you want; hit
<End> to complete the procedure. To cut a block of
several lines, position the cursor at the beginning of the
text, press <Home>, and move the cursor with the down
arrow until all the text you want to cut is outlined. Press
<End> to finish. Cutting and/ or pasting parts of
several lines of text (rather than the whole line or
complete contiguous lines) or a block of text that doesn’t
begin or end at the margins is possible, but requires
some experimentation. Usually it is easier to copy part
of one line and the entire following line or lines and
delete the extraneous information later.

Installing Newkey: When you install Newkey, follow
the directions which come with the program EXACTLY,
or the program will not install properly.

Newkey is loaded when you switch to the directory
you installed Newkey in and you type
newkey <Enter>
I find it easier to load Newkey through the following
batch file (in the root directory). This will load Newkey
from the C:> prompt.
• At the C:> prompt, type
  copy con newkey.bat <Enter>
  cd\newkey
  newkey
  <Ctrl z>
Then reboot your computer, type <newkey> from the
C:> prompt, and Newkey will load. From now on,
Newkey will load whenever you type <newkey> from the
C:> prompt.

Newkey can have macro files of almost any size, but
the default when Newkey is loaded is a 1,000 character
maximum. This can be changed; I’ve found 10,000 quite
adequate. To allow for a 10,000 character macro file,
type newkey/10000 instead of <newkey> when you load
the file. Or write a batch file:
• copy con newkey.bat
• cd\newkey
• newkey/10000
• <Ctrl z>
Alternatively, you can put newkey in your autoexec.bat
file.

Newkey may not execute certain keys properly on your
computer. I have found it dangerous to include the end-of-field
marker <Ctrl><Return> in any macros, as
including it in a macro may lock the keyboard. Newkey
has a support, or sub-program, Newkeys, which allows
you to tell Newkey which keys to ignore. I included the
<Esc>, <Return>, and <Break> keys in this, and have
had no problems since. To call up this program:
• move to the Newkey directory (probably c:\newkey)
• type newkeys <Enter>

• this brings up a menu; select I (keys to ignore)
• this brings up a second menu. Just select a line
  number and press the keys you want Newkey to
  ignore (<Ctrl Break>, <Enter>, and <Esc>).
  Note: the <Ctrl Break> will show up as <UNK> in
  this list.
This prevents Newkey from misinterpreting the ASCII
codes assigned to these keys.

At the first menu you also have the option to set
certain other parameters. To be on the safe side, set
"slow typing" to OFF, "last key" to OFF, "blank screen" to
OFF. These parameters control the rate commands are
sent from Newkey, rate of key repetition, and the screen
saver feature. You probably won’t need these features
anyway, and disabling them from the start increases the
probability that Newkey will not cause problems while
running other programs. However, if you want to use
these features, try them one at a time.

Memory Use and Memory Problems: You may get an
"insufficient memory" message when running certain
programs, especially the Microenhancer. It may be
necessary to limit the amount of memory available for
the macros, or it might be necessary to remove some
other programs, particularly DOS programs which eat up
a lot of RAM. Newkey requires about 60K of RAM.
DOS versions 4.0 and higher have all sorts of "extra"
programs which speed up the operation of your computer
but also use quite a bit of RAM. However, DOS 5.0 or
6.0 on a 386 or 486 machine can be configured to run
many of these programs in the upper or extended
memory areas, thereby freeing up conventional memory.

Newkey and Windows: If you use Windows, Newkey
has to be loaded in a certain order (before certain types
of programs and after others—see the Windows manual).
Do NOT use the screensaver feature of Newkey under
Windows. I’ve also had problems loading (but not
running) Newkey from various "shell" programs (like WP
Office). I find it safest to load Newkey before most
other programs, and just not use it (but leave it active in
RAM) if it conflicts with other programs.

Appendix 3: A List of "macro" Programs

Newkey: This is a shareware program, and generally is
not available from standard distributors. It is found in
some shareware catalogs, or can be ordered from:
FAB Software
P.O. Box 336
Wayland, MA 01778
(508) 358-6357
compuserve: 75206,1366

Latest version: version 5.4 (1992), $49.95.

**Prokey:** This program often is compared to Newkey in reviews. It comes in both a DOS and Windows version. It lists for $99, and should be available from standard software distributors or from RoseSoft, Inc. (206) 454-7424.

**Keywords:** This should be available from standard distributors (latest version: 3.0, $89) or from Alpha Software, (617) 229-2924.

I have seen references to RE-call, but have not been able to find a manufacturer or distributor.

Reviews of these and similar products often can be found under headings such as utilities or operating system enhancements in trade magazines such as Byte or PC Computing.

David Lesniaski
St. Olaf College

**SMALL GROUP ACTIVITIES II**

**WORKFLOW AND STAFFING**

The session was led by Sue Weiland, Wichita State University, and Lynn Gullickson, University of Wisconsin-Madison.

Discussion centered around two views of workflow and staffing: centralized and decentralized. Discussion topics included integration of special projects into workflow (including problems and opportunities of central and decentralized environment), and problems finishing (or picking up halfway finished) special projects.

One prevalent problem in a centralized environment was that the music cataloger is usually required to spend time cataloging other subject areas, and must also supervise special projects that may or may not relate to music. Music catalogers in a decentralized environment often have to juggle many special projects as well, but usually in music only. All expressed frustration with trying to finish special projects, usually due to funding or a turnover in personnel (graduate students). Frustration with lacking enough money and staff to experiment with workflows was also expressed.

Laura Gayle Green
University of Missouri-Kansas City

**OCLC’S FIRSTSEARCH**

This session focused on FirstSearch from the reference librarian’s viewpoint. Moderator Leslie Bennett (University of Oregon) outlined her institution’s use of FirstSearch as part of the reference department’s arsenal, and discussed the pros and cons of the system. Positive aspects include the user-friendliness of the database; the ability to search numerous ways, a boon to music searching; and the multitude of databases available through this service.

Negative aspects centered around the local hardware used to do the searching, as well as the hours that FirstSearch kept for the West Coast—things that will be resolved in future policy changes and library hardware purchases. Another fault noted was the tardiness—or lack—of documentation for the many new databases added to the FirstSearch family, leaving reference librarians unprepared to answer their users’ questions.

This was followed by a discussion of various aspects of using FirstSearch, primary among which were questions of funding. Attendees asked where funding was obtained, and discussed the funding options—subscription versus package pricing—that OCLC offers for accessing FirstSearch.

Leslie Bennett
University of Oregon

**AUTHORITY WORK**

The session was led by Neil Hughes, Music Cataloger, University of Georgia Libraries. He offered as a springboard for discussion a paper on the need for authority control, originally prepared for "non-cataloger" librarians at the University of Georgia. To summarize the main points of the paper: Authority control is the mechanism by which the catalog fulfills its function of finding and gathering. Authority control is the process of selecting and establishing unique, standardized headings to be used as access points in the catalog, and of relating variations and other headings to them. It is
provided by means of an authority file. Records in this file show the authorized form of heading with necessary cross references. Authority control achieves both high recall and high precision in searching. Keyword searching, by contrast, has high recall but low precision; though many items may be retrieved, many irrelevant ones must be weeded out, and pertinent ones may be missed. Standardized headings and cross references give the catalog structure; their function is analogous to directional signs along a highway, telling a motorist where to turn, where to exit, when to proceed with caution, etc. Not providing authority control exacts a price in operating costs and lost service opportunities: for example, in increased time needed to verify what the library owns, or in repetitive effort by reference librarians and other staff at the retrieval stage.

The discussion then turned to the possibility that we might turn toward shared authority work in the same way as we have moved toward shared cataloging. The NACO Project can be seen as a trailblazer in this regard. Participation in such national projects has its pros and cons; some of us would prefer to expend our energy in cleaning up our own backyards before spending time establishing headings for a national database; on the other hand, establishing a heading for such a national database can be very worthwhile considering that once one has expended the energy to establish a heading, no one later need repeat the task.

The next question to be posed was, What features would we like to see in local systems as a minimum for music materials?

Do we want transparency to the patron? i.e., a patron types an unauthorized heading and is immediately linked to all records bearing the authorized form? Or do we want the situation in which typing an unauthorized heading produces an error message such as “You must search under heading x”, forcing the patron to re-key his or her search? Some librarians believe that this approach has an educational component, that the patron will make a note of the correct form of the heading for subsequent searches. Others felt that patrons’ interests and librarians’ interests would not necessarily coincide on this subject: some patrons just want to get straight to a record and are not interested in knowing what caused a particular record to be retrieved. Conversely, some more curious patrons might be irritated at retrieving records and not knowing why records are retrieved that appear to contain no headings corresponding to the one they typed in. Some intermediate step between complete transparency and educational re-keying might be the optimal solution.

What about accessing the National Authority File from our OPAC terminals as an interim step to developing online authority control? Would this be worth it, as patrons presumably would have to a) be educated to look in a separate database for the “correct” heading; and b) print out, write or memorize the correct form, then return to the OPAC to re-execute their search?

Might expert systems be developed as patron aids for retrieving records whether the patron used the established form, a variant, or even a misspelling that approximates the heading?
Should we be devoting energy to developing such bells and whistles as musical incipits attached to bibliographic records (perhaps displayed onscreen, perhaps made audible)? Should these be part of our efforts now, or should we save such flashy stuff for after we’ve reinstated at least some of the cross-references that we were able to manage in our old card catalogs? Most of those present indicated a preference for the latter.

The talk then turned to authority work. What level of involvement is appropriate for paraprofessionals? Some catalogers are reluctant to relinquish control over something they definitely see as a part of their professional calling; others reply that some degree of paraprofessional involvement is essential if the work is to get done. A poll of those present indicated that the level of paraprofessional involvement is fairly high in many libraries, usually with some degree of review by a librarian. A plea was made for trust in one’s staff and for advocating that people receive as much control over their work situation as they are comfortable with.

What should be the role of the Enhance program? Much Enhance work seems to focus on bringing headings and uniform titles "up to code," which helps cut down on pre-cataloging authority work. Should the scope of the Enhance program be broadened? How can we get support for that?

Have the recent enhancements to searching the authority files in PRISM helped us with our authority work? Neil Hughes described the situation at the University of Georgia: for the music unit it's helped enormously in pre-cataloging authority work; it allows the paraprofessionals to verify corporate names, uniform titles, and subject headings much more readily. Has anyone found that it helps with post-cataloging authority work, though? It seems that without an online authority file in one's integrated system it can't do much. When asked if their local systems had adequate authority modules in place, only three or four attendees said yes.

Could OCLC do anything to help our vendors and administrators press ahead with authority control? As MOUG members, we need to ask ourselves how we might best lobby OCLC and our vendors for further enhancements to the OLUC and our OPACs. One thing we could work for: more intensive work on completing and implementing the Z39.50 standard, which if nothing else seems to hold promise for more interaction between the utilities and diverse local systems, and which might help smaller libraries network into the authority modules of larger libraries. Should OCLC get involved with vendor/local system development, becoming more proactive? What would OCLC stand to gain from such involvement—what would we stand to gain?

Our biggest obstacle in advocating increased resources for authority work may be the lack of hard data supporting the need for controlled access vs. keyword searching. We can find plenty of anecdotal evidence to support authority work, but little that can be used to argue successfully with administrators for such labor-, programming-, and storage-space-intensive activity. Is there some way that OCLC might help us to gather data to make the case for "full-level" authority control? All are urged to consider what MOUG members can do to help. A call for research papers on authority control would certainly be an appropriate first step.

Charles Croissant
Chapel Hill, NC

PLENARY SESSION III

OCLC REFERENCE PRODUCTS AND SERVICES: THEIR IMPACT AND EFFECTIVENESS IN MUSIC LIBRARIES

Before I begin, I would like to thank Tam Dalrymple, Davis Menefee, and their colleagues at OCLC for their assistance, for the printed materials on OCLC Reference Services, and for the generous amount of free search time made available to me for both EPIC and FirstSearch. I would also like to thank all the colleagues who responded to my queries regarding use of OCLC Reference Services.

When OCLC introduced EPIC and FirstSearch in 1990 and 1991 respectively, a whole world of information was opened up to us in a new way. Not only would a wide variety of databases be available to librarians and to our clientele in a "one-stop shopping" approach, but the OCLC database itself would be available in a gratifying and highly user-friendly manner. The introduction of these services has brought a world of information to our fingertips; and rather than placing our jobs as librarians in jeopardy (as we're hearing a lot these days), has secured our place in this blossoming world of information accessibility. As a music reference specialist, I am genuinely excited about these products and the access they allow to music sources, all in a matter of seconds.

22. / MOUG Newsletter
When searching WorldCat on FirstSearch or Database 23 on EPIC, the entire OLUC is there for us through keyword and Boolean searching. We are no longer tied to derived title searching nor are we limited to the retrieval of only a certain number of records. On FirstSearch, for example, if we enter the word "diva" we will capture absolutely every record in the database that includes that word. If we choose to limit our search to sound recordings, we are going to get everything from Joan Sutherland's recordings to those of La Gran Scena Opera Company to Obrecht's _Salve diva parens_ to Spinal Tap's new recording, _Break like the wind_ which happens to have a cut entitled "Diva Fever." All this information—in fact, more information than most patrons want or need.

That, of course, is where we as music librarians step in. The typical undergraduate music major is not going to approach FirstSearch thinking about how they are going to define their search strategy to make the most efficient use of his/her time and money. The typical undergraduate music major is going to begin a search by typing in something like "diva" which will offer over 600 hits, or even worse, "clarinet," which will produce literally thousands of hits (30,995 when I last checked). Librarians are still going to play vital roles in the sifting of all this information. We are going to be needed more than ever—we are still going to be saying those words I must say at least ten times a day, "What is it exactly that you REALLY want?". Today I want to examine the effectiveness and impact of these services and other "high-tech" reference products for those of us who work with music collections. There are many aspects to consider as we compare OCLC's wares to others that are available to music specialists. When examining them, we must consider currency and breadth of the products, ease of use, and response time and cost, to both the library and the patron. One other area that I would like to explore a bit today is how to get these products to the scholars and researchers with whom we all work. Getting our students and younger patrons to the CD-ROMs and online services that are becoming available is easy, but bringing our older scholars and researchers to the keyboards of these machines is another task altogether. It is our responsibility to begin to educate these people about the existence of these services, to show them the kinds of information that are available, and most importantly, what a time-saver such services can be.

First of all, though, let's take a quick overview of EPIC and FirstSearch. EPIC began service in January 1990, after being tested at several sites across the country. It was designed to be a reference tool for librarians. EPIC offers full Boolean search capabilities as well as keyword searches. It uses one search language: the NISO common command language. It offers access to the OLUC (Database 23 in EPIC jargon) and to a growing number of online databases, including ERIC, Dissertation Abstracts, and Humanities Index, to name those that would be most helpful in searching for music-related information. It provides the user with an estimated time and cost at the log-off. From the comments I have received from other music librarians, use of this service varies greatly. One colleague at an academic music library stated that she used EPIC only to verify the existence of a work, and, prior to having keyword/Boolean functions on her institution's local system, to find correct forms of titles. Another academic music librarian stated that although EPIC is available for librarians to use for ready reference and mediated searching, no one ever used it. They used PRISM instead because it was so much cheaper. This librarian also lamented the fact that her institution had such a short trial period for FirstSearch, because she thought it was terrific. A music specialist from a public library commented that they use EPIC to answer "vague" music questions and to locate "elusive" titles. Leslie Troutman, from the University of Illinois, offered a good bit of insight on using EPIC as a music reference source. Leslie professes to be a frequent user of EPIC, probably searching the OLUC up to 25 times a month. The searches are primarily ready reference and free to the patron, although she has performed more extensive searches on a cost-recovery basis. She has turned to EPIC more and more, she says, because it is a time saver and because, in the long run, it is cost effective. As an example, she points out that it takes much less time to search for an individual song in a collection on EPIC than (as Leslie describes it), "pawing" through all the paper sources. Using EPIC is a money saver (even though it costs money itself) because she can find the answer quickly and move on to other projects. Accessing EPIC over the Internet makes it even quicker. Another money-saving technique is to download the titles or accession numbers and then search them through PRISM. Leslie also points out the advantages of using the SilverPlatter Music Library for sound recordings. Anyone who has used this product should agree that it is wonderful. It's easy to use and as Leslie says, it's a great resource for verification of song titles; having access to it has lessened the amount of time she spends searching the OLUC. Finally, Leslie makes the statement that these products make her job easier and more complicated at the same time, specifically in terms of staff training and bibliographic instruction. This is a point with which we all can identify immediately.
Now let's turn our attention to First Search. FirstSearch was introduced in October 1991. It was designed as an end-user searching system but can be an integral part of reference work. With FirstSearch (unlike EPIC) the user is charged by the search. There is no connect charge nor are there record display charges. The library buys blocks of searches and then has the option of selling a smaller number of searches to patrons. The more searches purchased, the cheaper each search becomes and libraries are free to set their own prices for the search cards sold to patrons. Libraries may choose to return unused searches once a year to OCLC or the unused searches can be carried over to the next fiscal year. As of January 15th, 1993, OCLC added a subscription pricing option for FirstSearch users. Libraries can purchase unlimited access to the majority of databases, provided that they subscribe to the Basic Service Package (Worldcat, ArticleFirst, ContentsFirst) on an annual basis. Additionally, libraries may select access to other databases through an annual subscription or a per-search basis.\(^1\) An additional feature--document delivery--was also added in January.

ContentsFirst and ArticleFirst were the first databases to offer document delivery. UMI was selected as the first supplier for this service, but in February, Readers Guide, Social Sciences Index and General Science Index databases were all added to this service and Dynamic Information became the second supplier. Deliveries will be made via FAX, overnight mail or regular mail. Payment options will include credit cards and institutional accounts.\(^2\) To top it all off, OCLC is installing a software link between FirstSearch and PRISM ILL which will allow patrons to create an online ILL request, which is then sent to the library's ILL office for processing.

Essentially, FirstSearch is a menu-driven adaptation of EPIC and, for the most part, the same databases are available on both. To me, and to many of the librarians I've spoken with, FirstSearch is the reference service of choice over EPIC because it is so easy to use even though it doesn't allow for full Boolean searching as EPIC does. One can use keyword searching with a very high success rate, however. In terms of Boolean searching, the "or" operator does not exist on FirstSearch as it does on EPIC. Additionally, it is not possible to truncate searches on FirstSearch. However, as Tom Heck pointed out to me, one can get around that somewhat by using the "simple plurals" option. Simple plurals are made by adding the plus sign (+) at the end of the word. This is especially useful when searching for materials on a given composer. To illustrate, I will borrow Dr. Heck's own example. Let us say that we want to search for books and dissertations on Mozart's violin concertos. The search phrase "s mozart and violin and concerto+" will give a fair response; but adding the plus sign to Mozart, creating a simple plural, will capture not only the singular form of the name but the possessive form, both in German and English. Another point brought up by Dr. Heck is that he assists patrons in their searches on FirstSearch. At Ohio State, a block of ten searches costs $5.00, so patrons can get the same information on FirstSearch as they could get from an EPIC search, but at a much cheaper price (50 cents). With a librarian "at the helm" or at least guiding the patron through a search, a patron's time and money are better spent.

In addition to the OLUC, the databases with potentially the most benefit are ContentsFirst and ArticleFirst. I say "potentially," because in terms of music-related information, there is a lot of room for growth. Before I go into that, though, let's go over the basics of these two databases. They provide virtually up-to-the-minute information on over 11,000 periodical titles. The information is updated daily, which according to an information sheet from OCLC, means that 1,000,000 new articles will be added each year. ContentsFirst recreates an issue's table of contents online. Any descriptive information for particular articles included in the table of contents is included. ArticleFirst allows the user to locate articles on a particular subject or by a particular author. Its main feature is an abstract of the article, and like ContentsFirst and the OLUC, it includes holdings symbols and notifies the user if his or her institution owns that title. ArticleFirst also allows the user to specify the type of article needed, whether it be a book review, editorial, special column, or other types. EPIC does have one advantage over FirstSearch: on EPIC there is the added "perk" of the selective dissemination of information (SDI) feature. This feature allows users to store searches and to retrieve information added since their last search in specific journals or areas of interest. In other words, SDI allows you to devise a search, store it online and receive updated information on new articles available on EPIC as they are added.

Unfortunately, there aren't all that many titles currently included that are music-specific. By my count, there are only 44, as opposed to over 350 in Music Index. The titles chosen are all English-language and are useful choices, but there are some glaring omissions: JAMS, Musical Times, and 19th Century Music, for example. I received a diskette from AMIGOS with the complete
When examining it, one immediately sees that the main concentration is on the sciences and business, which was not all that surprising, really, but it made me wonder who made the choices and how and what were the plans at OCLC to add more titles in the future. I had the opportunity to talk with Davis Menefee at OCLC about the project; he explained that they started out by building an initial database from those titles indexed in the Wilson and ISI indexes (including Arts and Humanities Citation Index) Medline, PsycInfo, and PAIS. Out of these came a core database of 5,000 titles. Then they went into the OLUC and pulled out a second batch of titles based on the number of holdings (the cutoff point being 90+), and pulled out all the newspapers and annuals. The two were put together to create the 11,000-title database that is currently in use. We discussed the music titles selected and I pointed out some titles that I would like to see added, such as the ones mentioned above. He suggested that perhaps MOUG might like to put together a committee to examine the list and make recommendations to OCLC, so I’ll offer that invitation to the membership as something we might want to consider. [This process has begun: see p. 28.--Ed.]

Obviously, we will still need to rely on Music Index quite heavily in the area of periodicals for some time to come. We will also need to use these products in tandem, in the same way Leslie Troutman described using EPIC and SilverPlatter’s Music Library. We should also keep in mind that in these days of cutting periodical subscriptions and cooperative collection development, we can rely on these databases to aid us and our clientele in keeping current with some of the more popular titles. Your library may have to cease its subscription to one of the titles listed on this handout, but through EPIC or FirstSearch, you can still help your patrons get access to the table of contents of a particular title or see an abstract of an article in a recent issue, see what libraries hold that particular title and initiate an interlibrary loan transaction. The point is that the information is still easily within reach when one has access to these services. Of course, convincing the irate student or faculty member that this is a good thing—that at least there is still some kind of access—is another very real problem.

The currency and timeliness of these services bring up the very important consideration of CD-ROMs in the library. When comparing online databases with music-specific CD-ROMs librarians are going to need to do some very careful comparison shopping. Weighing the practicality of CD-ROM versus OCLC online products—or, for the time being, how they might work in tandem—is something we are all going to need to think about. We have already seen an example of the two working in tandem from Leslie Troutman. We also know that for the time being, access to Music Index, either in paper form or on CD-ROM, is not enough; but neither is access to ContentsFirst or ArticleFirst. The two must be used together until the time that Music Index catches up or OCLC greatly increases the number of music periodicals indexed. Incidentally, I asked Mr. Menefee if there were plans to ever include Music Index as one of their databases. I was told that it’s not included on any lists anywhere. Perhaps this is something else MOUG might want to explore. (Of course, MOUG might want to explore suggestions for cleaning up Music Index before we tackle getting OCLC to include it!)

What about RILM and its CD-ROM version, MUSE? The paper version covers the years 1968 to 1988, the CD-ROM version, 1970 to 1984, and on DIALOG, 1972 up through 1988. Again, due the nature of the beast there are items indexed there that won’t be available to us in Music Index or through the OCLC products.

When we consider cost, most of us are all too familiar with the annual subscription rates for CD-ROMs. For a music library to subscribe to MUSE, Music Index, and SilverPlatter’s Music Library for Sound Recordings, the total annual subscription would run about $3000. Of course there are many music libraries where there is no access to these online products or there is minimal access through the generosity of other departments within the library system. We are all expert in working within what we are given and in many cases, the expense of CD-ROM products may not be necessary at all. Subscriptions can take a significant bite out of acquisitions budgets. And of course, music bibliography is a vast field that provides access through a generous collection of paper resources. For some institutions, biding their time with paper versions of Music Index and RILM and eventually adding FirstSearch or EPIC might be the best route to follow.

When I first got started on this project and contacted some of our colleagues both in academic and public libraries, I found out that there are some music libraries where it is felt there is no need or desire for access to EPIC and FirstSearch at this time. I found it interesting that in many cases, the libraries that did not choose to access these products were larger research-oriented libraries. In one case, both EPIC and FirstSearch were tested, but were passed by. In another, the music reference librarian said that they had been trained, but never took the time to use the products and had
forgotten how to use them. Comments like these point
us towards the make-up of our clientele and then on
towards the nature of research in music. We all would
agree, I think, that researchers in the humanities
approach their work in a very different fashion than
those in the sciences or even business. The demands are
different as day and night. Scientists would be
happiest if everything was available in an electronic
format. They want immediate access to information;
indeed, they require it. The bulk of acquisitions budgets
go for journals for them whereas in the humanities, the
budgets go for books. Those in the sciences may not
even need an entire article, but just a paragraph, to
provide needed information but humanities scholars are
more than likely going to need to examine the entire
article. Scientists are much more likely to publish
articles; those in the humanities, monographs. These
characteristics are all noted in an article by Stephen
Wiberley entitled "Habits of Humanists: Scholarly
Behavior and New Information Technologies" in Issue 33
of Library Hi Tech. It is an article I would recommend to
you all--in fact, the entire issue is devoted to these and
other related issues. The issue is entitled "Libraries and
the Humanities in the 1990s." It provided me with a
hefty amount of thought-provoking reading and I
recommend it to you. (I must also admit that I stumbled
across this issue when I was in search of articles I located
through FirstSearch. None of the articles in this journal
were on my list at the time--I really did find it by
accident. Even in the midst of all these advances,
serendipity is still a viable method of research!)

In his article, Mr. Wiberley brings up several
additional points. Our scholars and researchers are much
more inclined to use primary sources. They prefer
specialized bibliographies. They consider saving time as
the main reason for using computers and then it's for
word-processing only. Their principal means for
identifying necessary resources is through tracing
footnotes because those works cited in monographs are
more "worthy" than those located in a general
bibliography.4 Does any of this sound familiar? Of
course it does, but to me, that's part of their charm. To
illustrate, a few years ago, at the University of North
Carolina at Chapel Hill, the Librarians' Association
sponsored a conference on libraries in the 1990's and one
of the sessions was entitled something like "Libraries and
Librarians: What Professors Expect". In that session,
there was a panel of 3 professors: one from the sciences,
one from the social sciences, and one from music. We
could not have planned a more "textbook" scenario. The
professor from the sciences said something like "If I can't
access everything from my computer, then I don't want to

mess with it." The social sciences fellow rode the fence.
He requires both up-to-the-minute statistical data as well
as historically-oriented information. The musicologist
was the last to speak and he said "I don't think it will
ever bother me to have to go across campus to another
library to look at a book I need." Now, this little
scenario is a perfect example of our situation. Not all
that many scholars in our discipline are concerned about
whether they can access everything they need at a
computer.

Like I said earlier, it's part of their charm. But it's
part of our charm as librarians that we want our patrons
to get the very best service we can give them. It's our
responsibility not only to provide this service but to
educate them as to what's out there now and what's on
the horizon. In her article, "Humanities Research in the
90s: What Scholars Need; What Librarians Can Do,"
Marcia Pankake makes the statement that scholars in the
humanities have "an overwhelming priority for better
access to primary materials."5 What better way to show
them access than by sitting down with them and
introducing them to EPIC or FirstSearch? They'll get a
handle on access to these primary sources and to
secondary sources as well.

It's also our responsibility to be a collective voice to
the companies that are creating these new services and to
speak up for ourselves and for our clientele. Whether
our patrons ever really change their habits and turn to
online sources for their research or not, we as librarians
are turning more and more to them because as David
Ferrell says in another article in this same issue of
Library Hi-Tech, "The librarian knows better than anyone
else the incredible power of the integrated online catalog
and the array of new resources in digitized format that
serve the humanities. This reason alone makes training
of and by librarians a major area for improvement if
humanists are to be well served in the future."6

When compared to other subject specialists, music
librarians do not have a wealth of electronic resources to
wade through, although sometimes I'm sure we all feel
that our plates are quite full enough with the products
we do have. They are both a blessing and a curse. Those
of us who deal with bibliographic instruction are having
nightmares about how to pack everything in to our
Teaching sessions. Staff training, too, is another issue we
must consider.

In many ways, life was much simpler when there was only the paper version of Music Index and RILM to
contend with. We knew where we stood back in the old

26 / MOUG Newsletter
days. Things weren't so cluttered with statements like "The Music Index on CD-ROM covers 1981 through 1989, but you'll still have to check the paper copy for 1949 to 1980 AND 1990 to March 1992."

Fortunately, EPIC and FirstSearch are going to make it possible for us someday to get back to a less cluttered way of life. The information on music found in WorldCat or Database 23 is already so vast. Where else can you get 31,000 citations on the clarinet at one time? Having access to other sources like Humanities Index, ERIC, and Dissertation Abstracts at the same time only enhances our time spent with these OCLC services.

Having the opportunity to switch from one to the other without moving from your computer terminal is going to change the way we work in music reference. Last week, for example, I answered reference questions dealing with everything from locating a song in a collection to dissertations on woodwind pedagogy to finding articles on the relationship between Arnold Schoenberg and the artist Richard Gerstl without leaving my office, using FirstSearch. I searched the WorldCat, Humanities Index, and Art Index all at my MAC. I knew instantly whether my library owned the titles located and what other libraries in the area held them as well. More and more, our success as reference librarians is going to depend on our knowledge of these services as our clientele become more and more computer-literate and as they become more accustomed to quick access to information in other areas. The phrase "training of and by librarians" is going to become vital. That is why I urge you to examine these products yourselves when you get the opportunity. Learn how they work, learn about what music-related materials you can find buried down in those databases. If you have access to FirstSearch or EPIC in your library, start incorporating use of them into your reference work and advertise their existence to your patrons. Educate yourselves and them. Most importantly, make your needs and wishes known to OCLC. We are going to be the principle users of these products. It's our responsibility to make our opinions known to the producers of these products. The membership of MOUG has already been invited to examine the periodicals indexed on ContentsFirst and ArticleFirst. That seems like a good place to start.

Bibliography


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2 AMIGOS 92-12.
3 AMIGOS 92-12.
5 Library Hi Tech, Pankake, p. 10.

Ruthann McTyre
Baylor University
FROM THE PUBLIC SERVICES COORDINATOR

My thanks to the fifteen of you who responded to my ContentsFirst/ArticleFirst survey that was posted in the previous issue of this newsletter. For the most part, we all agree on which titles we would like to see added to these FirstSearch services. I don't think the results are all that surprising.

Here are the top twenty-five titles:
JAMS (10)
Music Theory Spectrum (10)
Musical Times (10)
Fontes Artes Musicae (9)
Journal of Musicology (9)
19th century Music (9)
Stereo Review (9)
Journal of Research in Music Education (8)
Sonneck Society Bulletin (8)
Performance Practice Review (7)
Piano Quarterly (7)
American Choral Review (6)
American Music Teacher (6)
Cambridge Opera Journal (6)
Gramophone (6)
Historical Performance (6)
Jazz Research (6)
Journal of Band Research (6)
New Music (6)
Bach-Jahrbuch (5)
Chamber Music (5)
Early Music History (5)
In Theory Only (5)
Jazz Educators Journal (5)
Musica Disciplina (5)
NATS Journal* (5)
Strad* (5)

*[These titles change this list to be the top twenty-seven, as opposed to the top twenty-five; I can't discriminate because of location in the alphabet!]

The top ten list includes these titles:
JAMS (7)
Journal of Musicology (7)
19th century Music (7)
Journal of Research in Music Education (6)
Cambridge Opera Journal (4)
Journal of Band Research (4)
Music Theory Spectrum (4)
NATS Journal (4)
Fontes Artes Musicae (3)
In Theory Only (3)

Jazz Research* (3)
Musical Times* (3)
Performance Practice Review* (3)

*[See above]

My next step will be to take Mr. Menefee from OCLC up on his offer (see this column in previous issue) and use these results to begin a dialogue with him about the possibilities adding these--or any--titles to those already indexed in ContentsFirst and ArticleFirst. Hopefully, I will be able to report some progress to the membership in the next issue of this newsletter. Again, thanks to those of you who took the time to respond. You've given us a place to begin.

I'd like to close with some comments from one respondent who brought to my attention something that many of us sometimes tend to forget, and that is the inclusion of more popular titles. This colleague writes "Coverage of rock, blues, jazz, reggae, worldbeat, country, folk, rap, etc. is minimal in some categories, nonexistant in others." He continues "Although I work primarily in bibliographic services I also work some reference desk hours and I DO get questions and help people with searches related to popular music and popular culture. Occasionally I hear a classical music question, but nobody's beating a path to the desk to find such specialized titles as the Donizetti Society Journal or Music Disciplina. Here are just a few MAJOR exclusions: Blues Unlimited, Living Blues, Bear, Creem. That's just tip of the iceberg stuff..." Thanks to this librarian who raised a most valid point.

Of course there are music libraries where patrons really do beat a path to titles like Musica Disciplina, but, in my opinion it's our responsibility to look out for a much broader base of interests. It's easy to lose sight of that responsibility working in an academic music library and I appreciate being reminded from time to time that not everyone in the world is chomping at the bit for the next issue of Early Music! Rest assured that these comments will be included in my letter to Mr. Menefee and his associates at OCLC.

Thanks again to those of you who sent back your lists. Until the next issue,

Ruthann McTyre
MOUG Public Services Coordinator
REPORT ON ACTIVITIES OF ONLINE AUDIOVISUAL CATALOGERS

The Online Audiovisual Catalogers (OLAC) met during the Midwinter meeting of the American Library Association (ALA) in Denver. At the Cataloging Policy Committee (CAPC) meeting (Friday, 8:00 p.m.) topics of discussion included the documents "Guidelines for Bibliographic Description of Interactive Media," "Guidelines for Bibliographic Description of Internet Resources" (draft), and "Changes to the USMARC Bibliographic Format (Computer Files) to Accomodate Online Information Resources."

CAPC is in the process of developing a rationale for the cataloging of nonbook materials. Such a document would be of use to librarians in justifying the cataloging of existing nonbook collections to administrators.

Verna Urbanski's book, Cataloging Unpublished Non-Print Materials: A Manual of Suggestions, Comments, and Examples, was published last year by Soldier Creek Press. It was sponsored by CAPC; many OLAC members are listed in the acknowledgements. MOUG members will find the chapters "Cataloging Unpublished Sound Recordings: AACR2 Chapter 6" and "Cataloging Unpublished Motion Pictures and Videorecordings: AACR2 Chapter 7" of particular interest.

OLAC meetings were also held at the ALA Annual Conference in New Orleans. At the CAPC meeting, topics of discussion included the draft report "A Guide to the Bibliographic Control of Music Video Material." This document was prepared by a working group, chaired by Lowell Ashley, of the Music Library Association's Bibliographic Control Committee (BCC). CAPC voted to support this report and, in response to a request from Jennifer Bowen (BCC Chair), will express thanks to the Music Library Association for providing the opportunity for CAPC to discuss the document. (The document was further discussed at the meeting of the Audio-Visual Committee of the Association for Library Collections and Technical Services at ALA.)

Outgoing OLAC President Sheila Smyth (Nazareth College) was succeeded by Karen Driessen (University of Montana at Missoula). The new Vice-President/President-Elect is Mary Konkel (University of Akron). Johanna LaGrange (Columbia University Health Sciences) is OLAC's new Treasurer, succeeding Bobby Ferguson (State Library of Louisiana). LaGrange has given up her former position as conference reports editor for the OLAC Newsletter. New CAPC appointments are Lowell Ashley (Virginia Polytechnic Institute and State University), Brian McCafferty (Wabash College), and Diane Boehr (Costabile Associates). Patricia Thompson (Southwest Texas State University) was appointed as a CAPC intern.

Ian Fairclough
Louisiana State University-Shreveport

NACO-MUSIC PROJECT (NMP) UPDATE

1992 was busy year for NMP participants. During the year, participants contributed 4,464 new authority records to the Library of Congress authority file. In addition, 885 changes were made to existing authority records. Participation in the project expanded geographically when Mark Scharff moved from Indiana University to Washington University in St. Louis. Already an independent contributor, Mark's move increased the number of participating libraries but did not increase the number of participating catalogers. Finally, a NMP handbook, essentially a primer for constructing LC-style authority records, was compiled by Jeffrey Earnest and Mickey Koth. The handbook is currently under review by the Project's Coordinator, Ralph Papakhian. Once approved for use, the Advisory Committee hopes to make the publication available for distribution to participants and to anyone else interested in receiving one.

1993 is off to a good start with 2,550 new authority records and 318 changed authority records contributed by participants through June. Meanwhile, the Advisory Committee recommended the addition of six new participants in NMP, and the MOUG Board has accepted these recommendations. The new participants are as follows: Bowling Green State University, Brown University, Oberlin College, Princeton University, the University of California-Berkeley, and the University of Texas-Austin. The Committee hopes that training for these new participants can begin by late summer.

The Advisory Committee has also recommended to the MOUG Board a slight revision of their charge which should result in a clearer distribution of various administrative responsibilities between the MOUG Board and the Advisory Committee. Additionally, discussions between Library of Congress staff and NACO participants regarding the future direction of national cooperative authority programs are now underway. The
cooperative authority programs are now underway. The Advisory Committee is considering ways for the NACO Music Project to take part in these discussions.

Karen R. Little
Chair, NMP Advisory Committee
University of Louisville

FOR CATALOGERS--

Recent Publication


This annual cumulative index, prepared by Nancy B. Olson, Mankato State University, contains over 5000 entries. It indexes the Cataloging Service Bulletin of the Library of Congress, in which are published the official rule interpretations for AACR2. CSB also includes information on LC subject headings and their changes, and on cataloging and classification policy and procedures at the Library of Congress.

Order from Soldier Creek Press, P.O. Box 734, Lake Crystal, MN 56055-0734.

FOR REFERENCE FOLKS--

A Comparison

Remembering which databases cover what is increasingly difficult these days, especially when a library has access to databases that cover some similar areas. What exactly is the difference between Database 23 (OCLC Online Union Catalog) on EPIC and the LC MARC database on Dialog?

An October 1991 snapshot of statistics from Database 23 on EPIC shows the following:

Total LC-created records
3,615,160 (15.4%)

Total LC-created but OCLC member-input copy
2,163,109 (9.12%)

Total OCLC member-created copy
17,930,163 (75.62%)

And, of course, the LC database has only books.

--Edited from AMIGOS Agenda & OCLC Connection 92-03 (March 1992), p. 19

FOR THE ILL STAFF--

OCLC enhancements march on, and now you have to contend with people who find items they want in FirstSearch and want to order them through ILL! As you and your patrons begin using document ordering on FirstSearch, take note of the shipping and billing policies of the document suppliers to avoid potential misunderstandings. The policies are available online by entering h ordering, but here are the highlights:

- **First class mail.** UMI Article Clearinghouse will send articles within two days; Dynamic Information will mail the same or the next business day.

- **Rush overnight.** For next-day delivery, your order must be received by 1:30 p.m. Eastern Time for UMI and 11:00 a.m. for Dynamic.

- **Fax.** For same-day delivery by UMI, your order must be received by 1:30 p.m. Eastern Time. Dynamic faxes articles within 8 business hours from the time of receipt.

- **Credit card payment.** UMI accepts MasterCard and VISA; Dynamic accepts MasterCard, VISA, and American Express.

You and your patrons need to track your orders; OCLC User and Network Support can provide 800 numbers for document suppliers if you need them, but they won’t be able to give you the status of your order. The 800 numbers are also available online by entering h ordering. UMI Article Clearinghouse answers calls from 8:00 a.m. to 5:00 p.m.; Dynamic Information from 9:00 a.m. to 8:00 p.m. (both Eastern Time).

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MUSIC OCLC USERS GROUP
Application for New Members

Personal membership is $10.00; institutional membership is $15.00; international membership (outside North America) 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. Institutional members, please note four line, 24 character per line limit. We encourage institutional members to subscribe via their vendor (Faxon, etc.).

NAME: ____________________________________________

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ELECTRONIC MAIL ADDRESS(ES): ____________________________________________

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