Thanks to all who contributed to this issue of the Newsletter. The Newsletter is an occasional publication of the Music OCLC Users Group. Editors: A. Ralph Papakhtian, Sue Stanci, Music Library, Indiana University, Bloomington, Ind., 47405. Communications concerning the contents of the Newsletter should be addressed to the editors. Correspondence on subscription or membership should be forwarded to Ann E. Hess, MOUG Treasurer, Gorno Memorial Music Library, College-Conservatory of Music, University of Cincinnati, Cincinnati, O., 45221. Subscription is by membership (dues: $3.00 for individual members, $5.00 for institutional members).

* * *

FROM THE CHAIR

At the meeting in Columbus on March 27, the officers of MOUG were empowered to explore the feasibility of establishing an organizational relationship with MLA. Subsequently a letter was sent in April to Dr. Ruth Watanabe, President of MLA.

In summary, the letter cited four reasons for this action, the chief one being the need to coordinate the efforts of all librarians working with music materials to insure that national programs which affect music libraries and collections should be reviewed and influenced by those most knowledgeable and concerned. A draft was provided of what such an arrangement might consist. It was also recognized that any action was contingent on some further reorganization of the committee structure for MLA.

And finally, a brief sketch of some of the philosophical considerations which led to this recommendation was submitted.

In mid-November, in a brief phone conversation with Dr. Watanabe, it was learned that this proposal had been discussed at the MLA Board meetings. Since there is much more involved than just a simple yes or no, it was agreed that there should be further discussion at the national MLA meeting in San Antonio.

FROM THE EDITORS

This issue of the Newsletter contains two different registration forms, a hotel reservation card, and a ballot for the election of officers. Please note that each of these forms has a different date by which it must be returned and a different address to which it should be sent. The Newsletter also contains several articles of interest submitted by MOUG members. The shape of the Newsletter will be determined by member contributions. These contributions can vary from brief announcements of special projects to longer descriptive or analytical articles.
COMMUNICATIONS FROM OCLC ON TAGGING

The following information on the Music MARC formats has been summarized from correspondence received from OCLC. Please address questions and comments as follows:
Network libraries to Network offices;
Western Service Center libraries to Western Service Center Office; Independent libraries and others to User Contact Desk, OCLC, Inc., 1125 Kinnear Rd., Columbus, Ohio 43212, telephone: (614) 486-3661.

041 For sound recordings

When the fixed field "Lang" contains the code for the language of the text and the accompanying material is in another language, does one have to repeat the code for the language of the text in the 041? Yes. For example, if "eng" is used in the fixed field with accompanying material only in French, the following would be correct for the 041: 041 d eng e fre

Also, if the 041 subfield d contains multiple codes, it is important that the first code repeat the code in the fixed field "Lang." If subfield d contains only one code but subfield e contains multiple codes, then subfield d should be entered with a single code (the code in subfield d should repeat the code in the fixed field "Lang"). The only case when subfield e would be entered without subfield d would be when the fixed field "Lang" contains the code N/A.

Codes n and z in the fixed fields

In the fixed fields of the Music Format there is a lot of confusion about the use of the codes n (not applicable), and z (others). Does OCLC have any guidelines for their use? No. OCLC does not yet have guidelines for using codes n and z. OCLC is studying the problem and hopes to have instructions by February.

Fixed field "Type" (monograph format vs. music format)

In cases where it is open to judgment whether an item should be cataloged using the monograph format (type a) or the music format (type c), is it allowable to enter a "duplicate record" in the format not represented in the On-line Union Catalog? That is, is it allowable to have bibliographic records in both formats for the same item? At this time OCLC does not want such duplication. Do not input a type c record if a type a record already exists and vice versa. Documentation in support of a type code change can be submitted for consideration through the normal error reporting mechanism.

"Format" of score fixed field

In the "format" of score fixed field is code a (full score) or n or y (blank) used for solo works, e.g. solo organ? Use code n (not applicable) for works for single instruments.

048

Should music for piano, 4 hands be coded ka02? Yes, because there are two parts. Music for 2 pianos, 4 hands is also coded ka02 because there are also two parts.

Is percussion coded for the number of parts or the number of performers? Percussion should be coded for the number of parts, e.g. po02 (2 parts). If the number of parts cannot be determined use po.

Is there a preferred order for the codes used in 048? Should the codes for soloists be first? For visual reading of the field soloists first is a good idea. For machine reading it does not matter.

245

Should subfield code b be omitted after the title proper? No. The b should be used as in the Book Format; e.g.

Triosonate : * b G-Dur, für zwei Flöten und Generalbass (OCLC no.3827383)

See the discussion in "Fixed and Variable Field Tags for Books, "OCLC, May, 1979, pp. 65-65b.

FINANCIAL REPORT: 3d Quarter 1979

Balance in Checking Account end 2d quarter of 1979: 1704.95
Income 3d quarter: 147.00
Expenditures:
Postage 15.50
Newsletter 105.38
Misc. 121.38
Balance in Checking Account end of 3d quarter: 1730.57
Whenever music catalogers meet these days, it seems that one of the major topics of discussion is usually the nature and extent of the changes demanded by adherence to AACR-2. This is particularly true as we assess the new forms for uniform titles and the question of consistency between new and old forms. In an attempt to provide some basis for making decisions about this problem, we decided to undertake some "quick and dirty" research which might help answer the question of the effect of uniform title changes. The first step was to develop a categorization for the types of changes. Following the description outlined by Ben R. Tucker and John D. Byrum ("AACR 2: Background and Summary," LC INFORMATION BULLETIN, 20 October 1978) and the verbal description provided by Fred Bindman at the 7 February 1978 MLA meeting, five categories of change were defined:

1. Removal of the word "Works" from uniform titles for collections not representing all of a composer's opera (with subsequent revision of the remaining portion of the uniform title in most cases);

2. Changing singular form/genre designation into their plural equivalents;

3. Correction of score designations (e.g., piano-vocal score);

4. Changing the position of numerals (e.g., [Sonata, 2 flutes] to [Sonata, flutes (2)]); and,

5. The requirement to add a specification of accompanying medium to uniform titles for concerti.

The next step was to assess how many titles on current cataloging would need to be changed to be consistent with AACR-2 rules. A sampling technique was used on the January-June 1977 volume of Music, Books on Music, and Sound Recordings. Every fourth page of this book was studied and each uniform title -- whether part of a main entry or of the added entries, whether supplied by Library of Congress or by one of the co-operating libraries -- was counted. Each was then studied to determine if any change would be required to make the form conform to AACR-2 rules. If so, the change was categorized and counted. (NOTE: Uniform titles which appeared in cross-references of any sort were not included in the study).

The results of the count of all uniform titles are shown in Table 1. A total of 1,267 uniform titles were found in the sample. Of these 878 (69.3%) were from LC cataloging, while 389 (30.7%) were from contributing libraries. Titles from cataloging for printed music accounted for 525 (41.4%) while the remainder, 742 titles (58.6%) were part of cataloging for recordings.

<table>
<thead>
<tr>
<th>TOTAL COUNTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOURCE OF CATALOGING</td>
</tr>
<tr>
<td>Library of Congress</td>
</tr>
<tr>
<td>TYPE OF MATERIAL</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>No.:</td>
</tr>
<tr>
<td>%:</td>
</tr>
</tbody>
</table>
Of the titles counted, 465 (36.7%) would require adaptation or change in order to conform to AACR-2 rules. Table 2 indicates the source and type of material cataloged for those titles requiring change. The fact that the proportion of Library of Congress supplied cataloging to contributing library supplied cataloging was approximately the same in both the total sample and the portion which required changes (69.3%-72.3%; 30.7%-27.7%), as well as the similar percentages for the music portion as opposed to the recordings part (41.4%-46.2%; 58.6%-53.8%), seems to indicate that neither the source of the cataloging nor the type of material cataloged had any major effect on the need for adaptation.

### Table 2. Collation of Total Changes

<table>
<thead>
<tr>
<th>TOTAL COUNTED</th>
<th>SOURCE OF CATALOGING</th>
<th>TYPE OF MATERIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Library of Congress</td>
<td>Music</td>
</tr>
<tr>
<td>No.: 465</td>
<td>336</td>
<td>215</td>
</tr>
<tr>
<td>%: 100</td>
<td>72.3</td>
<td>46.2</td>
</tr>
<tr>
<td></td>
<td>Contributing Libraries</td>
<td>Recordings</td>
</tr>
<tr>
<td></td>
<td>129</td>
<td>250</td>
</tr>
<tr>
<td></td>
<td>27.7</td>
<td>53.8</td>
</tr>
</tbody>
</table>

Table 3 contains the categorization of the changes and adaptations for both types of materials, considered together and separately. Two notes might be appropriate to consider at this point: 1) it was assumed that the uniform titles for Gesamtausgaben and "Complete Works" sets (i.e., 'Works') would not be changed (although this is by no means certain); they, therefore, were not included among the 465 items which would require changes; and 2) the type 3 changes -- new score designations -- are obviously not relevant to the cataloging of recordings.

### Table 3. Categorization of Changes

<table>
<thead>
<tr>
<th>TYPE OF MATERIALS</th>
<th>TOTAL ITEMS</th>
<th>TOTAL REQUIRING CHANGE</th>
<th>TYPE OF CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>ALL</td>
<td>1267</td>
<td>465</td>
<td>32</td>
</tr>
<tr>
<td>%</td>
<td>100</td>
<td>36.7</td>
<td>2.5</td>
</tr>
<tr>
<td>PRINTED</td>
<td>525</td>
<td>2.5</td>
<td>10</td>
</tr>
<tr>
<td>MUSIC (%)</td>
<td>100</td>
<td>41.0</td>
<td>1.9</td>
</tr>
<tr>
<td>RECORDINGS</td>
<td>742</td>
<td>250</td>
<td>22</td>
</tr>
<tr>
<td>%</td>
<td>100</td>
<td>33.7</td>
<td>3.0</td>
</tr>
</tbody>
</table>

Obviously, the largest number of changes (76% of the total changes) are those requiring the use of plural form/genre designations in place of the singular version (e.g., "[Symphony, K. 550, G minor]" to "[Symphonies, K. 550, G minor]"). The elimination of "[Works]" from all but 'complete works' sets (type 1) and the addition of accompaniment media to concerti uniform titles are both in the 6.5 to 8 percent of total change range.

In an attempt to verify the results, a similar count was made on the entries in a single drawer of the catalog of recordings in the University of Wisconsin-Milwaukee Library. (A similar check could not be made for scores and parts: UWM does not have a separate main entry catalog for printed music. The classified subject catalog which is separate would not be appropriate for this type of study). The results of this verification study are shown in Table 4.
TABLE 4. VERIFICATION STUDY RESULTS

<table>
<thead>
<tr>
<th>TOTAL COUNTED</th>
<th>TOTAL REQUIRING CHANGE</th>
<th>TYPE OF CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.: 84</td>
<td>36</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>% : 100</td>
<td>42.9</td>
<td>7.1 28.6</td>
</tr>
</tbody>
</table>

The results, in terms of percentages, are roughly the same as those found in the primary study and listed in Table 3. Of course, differences in type of library and collection, purposes served by the library, and age of the collection (UWM's record collection has been completely re-cataloged within the past ten years) might make a study on a different library's catalog somewhat different. However, it seems likely that the results of any library which had been following Library of Congress' practice in the implementation of AACR would be, at least, of a similar magnitude and effect: Namely, over one-third of the uniform titles in entries in any given catalog are probably inconsistent with the same entry prepared under AACR-2. About three-quarters of the problems will be the result of the change from singular to plural form/genre designations, while the "Works" problem, the placement of numerals, and the need to add accompaniment media will account for six to seven percent of the problems each. Three to four percent are the result of changes in score designations.

The degree to which these changes will cause actual difficulties in the use of a combined catalog will depend on a series of factors. For instance, with about three-quarters of the problems being the result of the plural-singular switch, integration of newer and older entries should be no problem for a trained group of manual filers; however, the interesting question would be: How much is this integrated filing going to confuse the patron? Type 1 changes (the omission of "Works") will definitely require actual changes in older entries; they will also demand actual retraining of staff and patrons who utilize the facility. Changes actuated by the need to add an accompaniment medium to uniform titles for concerti will possibly also demand physical changes to older entries, since the uniform title versions will be sufficiently different to mislead untrained patrons to believe entries for the same work may represent entirely different works (e.g., the uniform title for a piano and orchestra concerto prepared under the old rules could lead someone familiar with the new to imagine a concerto for piano unaccompanied; similarly, an entry for an unaccompanied organ concerto prepared under the new rules will probably lead traditionally-minded patrons to expect organ with orchestra).

The present study is only a first step in determining to what extent music libraries and collections will be affected by the implementation of AACR-2, but it should give some basic data on which to base further decisions and consultations. If any further information is desired about this study or its results, I shall welcome your communications.

[Editor's note: The changes in uniform titles discussed in the above study would be in addition to changes in name headings prescribed by AACR 2.]

VERIFYING UNIFORM TITLES

Judy Weidow, Music Cataloger, University of Texas, Austin, Texas 78712

In using OCLC records for scores and phonorecords during the past several years, I have found one of the most pressing problems to be the lack of uniformity in the selection of uniform titles. It is important that uniform titles be verified in reference sources because the information on the item is not dependable. Publishers of scores and producers of records in general are not concerned with supplying bibliographic information. It is not uncommon to have the same music using different titles, in different arrangements, and sometimes even for different combinations of instruments. It is up to us as catalogers to
organize this mess and bring all editions, arrangements, transcriptions, and excerpts of a work to the same place in the catalog. The uniform title is actually the only means of access for music materials that do not have distinctive titles. Often even a distinctive title has to be distinguished from a work with the same title, or an arrangement of the same work. If there is no uniform title, if the uniform title is incorrectly formulated, or if the same music is entered under a variety of uniform titles, the user is not going to find most of it. It does not take many degrees in music to formulate a uniform title. All it takes is an awareness that what you have in your hand may not be the original form of the piece, a little know-how, and as good a reference collection as your library can get. I would like to point out some of the biggest pitfalls and also point out the reference sources I find the most useful.

In dealing with instrumental music, particularly a solo instrument with piano, it is not uncommon to find, for example, that the sonata you have in your hand that says "for horn and piano" is actually an arrangement of a sonata for violin and piano. In this case, the uniform title would be "Sonata, violin & piano; arr." Be wary if the sonata says "Sonata, no. 1", particularly if it is a pre-20th century prolific composer. For example, a Mozart uniform title would never say "no. 1", it will be a K. number. In this case, your "Sonata, no. 1 for horn and piano" by Mozart, will have the uniform title "Sonata, violin & piano, K. 454, Bb major; arr." This will file all the arrangements of that sonata behind all the original editions. Then you will have your arrangements for harp, tuba, accordion, etc. all in one place.

Another pitfall is excerpts. Often you will get an excerpt without any reference to what it is from or even that it is an excerpt. For example, you might have a piano piece with an unassuming distinctive title such as "Ondine" by Ravel. A glance at Grove's will tell you it is one of a set of pieces, "Gaspard de la nuit." The uniform title would be "Gaspard de la nuit. Ondine." This way all the pieces from this set will file behind the complete set. You should always check single songs to see if they are excerpts from an opera, a set of songs, or a rock musical.

Another area to watch is anything that has to do with a piano. Very often the music for piano is an arrangement of an orchestral score. This means the uniform title will either say "piano-vocal score" or "arr." This will file the piano arrangements behind the original editions. If you were to use "Concerto, violin & piano" instead of "Concerto, violin; arr.", for example, it would probably file in a different drawer than the original concerto. One has to be particularly careful with instrumental music written before 1750. The first question you must ask about a piece with piano is, is it really for piano, or is it for harpsichord or continuo? There is a great deal of confusion with these terms. Usually a piano accompaniment was originally either for harpsichord or continuo. There is a great deal of confusion with these terms. Usually a piano accompaniment was originally either for harpsichord or continuo and you need to find the original piece in a reference source to be sure which it was. For an example of what you're up against, look at the J. S. Bach flute sonatas and violin sonatas in the NUC. Some have continuo accompaniment and some have harpsichord accompaniment and the uniform title will indicate one or the other. Most piano solo music written before 1750, is really harpsichord music and the uniform title should say so, even though the title page says "piano." The piano was not in existence until the early 1700's, and composers did not begin to write for it in earnest until the mid-1700's. Much of the instrumental music of that time is published or recorded with piano accompaniment, since a piano is more readily available.

As you can see, it is very important to verify as many titles as you can before deciding on a uniform title. The major pitfalls to watch for are arrangements, transcriptions, and excerpts. There are many other little things that we do not have space to cover. Catalog users expect consistency in the catalog; we should try to provide consistency in the use of uniform titles.

In trying to verify a title, the first place to look is in the National Union Catalog: Music, to see if the piece or a similar piece has been cataloged. A good searcher can often find a great deal of information about a piece just by perusing the NUC. In searching NUC it is important that you start with the latest catalogs and work backwards, as LC has changed its mind many times since 1953, not only in uniform titles but in composers' names and dates. The best reference sources for verification are composers' thematic
indexes and *Die Musik in Geschichte und Gegenwart*. These sources are particularly good because they usually give you the title of the original edition. This is the title you need for establishing the correct form of a distinctive title. For a list of thematic indexes, see Barry Brook's *Thematic Catalogues in Music*. If you do not have these resources, Grove's *Dictionary of Music and Musicians*, Baker's *Biographical Dictionary of Musicians*, and Thompson's *International Cyclopedia of Music and Musicians* are all excellent. Other sources include bibliographies (composer, instrumental or vocal) and editions of composers' works. Mansell and the *Music Library Association Catalog of Cards for Printed Music, 1953-1972* are not reliable sources. Most of the cataloging is ancient. Sometimes it is impossible to know what you have with the resources at hand. In this case you have to either leave out the uniform title (you are obligated to input at the K level if a uniform title is called for) or make one based solely on the item in hand and hope that someone will come along who has further information. If you are that someone with further information, please send in an error report so that all of us will benefit. If we will all pay close attention to verifying uniform titles, we can upgrade our catalogs and get the material to the patrons with the least amount of difficulty.

THE LATIN AMERICAN SOUND RECORDINGS COLLECTION AT THE UNIVERSITY OF TEXAS AT AUSTIN

Joanna Tousley Escalante, Sound Recordings Cataloger, University of Texas at Austin, Austin, Texas 78712

[With this article, we hope to bring to the attention of MOUG members the cataloging of recordings of Latin American music which can be found in the OCLC data base as input at the University of Texas, Austin. This brief résumé of problems may suggest others which have been encountered. Joanna Tousley Escalante would be willing to answer questions directed to her by interested members]

The University of Texas began to systematically collect Latin American recordings in a unique collection nearly 5 years ago. The collection, a part of the Benson Latin American Collection (BLAC), now contains approximately 400 cataloged and 700 uncataloged discs, and approximately 300 reel-to-reel uncataloged tapes. Containing both music and spoken recordings, it includes works produced in Latin America and works representative of the area, plus works representing the Hispanic culture (mainly Mexican American) in the U. S.

There is a substantive division between the Latin American and the Mexican American recordings although they are maintained as one collection. The Latin American works emphasize labels produced within Latin America: art music, ethnic works, a sampling of popular music, and spoken recordings of writers, etc. reading from their works. A recent purchase from the Latin American Music Center of Indiana University has greatly expanded our art music holdings.

The Mexican American collection is primarily popular music. Collecting recordings concerned with Texas-Mexican music/culture and the history of Hispanic music/culture within the U. S. has been one of the interests of the Mexican American Library Project (MALP). There are approximately 300 titles (cataloged and uncataloged) on 78 rpm. discs of performers active in Texas in the 30's, 40's and 50's; some 220 45 rpm. discs, and 150 lp's of currently popular music.

It has been difficult for the BLAC to develop a collection of recordings produced within Latin America. The problems of purchasing for this collection via customary processes have been staggering.

1. There are no established knowledgeable dealers who will consistently provide recordings. Some book dealers are able to purchase and supply on a title-by-title basis, but virtually no lists exist from which to order. (See attached names and addresses of dealers)
2. Several South American countries require a special license to export
any A/V material which book dealers do not want to purchase.

3. Improper packaging and shipping are death to disc recordings. (A recent shipment bound in a gunny sack type covering appears to have been sent on a banana boat stuck between the bananas!)

4. The quantity of commercial recordings (art and ethnic) produced in Latin America is very low, the foreign interest also is low, which is discouraging to dealers who look for profitable bulk sales.

5. Popular music, in ready supply, is equally difficult to acquire since neither record shops nor recording companies usually export, bringing you back to unwilling book dealers.

The U. T. music library has only recently assumed the responsibility of purchasing Latin American recordings to support coursework in Latin American music. The emphasis to date has been on ethnic music. In art music, the interest is with the composers not the label, and while ordering European and U. S. labels is not difficult, problems still exist.

1. Only a few internationally established composers are recorded. Recently an informal comparison of Latin American composers listed in the cumulative index to Composers of the Americas, v. 1, was made with the Phonolog listings, for an idea of the general representation on readily available labels. Only 12 of all the composers in the index were listed in Phonolog, and another not in the index were happened upon. Only major compositions had been recorded, i.e. operas and symphonies, etc.

2. Some government and educational institutions, both here and abroad offer recordings. There is, however, no centralized listing of the titles available. Acquisition of these recordings requires direct contact with each institution for each title produced. Examples of such institutions are Indiana University's Latin American Music Center, UCLA's ethnic music collection, and the National Anthropological Museum in Mexico.

3. One bright note, the major ethnic recording labels all include some Latin American works, i.e. Folkways ethnic series, OCORA, Lyrichord, Philips UNESCO series, etc.

There is relatively little authoritative cataloging available for Latin American recordings. The Library of Congress has not cataloged many titles, leaving the burden of establishing name and uniform title authority, and subject analysis to the individual cataloger. This situation worsens when cataloging recordings with national performers and performing groups, for which there are virtually no suitable bibliographic sources for verification. Beyond the LC Music Catalog, we have found the following sources to be most helpful for composer/uniform title verification:


Name verification of performers and performing groups has improved with Gerard Behague's recently published Music in Latin America; an introduction, Prentice-Hall, 1979. Looking at each country he discusses the development of and provides the vernacular forms of names for many of the important performing groups, music societies and conservatories that often record.

Subject analysis for Latin American recordings is also complicated. While LC is moving away from lumping all non-Western music forms into folk music headings, it appears that there are valid arguments for continuing with generic headings such as Folk music,
Brazilian; Music, Bolivian, etc. However, these cannot be used alone, nor to replace the more specific headings, but should accompany them. With Latin American recordings catalogers are charting new frontiers for uninitiated users. New users looking for Brazilian ethnic music may not know to look under Umbanda (Cultus); Capoeira (Dance); Folk-songs, Brazilian—Arab influence; Dance music, Brazilian, etc. to find appropriate examples. At U. T. these and other specific tribal and geographical headings are used and appropriate generic headings included.

A particular problem with subject analysis arises when a subject heading, while appropriate, buries the item in the catalog. A concerted effort is made here to catalog in the context of the music collection, rather than cataloging an item out of context. "Paso a paso con los niños," published by the Southwest Educational Development Lab, is a recording of Mexican folk dances. It was developed as an aid for bi-lingual education classes. In our catalog the subject headings given are Folk dance music, Mexican; and Folk dancing, Mexican—Study and teaching (Elementary). The same entry in OCLC has Education, Bilingual—U. S.; and Spanish language—Study and teaching. Both seem to be appropriate sets of headings, but we try to emphasize the musical aspects of our recordings.

Standardized spellings for tribal or racial groups from Latin America is also problematic. Judith Kaufman's Recordings of non-Western music: subject and added entry access has been helpful. While she has not outlined Latin America in detail, she does provide a starting point in the Appendix II, where she combined Murdock's outline of world cultures and LC ethnic subject headings.

The picture described here may not appear favorable to the cause of building Latin American recordings collections. At U. T., we are now committed to the collection. All of our cataloging is being put into OCLC with Level I cataloging. Possibly this description of our problems encountered and the strengths achieved will prove helpful to others, also.

Acquisition sources for recordings within Latin America:
Sala Margolín, Apdo. 7-982, México 7, D. F. (A large record store good for purchasing Mexican labels)
Iturriaga, Casilla 4640, Lima, Peru (Dealer willing to supply recordings, but not knowledgeable about music, must be very specific)
Herta Berenguer L., Publicaciones, Correo 9, Casilla 16598, Santiago, Chile (Dealer willing to supply discs on a title-by-title basis)
Alfredo Montalvo, Casilla 151h, Cochabamba, Bolivia (Dealer willing and good about supplying discs, but only title-by-title)
ANNUAL MEETING  
February 25, 1979  
Preliminary Program

8:30 AM  
Registration/Coffee

9:00 AM  
Business Meeting

9:30 AM-10:30 AM  
Acquisitions and Interlibrary Loan Subsystems at OCLC  
OCLC staff from User Services Division

10:45 AM-12:00 NOON  
Open Forum and Mini-Topics 1  
Panel:  
Donald Seibert, Head Fine Arts Department, Syracuse University Libraries; Helen Hughes, User Advisor, OCLC Inc.; Robert Cunningham, Quality Control Librarian, OCLC Inc.

Mini-Topics 1:  
1. "A Survey of Problems Music Users are Having with OCLC"  
Ralph Papakhian, Music Technical Services Librarian, Indiana University; Richard Smiraglia, Music Catalog Librarian, University of Illinois

2. "How Changes Occur in the MARC Format for Music"  
Donald Seibert

12:30 PM  
Luncheon (optional, separate charge)

1:30 PM-2:30 PM  
"AACR 2 and OCLC"  
Michael Gorman, Director, Technical Services Department, University of Illinois

3:00 PM  
Mini-Topics 2  
1. "The NELINET Music Users Group and Dissemination of Music Information within the Network"  
Pae Hamilton, Member Services Librarian, NELINET

2. "Music in AMIGOS"  
Michelle Duffy, Library Liason Officer, AMIGOS

3. "Sound Recording Analytics Project Report"  
Ann Hess, Record Librarian, University of Cincinnati

3:30 PM-5:30 PM  
Tagging Workshop  
Glenn Patton, Fine Arts Librarian, Illinois Wesleyan University; Robert Cunningham, Quality Control Librarian, OCLC Inc.

QUESTIONS FOR MR. GORMAN

Mr. Michael Gorman will be speaking on "AACR 2 and OCLC" at the annual meeting of the Music OCLC Users Group in San Antonio on February 25, 1980. He has requested that the Group submit questions previous to the meeting so that he may prepare answers in advance. This is our opportunity to carefully prepare questions about music and AACR 2 and their relationship to OCLC, and to receive answers from one of the editors of AACR 2. Please mail all questions to:

Robert L. Cunningham  
Music OCLC Users Group  
OCLC, Inc.  
1125 Kinnear Rd.  
Columbus, OH 43212

MUSIC SPECIALIST AT OCLC

Robert L. Cunningham has accepted a new position as Quality Control Librarian in the Bibliographic Records Management Section of OCLC Inc., Columbus, Ohio. One of his duties will be serving as Music Specialist for the Section. He was formerly the music cataloger at Smith College, Northampton, Massachusetts.
The Annual Meeting of MOUG will be held in conjunction with MLA and the AACR2 workshop. AACR2 will meet Feb. 26. A separate registration form is included in the Newsletter for this workshop. Separate registrations must be sent for each meeting. MLA will meet Feb. 27-March 1. MOUG members who do not belong to MLA may get program information for these meetings by writing to Judy Weidow at the address below.

HOTEL: El Tropicano Hotel is located on the San Antonio River, at the end of the famous "River Walk." There is water taxi service to and from downtown. Room rates are on the enclosed card. Room reservations must be made 30 days in advance. Parking is two dollars per day.

TRANSPORTATION: San Antonio is served by American, Braniff, Continental, Eastern, Mexicana, Southwest, and Texas International airlines; Continental and Greyhound buses; and Amtrack. Taxi service from the airport to the hotel is about eight dollars and limousine service is about three dollars.

WEATHER: Late February is early spring in Southern Texas. The average high is 66° and the average low is 44° with less than 50 percent chance of rain. It could be quite warm but you should be prepared for cold weather, in case of a "Norther."

TOUR: A tour of San Antonio has been planned for Sunday February 24. The bus will leave from El Tropicano Hotel at 8:45 A.M. Among the sights to be viewed will be the famed Alamo, the Spanish Governor's Palace, the Institute of Texan Cultures, Mission San Jose, the Lone Star Buckhorn Museum and El Mercado. Lunch in the Tower with a marvelous view of the city is included in the charge as well as guides and admissions. The bus will take the group through the oldest and most historic sections of the city. A minimum of 25 persons is necessary. The tour ends back at the hotel about 5 P.M. In the event that the tour would have to be cancelled (in which case refunds will be made), Judy Weidow and Olga Buth will be at the hotel with tourist information.

In the event of an emergency, please call Olga Buth at (512) 471-1844.

---

MOUG REGISTRATION FORM
For the sessions of MOUG on Mon., Feb. 25, 1980

<table>
<thead>
<tr>
<th>NAME</th>
<th>MOUG Registration</th>
<th>$10.00</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOME ADDRESS</td>
<td>MOUG Luncheon</td>
<td>$8.50</td>
</tr>
<tr>
<td></td>
<td>Tour (Feb. 24)</td>
<td>$21.00</td>
</tr>
</tbody>
</table>

INSTITUTION
Total

Make checks payable to Music OCLC Users Group and return by January 31, 1980 to:

Ms. Judy Weidow
University of Texas at Austin
General Libraries
PCL 2.300
Austin, Texas 78712
MUSIC OCLC USERS GROUP

BALLOT

Be sure to include your name (or the name of your institution for institutional memberships) in the upper left-hand corner of a stamped envelope (envelopes have not been included). Please send ballots to the address given below. When your mailing is received, the name is checked to make sure that you are a qualified voter, the ballot is removed and the envelope is destroyed. Only members who have paid their dues for the current membership year are eligible to vote. We request that member-institutions please defer voting privileges to the persons holding individual memberships at their institutions. Otherwise, one ballot per institution may be cast. Elected officers serve for two years. In order to be counted, ballots must be received by no later than January 21, 1980.

CHAIR (Vote for one)

GLENN PATTON


DENNIS S. WUJCK

☐ AB, MSLS. Currently: Music Cataloger, Memphis-Shelby County Public Library and Information Center, 1978-. Previous experience: Miami University, Music Cataloger, 1974-78. Member: MLA, MOUG, MLA Southeast Chapter, College Music Society, AGO.

VICE-CHAIR/CHAIR-ELECT (Vote for one)

EILEEN DOLAN HEITLINGER

☐ BA, MLS. Currently: Assistant Music/Audio Librarian, Ithaca College, 1977-.

Member: MLA, MOUG, Negotiations Committee of Ithaca College Faculty Association.

RUTH W. TUCKER


SECRETARY/NEWSLETTER EDITOR (Vote for one)

DAVID P. FARNETH

☐ BME, MLS. Currently: Music Librarian, University of Delaware, 1978-.

Previous experience: Music Catalog Librarian, Dallas Public Library.

Member: MLA, MLA Chesapeake Chapter, IAML, Delaware Library Association, MOUG.

A. RALPH PAPAKHIAN


OVER
TREASURER (Vote for one)

JOSEPH W. SCOTT

RICHARD P. SMIRAGLIA
D BA, MLS. Currently: Music Catalog Librarian, University of Illinois, 1978-. Previous experience: Assistant Music Catalog Librarian (Scores), University of Illinois, 1974-78. Member: AMS, MLA, MLA Midwest Chapter (and Cataloging Committee), MOUG, IAML, Illinois OCLC Users Group.

CONTINUING EDUCATION OFFICER (Vote for one)

CHRISTINA WOLCOTT MCCAWLEY
D BA, MSLS. Currently: Head, Non/Print Cataloging, West Chester State College, 1977-. Previous experience: Cataloger/Reference Librarian, West Chester State College, 1971-77. Slavic Serials Bibliographer/Cataloger, University of Illinois, 1965-71. Catalog/Analyst, Library of Congress, International Organizations Section, 1965. Member: ALA, Pennsylvania Library Association (Member, Board of Directors and Legislative Committee; Chair, Research Materials Committee), MOUG.

TIMOTHY P. ROBSON
D BM, MA, MSLS. Currently: Music Cataloger/Sound Recordings Librarian, SUNY at Stony Brook, 1977-. Previous experience: Assistant Music Cataloger, Cleveland Institute of Music, 1976-77. Member: MLA, MOUG.

MAIL YOUR BALLOT TO:
Ms. Jan R. Cody
Technical Services Department
Rutgers University Libraries
New Brunswick, NJ 08903
ANNOUNCING

MUSIC LIBRARY ASSOCIATION

PRE-CONFERENCE WORKSHOP

"AACR-2 for Music Librarians"

To provide Music Librarians with the opportunity to evaluate the impact of the changes which will result from the application of AACR-2, the Music Library Association is sponsoring a workshop to be held at the El Tropicano Hotel in San Antonio, Texas on February 26, 1980, from 8:30 a.m.-5:30 p.m.

The format of the workshop has been designed to enable music librarians working in either technical or public services to:

1. understand and practice applying AACR-2
2. identify ambiguities and potential problems before new code is implemented.

During the morning session (8:30-12:00), a panel discussion will familiarize the participants with the intent and content of AACR-2. There will also be special time for questions from the floor. After lunch (1:30-5:30) all participants will divide into small discussion groups (see Registration Form for suggested topics from which you can choose). The workshop will conclude with a wrap-up session. Coffee, soft drinks and snacks will be provided during morning and afternoon breaks.

We encourage participants to identify particular problems, review the application of AACR-2 in their own circumstances, formulate questions and in general come with the expectation of really delving in AACR-2 for the day!

Speakers appearing on the morning panel include Mr. Ben Tucker, Chief, Office of Descriptive Cataloging Policy, Library of Congress; Mr. Fred Bindman, Chief, Music Cataloging, Library of Congress; Mr. Garrett Bowles, Music Librarian, University of California, San Diego and Chairman, MLA Automation Committee; Ms. Katharine Skrobela, Music Librarian, Middlebury College and Resource person, AACR-2 Pre-Conference, ALA, Dallas, June 1979.

The following mini-bibliography includes the information on obtaining a copy of AACR-2 which we advise you to bring to the workshop. On the reverse of this sheet, we have included two examples of cataloging to whet your appetite. The examples are comparative and in the case of the AACR-2 examples, the appropriate rule is cited.

Gorman, M., and P. Winkler, ed. Anglo-American Cataloguing Rules, 2d ed. Chicago: American Library Association, 1978. (the paper bound edition can be had for $10.00 from ALA, 50 East Huron, Chicago, IL 60611)


Ravilious, C.P. "AACR-2 and Its Implications for Music Cataloguing," Brio 16 (Spring, 1979): 2-12.


This workshop is being planned and coordinated by the MLA Education Committee, Kathryn Logan, Chairman with Katharine Skrobela of MLA's Cataloguing and Classification Committee as advisor.
AACR 1 (using provisional ISBD):

Tchaikovsky, Peter Ilich, 1840-1893.  
Pl. no. E. E. 3625.  
v p., miniature score (228 p.) ; 19 cm.  
"Edition Bulenberg, no. h29.  
Foreword in English and German.  
1. Symphonies--Scores.  
ENG-M.  
LC has announced that they will not use GMD for music.

(22.102--alternate rule: LC will follow whenever it applies)  
(25.278--name of comp. plural in uniform title)  
(1.102--title proper)  
(2.165 & 2.190--imprint: optional provisions will be applied by LC)  
(5.591--collation format)  
(5.7819--Plate and publishers' numbers: "Record publishers' number only if the plate number is not given")  
(Problem of cutting--divided on shelf and in classified catalog)

AACR 2:

Mozart, Johann Chrysostom Wolfgang Amadeus, 1756-1791.  
"Quintet, piano, wood-winds & horn, K. 582, E major. "Sound recording.  
Kvintett i Bas-Dur, K. 582. Midnight Sun : EFG-73638. pl973.  
on side 1 of 1 disc. 33 1/3 rpm. stereo.  
12 in.  
With: Nielsen, C. Quintet, wood-winds & horn, op. 43.  
Greta Eriksen, piano; Stockholms filharmonikers blasarkvintett.  
Program notes in Swedish on container.  
1. Quintets (Piano, bassoon, clarinet, horn, oboe) I. Eriksen, Greta. II. Stockholms filharmonikers blasarkvintett.

Nielsen, Carl, 1865-1931.  
"Quintet, wood-winds & horn, op. 43. "Sound recording.  
on side 2 of 1 disc. 33 1/3 rpm. stereo.  
12 in.  
With: Mozart, J. C. W. A. Quintet, piano, wood-winds & horn, K. 582, E major.  
Stockholms filharmonikers blasarkvintett.  
Program notes in Swedish on container.  
1. Wind quintets (Bassoon, clarinet, flute, horn, oboe) I. Stockholms filharmonikers blasarkvintett.

AACR 1:

Stockholms filharmonikers blasarkvintett.  
Kvintett i Bas-Dur, K. 582 / Wolfgang Amadeus Mozart. Kvintett, op. 43 / Carl Nielsen sound recordings. -- Stockholm : Midnight Sun, pl973.  
1 sound disc (ca. 50 min.) : 33 1/3 rpm, stereo ; 12 in.  
First work for piano, oboe, clarinet, bassoon and horn; second work for flute, oboe, clarinet, bassoon, and horn.  
Piano: Greta Eriksen (on first work)  
Program notes in Swedish on container.  
Midnight Sun : EFG-7368.  
1. Quintets (Piano, bassoon, clarinet, horn, oboe) 2. Wind quintets (Bassoon, clarinet, flute, horn, oboe) I. Eriksen, Greta. II. Mozart, Wolfgang Amadeus, 1756-1791.  

(21.23C--enter under principal performer)  
(6.102--no collective title; position of GMD)  
(6.591--LC will not adopt option to drop the word "sound" when using GMD)  
(6.582--duration)  
(6.7819--note position creates retrieval problems in automated data bases)

(22.1A & 22.2A--form of name in added entry)  
(25.278 & 25.290--uniform title format)  
(25.278 & 25.290--uniform title format; new standard combinations)
El Tropicano Hotel
San Antonio, Texas
February 26, 1980
Tuesday, 8:30 a.m.-5:30 p.m.

Name________________________________________
Address________________________________________
________________________________________
________________________________________
Library Affiliation______________________________

I am ______ well acquainted with AACR-2
_______ moderately acquainted with AACR-2
_______ not well acquainted with AACR-2

Please indicate below which of these topics are of particular interest/importance
to you. Rate topics on a scale of 1 (most important) to 4 (least important). Your
indications will enable us to define our audience more clearly and to determine
discussion group assignments.

_______ hands on cataloging practice
_______ shelf listing problems
_______ reference implications of AACR-2
_______ closing or not closing the catalog
_______ machine implications of AACR-2
_______ the future of AACR
_______ filing problems
_______ international cooperation
_______ authority file problems
_______ other (please specify)

Should you have any particular questions you would like one of the speakers to
address during the morning panel discussion, please use the back of the registration
form to record these questions. All questions we receive will be passed on to the
appropriate speaker.

Make check payable to:
Music Library Association
Registration Fee
MLA members ($20.00) ______
non-members ($30.00) ______

Send Registration form and fee to:
Kathryn Logan
Music Library, 106 Hill Hall 020-A
University of North Carolina
Chapel Hill, NC 27514

DEADLINE FOR WORKSHOP REGISTRATION:
February 1, 1980
(You must arrange for hotel accommodations on your own)