In the copy of the MOUG Newsletter you are holding, you will find complete information about our forthcoming annual meeting on February 22-23, 2000, in Louisville, Kentucky. Our editor, Mickey Koth, has included a registration form, hotel and local information, and a preliminary program. Cheryl Taranto, our brilliant Continuing Education Coordinator, has assembled (with the assistance of her Program Committee) a fascinating and engaging program that has something for everyone. Whether you use OCLC for reference or technical services, you are sure to find many rewarding things to do at this meeting. Oh, and I should also mention that when you arrive at the conference and pick up your registration packet, you'll receive a wonderful surprise.

And although it's still a bit early, I want to remind you again of next year's joint MOUG/OLAC (OnLine Audiovisual Catalogers) meeting in October 2000 in Seattle, Washington. Cathy Gerhart is the program chair for this meeting and she is planning all kinds of interesting, exciting things. Don't even think of telling me that you can't attend this because your MLA chapter meeting is always in October -- we checked, and there are no conflicts.

Soon, alarmingly soon, you'll be receiving your MOUG dues renewal notice. Of course, MOUG is still an amazing bargain at only ten dollars a year, but I digress. Your renewal notice will also contain a ballot; we are electing a Secretary/Newsletter Editor and a Continuing Education Coordinator. I won't spoil the surprise by revealing the names of the candidates now (also, I think it might be unconstitutional) but I can assure you that this is one of the best slates of candidates I've ever seen. Karen Little, a former chair of MOUG, chaired the nominating committee with style, grace, and efficiency, and did not hesitate a moment to accept this daunting challenge, despite the crushing burden of her duties arranging MLA's forthcoming annual meeting in Louisville!

This will be my last "From the Chair" column for the MOUG Newsletter. After the conclusion of the forthcoming Louisville meeting, Jean Harden, our Chair-Elect/Vice-Chair, will become Chair; I will retire to the restful, figurehead-like position of Past Chair. I have no idea what Jean intends to write about, but she is a gifted and incisive intellect and I'm sure you'll find her columns enlightening and enjoyable.

I extend my heartfelt thanks to those of you who have offered so many kind words about my columns here. It was fun to have the opportunity to spout off about any subject I liked, and I hope some of my more inflammatory columns were surreptitiously slipped under the office doors of deserving administrators. And to those of you who have asked: Mulder and Scully may yet make another visit to a music library, as Mulder attempts to find the truth lurking behind that enigmatic and ubiquitous word, metadata.

From the Continuing Education Coordinator
Cheryl Taranto, University of Nevada, Las Vegas

As the temperature starts to cool and fall settles in, we can start thinking of the MOUG meeting in February. MOUG will again be meeting, as usual, just before MLA at the Louisville Hyatt Regency in Louisville Kentucky on Tuesday, February 22-Wednesday, February 23. With this issue, you should find the preliminary program for the Louisville meeting, along with a registration form. The early registration deadline is January 21, while the hotel deadline is January 28. You can also find the preliminary program and the registration form on MOUG's website. Check out the MOUG website at www.musicoclcusers.org!

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MOUG EXECUTIVE BOARD 1999-2000

CHAIR
H. Stephen Wright
Northern Illinois University
Music Library
DeKalb, IL 60115-2889
W (815) 753-9839
C60HSW1@CORN.CSO.NIU.EDU

VICE CHAIR
Jean Harden
Libraries
PO Box 305190
University of North Texas
Denton, TX 76203-5190
W (940) 565-2860
jharden@library.unt.edu

TREASURER
Debbie Herman-Morgan
University of Hartford
200 Bloomfield Ave.
West Hartford, CT 06117
W (860) 768-4495
dherman@mail.hartford.edu

SECRETARY/NEWSLETTER EDITOR
Michelle Koth
Yale University Music Library
PO Box 208240
New Haven, CT 06520-8240
W (203) 432-0494
michelle.koth@yale.edu

CONTINUING EDUCATION COORDINATOR
Cheryl Taranto
University of Nevada, Las Vegas
4505 Maryland Parkway
Box 457001
Las Vegas, Nevada 89154-7001
W (702) 895-4623
tarantoc@nevada.edu

OCLC LIAISON
Jay Weitz
Tapeloading & Database Services
OCLC, Inc.
6565 Frantz Road
Dublin, OH 43017-0702
W (800) 848-5878
JAY_WEITZ@OCLC.ORG

Thanks to all who contributed to this issue of the Newsletter. The Newsletter is an occasional publication of the Music OCLC Users Group. Editor: Michelle Koth, Yale University Music Library, PO Box 208240, New Haven, CT 06520-8240

Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted on 3.5" disk in ASCII format or in WordPerfect, 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 change of address) should be forwarded to Debbie Herman-Morgan, MOUG Treasurer, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117. (Dues in North America, $10.00 for personal members, $15.00 for institutional members; outside North America, $25.00; back issues for the previous two years are available from the Treasurer for $5.00 per copy). A copy of the quarterly financial report is available from the Treasurer on request.

The Music OCLC Users Group is a non-stock, nonprofit 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.

MOUG MISSION STATEMENT
The mission of the Music OCLC Users Group (MOUG) is to identify and provide an official means of communication and assistance for those users of the products and services of the Online Computer Library Center, Inc. (OCLC) concerned with music materials in any area of library service, in pursuit of quality music coverage in these products and services.
From the Continuing Education Coordinator, continued

Due to popular demand, "Ask MOUG" sessions are scheduled for the Louisville meeting. In order to make these sessions as productive as possible, please submit any questions you have in advance, and I will pass them on to the appropriate presenter. The Enhance and NMP sessions also remain within the program as breakout sessions. Other breakout sessions cover diverse topics such as "Establishing Series Authorities," "MARC Tagging for Internet Resources," and "RILM Abstracts on FirstSearch." The Plenary Session topic is "FirstSearch Databases and Their Uses for Music." Debbie Herman-Morgan will offer the cataloger's point of view on this topic, while Stephen Luttmann and Holling Borne will counter with public services point of view.

In the works is a joint meeting with OnLine Audio-Visual Catalogers (OLAC) on October 12-15, 2000 in Seattle, Washington. More information will be forthcoming on this meeting. For more information (i.e., hotel, rates, etc.), see the OLAC website at http://www.lib.washington.edu/msd/olac/default.htm.

I look forward to seeing everyone in Louisville. If you have any questions or comments about the program, please feel free to contact me at ctaranto@ccmail.nevada.edu. And don't forget: get those registration forms and "Ask MOUG" questions in early!

News from OCLC
Compiled by Jay Weitz

General News

OCLC to Launch WebExpress in 2000

The OCLC WebExpress service, which will provide an easy-to-use integrated gateway to library resources, is expected to be introduced in the second quarter of 2000. With OCLC WebExpress, libraries will bring the OCLC and non-OCLC resources they have selected for their users into a single locally customized interface. Nine public and academic libraries have agreed to test the product during its development. The libraries have been asked to respond to product requirements and designs, and to participate in usability testing. Using OCLC WebExpress, libraries will be able to simultaneously search their library's resources with one Web-based search interface. OCLC WebExpress will bring the library's full range of resources together by providing access via a single interface to both remote and local information resources. Resources can include the OCLC FirstSearch service, non-OCLC Z39.50 databases, and local information such as the library catalog. Abstract and index, full-text, and print resources can be included, from within the region or from around the world. These resources can be linked to resource sharing options. OCLC WebExpress provides an administrator's interface that is composed of wizards that make it easy to create access to information resources, group them in a logical way for users, and link them to other resources when appropriate. The OCLC WebExpress administrator's interface will connect to the OCLC WebExpress Service Center, a Web site to provide users with up-to-date information. The service center will make OCLC WebExpress an evolving, ongoing service instead of a fixed software product, linking the library and OCLC via the Web and distributed technology. This central resource will be active from initial inquiry to ongoing use. The OCLC WebExpress Service Center will disseminate new and updated OCLC resources, as well as other Z39.50 resources from organizations around the world, allowing libraries to remain current and state-of-the-art.

OCLC to Sponsor New IFLA Early Career Development Fellowship

At the IFLA General Conference in Bangkok, Thailand in August 1999, the International Federation of Library Associations and Institutions (IFLA) and OCLC announced the IFLA/OCLC Early Career Development Fellowship, which will support library and information science professionals who are in the early stages of their career development and from countries with developing economies. Up to four fellowship recipients a year will travel to OCLC Headquarters in Dublin, Ohio, USA, for four weeks to participate in an intensive program of lectures, seminars and mentoring. Early Career Development fellows will participate in OCLC Institute seminars, observe portions of an OCLC Users Council meeting, and visit selected North American libraries. The International Federation of Library Associations and Institutions (founded in 1927) is a worldwide, independent organization created to provide librarians around the world with a forum for exchanging ideas and promoting international cooperation. IFLA is also doing research and development in all fields of library activities. IFLA's objectives are: to represent librarianship in matters of international interest; to promote the continuing education of library personnel; and to develop, maintain and promote guidelines for library services. IFLA currently has over 1,600 members in more than 150 countries.

OCLC Research Project Measures Scope of the Web

Researchers at OCLC have determined that the World Wide Web has about 3.6 million sites, of which 2.2 million are publicly accessible. They also found that the largest 25,000 sites represent about 50 percent of the Web's content, and that the number of sites and their size are climbing. The project, conducted by the OCLC Office of Research, indicates that the World Wide Web has approximately 2.2 million Web sites.
that offer publicly accessible content. These sites contain nearly 300 million Web pages. These results, obtained in June 1999 through OCLC's Web Characterization Project, also show that significant portions of the Web are not publicly accessible or do not offer meaningful content. About 400,000 Web sites can be considered "private," in that they do not offer content that is accessible without fee or prior authorization. In addition, about 1 million sites are "provisional"—either in a transitory or unfinished state (e.g., the ubiquitous "Under Construction" site) or have only content that, from a general perspective, is meaningless or trivial. Project findings indicate that adult content claims a small proportion of the Web. About two percent of the public sites—42,000 of the 2.2 million—contain sexually explicit material. The mean size of a public Web site is about 129 pages, a 13 percent increase over last year's estimate of 114 pages. The Web is dominated by a relatively small collection of "megasites"—the largest 25,000 sites contain about 50 percent of all pages on public sites. The number of public Web sites has approximately tripled in the two-year period from June 1997 to June 1999, increasing from 800,000 to 2.2 million. In addition to conducting independent Web research, project staff are also working with the World Wide Web Consortium's Web Characterization Activity, a cross-industry group committed to the goal of promoting the Web's evolution and ensuring its long-term interoperability and robustness.

**ALISE to Cosponsor Research Grants**

The Association for Library and Information Science Education (ALISE) has joined the OCLC Office of Research in promoting independent research by sponsoring grants for faculty in schools of library and information science. The OCLC Library and Information Science Research Grants are now called OCLC/ALISE Library and Information Science Research Grants. The grants for 1999 were awarded to four university researchers. Allyson Carlyle, assistant professor, University of Washington, received a grant for "Clustering Fiction Works to Improve OnLine Catalog Displays." Lois Mai Chan, professor, University of Kentucky, received a grant for "An LCSH-Based Controlled Vocabulary for the Dublin Core Metadata Record: A Feasibility Study." John Richardson, professor, University of California, Los Angeles, received a grant for "An English-Russian Dictionary of LIS Terminology." James Sweetland, associate professor, University of Wisconsin-Milwaukee, received a grant for "Tracking the Viability of an Evaluation Tool for Public Library Adult Fiction: The Five-Year Mark." The OCLC/ALISE Library and Information Science Research Grant Program awards grants of up to $10,000 to foster quality research by faculty in schools of library and information science. Projects are generally completed within a year, and findings are published in the public domain and in the Annual Review of OCLC Research.

**Andrew Wang Promoted to Executive Director, OCLC Asia Pacific Sales, Service and Market Development**

Andrew Wang has been promoted to executive director, OCLC Asia Pacific Sales, Service and Market Development, by Phyllis B. Spies, vice president, Worldwide Sales. As executive director, Mr. Wang will be responsible for developing OCLC services to meet the special needs of libraries in Asia Pacific. In this new role, he will manage cross-divisional teams of OCLC staff who will design and develop service offerings tailored for the region. He will also maintain his current responsibilities of providing sales and service to libraries in Asia Pacific. Mr. Wang has been director, Asia Pacific Services, since 1986. He joined OCLC in 1976. Under his leadership, OCLC developed the Retrospective Conversion service, TechPro and the OCLC Chinese-Japanese-Korean cataloging system. He has also been instrumental in establishing significant collaborative library projects in Asia Pacific, including opening of the OCLC Tsinghua Service Center in Beijing in 1996.

**Martin Dillon To Step Down as Executive Director of OCLC Institute**

Martin Dillon, executive director of the OCLC Institute, has announced that he will step down from his duties by June 30, 2000. Dr. Dillon, age 61, has been executive director of the OCLC Institute since its founding in 1997. After a replacement is found, Dr. Dillon will continue to serve the institute as a faculty member and consultant but will no longer be involved in day-to-day management. The OCLC Institute is a nonprofit organization dedicated to promoting the evolution of libraries through advanced education and knowledge exchange. Dr. Dillon is a graduate of Canisius College and holds a doctoral degree in English from the State University of New York at Buffalo. From 1969 to 1985, he served on the faculty of the School of Information and Library Science at the University of North Carolina, where he attained the rank of full professor. From 1985 to 1986, he was visiting distinguished scholar in the OCLC Office of Research and became director of the office in 1986. He was named director of OCLC's Library Resources Management Division in 1993. Dr. Dillon has published numerous articles in library and information science literature.

**New Director of Product Management Named**

Chuck Costakos has been promoted to director, Product Management, OCLC Marketing—Reference and Resource Sharing Division. Mr. Costakos joined OCLC in June 1999 as manager, OCLC FirstSearch product management. In his new position, his duties will include developing programs and services that further the integration of information discovery and delivery processes. Before joining OCLC, he was with America Online's CompuServe OnLine information service.
from 1996-1999 and introduced CompuServe's new Web channel for research and education. Prior to 1996, Mr. Costakos was product manager for scientific, technical and business databases at SilverPlatter Information and conducted contract negotiations and worldwide marketing of those product lines. From 1969 to 1995, he held posts at Chemical Abstracts Service as programmer and systems analyst and as international marketing manager for its OnLine information service, STN International. Mr. Costakos earned a bachelor's degree in economics, a master's in computer and information science and a master's in business administration, all from Ohio State University.

Cataloging

**Keyword Searching Changes Moved to Second Quarter 2000**

OCLC is in the process of making some changes to Keyword Searching for WorldCat from the OCLC Cataloging, Interlibrary Loan, Selection, and Union List services. Previously OCLC announced that these changes would be installed during the fourth quarter 1999, but, this has been moved to the second quarter of 2000. The exact installation date will be announced via the logon Message-of-the-Day. Updates will be made to the existing keyword indexes; in addition, fourteen new indexes and two new qualifiers will be added. The Frequency index will be discontinued. The new indexes include Access method, Citation/References, Conference name, Corporate name, Dewey Decimal class number, Extended author, Extended title, Library of Congress class number, National Agricultural Library class number, National Library of Canada class number, National Library of Medicine class number, Personal name, Standard number, and Universal Decimal class number. The new qualifiers include Cataloging source and Microform/Not Microform.

**Cataloging Records for netLibrary's Ebooks to be Available Through PromptCat**

netLibrary, a leading provider of electronic books and information over the Internet, is now an active vendor in the OCLC PromptCat service. The OCLC PromptCat service delivers cataloging records for any title supplied by participating vendors that has a monographic record in WorldCat. Records arrive at libraries at the same time as library materials sent by the vendor, and the libraries' holding symbols are set in WorldCat. netLibrary MARC records include a unique URL for each eBook, allowing a direct link from the catalog to the book. Under a separate agreement with netLibrary, OCLC will maintain archive copies of the eBooks. The complete collection of eBook bibliographic records is also available to libraries through the OCLC WorldCat Collection Sets service. Formed in March 1999, netLibrary is the world's leading provider of reference, scholarly and professional electronic books and information on the Internet. With over 4,000 unique titles OnLine, netLibrary has forged relationships with more than 60 publishers, including McGraw-Hill Companies, Houghton Mifflin, MIT University Press and ABC-CLIO. Nearly 1,000 libraries already have access to netLibrary digital library services.

**Electronic Resources Cataloging Guidelines Revised**

Changes in the definition of Type of Record (Leader/06) announced in USMARC Update no. 3 in July 1997 resulted in considerably different treatment of many electronic resources. Since then, practices have continued to evolve. In June 1999, the Library of Congress Network Development and MARC Standards Office announced the availability of its new "Guidelines for Coding Electronic Resources in Leader/06" (http://locweb.loc.gov/marc/ldr06guide.html). It includes some clarifications of current practice as well as a number of sample records. In light of LC's document, OCLC has consolidated and updated two separate but related guidelines on the subject of coding electronic resources. OCLC's new "Cataloging Electronic Resources: OCLC-MARC Coding Guidelines" can now be accessed on the OCLC Web site at http://www.oclc.org/oclc/cataloging/type.htm. This document supersedes the "OCLC Guidelines on the Choice of Type and BLvl for Electronic Resources" formerly at that same URL and the older version of "Cataloging Electronic Resources: OCLC-MARC Coding Guidelines" originally published in "Bits & Pieces" in February 1998. The information in these two superseded documents remains substantially unchanged, although there have been clarifications and refinements, especially in the areas of numeric data and the presence of search software. Links to LC's guidelines, Nancy Olson's "Cataloging Internet Resources" manual, and a number of other useful sources are included.

**Centro Di’s Records Added to WorldCat**

Recently, OCLC began loading records from Centro Di, a publisher and distributor of publications specializing in the fine arts, architecture, and performing arts. Centro Di is located in Florence Italy and has been in business for over thirty years. Centro Di's records, as well as future vendor records to be loaded into WorldCat, are standard MARC records, with the exception of a local 938 field that is created as part of the Batchload process. Vendor records that match an existing record will add a vendor-specific 938 field to the existing record and set the vendor's holding symbol. Vendor records that do not match an existing record will be loaded as a new record with the vendor-specific 938 field and holdings set. Centro Di's three-character OCLC symbol is FDT.
Reference Services

OCLC SiteSearch 4.1 Suite Offers Greater Customization and Focus on Emerging Technology

OCLC has released version 4.1 of the OCLC SiteSearch suite of software, furthering its development as a tool for integrating electronic library resources. OCLC SiteSearch 4.1 provides a comprehensive solution for managing distributed library information resources in a World Wide Web environment. It offers a toolkit that lets libraries integrate their electronic resources under one Web interface, provide flexible access to those resources, and build unique local databases. New 4.1 features include: Web-based record creation, vocabulary-assisted searching, merged results sets, more starter interface options, and OnLine updates. The Database Builder component of OCLC SiteSearch 4.1 uses RDF and XML as the underpinnings of a Java-based toolkit that libraries can use to create record templates for capturing metadata in a variety of formats, including MARC and Dublin Core. With this toolkit, libraries have the flexibility to handle the full range of information in today's complex information environment. OCLC SiteSearch 4.1 uses Extensible Mark-up Language (XML) and Resource Description Framework (RDF) within its new record-building component. XML is being extensively used throughout the Web for document interchange. RDF provides a framework for encoding, modeling and exchanging metadata on the Web and provides a way for different metadata applications to exchange machine-readable information. This enables applications like OCLC SiteSearch to include tools for authoring, manipulating and searching machine-understandable data on the Web. RDF itself relies on XML to provide a flexible encoding scheme for structured data.

Resource Sharing

OCLC ILL Interoperability Task Force Issues Recommendations

The OCLC Interlibrary Loan (ILL) Interoperability Task Force has issued its report and recommendations regarding OCLC's implementation of the ISO ILL Protocol. OCLC formed the task force on July 28, 1999 as a result of a controversy over OCLC's plan to require ILL management system vendors to implement extensions to the ISO ILL Protocol in order to synchronize ILL requests between the OCLC system and other ILL management systems. OCLC believed that most libraries would be using multiple ILL systems and that they would want these systems to be synchronized. The task force was asked to investigate the needs of OCLC member libraries for interlibrary loan system interoperability and to advise OCLC on which methods should be implemented. The task force concluded that while some users might want to use multiple systems, it is not in the best interest of OCLC and its membership to support that functionality. The task force stated that requiring interlibrary loan management system vendors to implement the OCLC extensions to the ILL protocols "was not the best choice for OCLC and its member libraries" and recommended the following actions: (1) Do not implement the proposed ILL protocol extensions that provide for the synchronization of requests between systems, and (2) Immediately begin development of a protocol-based link that would channel FirstSearch requests to local ILL management systems, thus avoiding the problem of dual systems and the need to "backflow" messages to guarantee synchronicity. OCLC will mount the complete report from the task force on the OCLC Web site and will work to educate member libraries about how these recommendations will impact their ILL operations.

OCLC Accessions List Now Available in Electronic Format

The OCLC Accessions List Service provides libraries a listing of their recently cataloged current acquisitions. Libraries use the Accessions List as a current awareness service for faculty and/or patrons to inform them about new materials added to the library collection. The Accessions List Rewrite Project has recently implemented the current Accessions List service, moving it from a paper, mail delivery, to an electronic-only delivery available via Product Services Web. The new electronic list is in an HTML format that can either be imported into a word processor for further editing or mounted on an institution's Web page. The current print format will be discontinued in January 2000. Although all other current options continue to be supported, one difference to note is that the electronic list will NOT contain diacritics. A sample Accessions List, providing examples of the five options for sorting, is available via OCLC Product Services web at http://www.oclc.org/oclc/menu/prodserv.htm.

How is Music Cataloging Different from Book Cataloging?

Jean Harden University of North Texas

Cataloging music is in its broad outlines much the same as cataloging books. The differences appear once one gets past the broad outlines. As any cataloger knows, however, the details come into the picture almost immediately.

For the basics of music cataloging and some of the details, the cataloger follows the rules in AACR2 - Chapter 5 for written music, Chapter 6 for recorded music, supplemented as needed by Chapter 1 (general rules of description), Chapter 2 ("book" rules), Chapter 4 (manuscript rules), and occasionally Chapter 11 (microform rules). These chapters guide the cataloger in deciding on a chief source of information and, for data not given on the chief source, prescribed sources of information for the various parts of the catalog record. From the chief source and prescribed sources, the cataloger describes the item being cataloged. This process helps to guide the catalog
Next comes the process of providing for intellectual access to the particular item and of showing the relationships between this item and others that are in some way similar. The cataloger decides on and constructs the headings appropriate for the item being cataloged. Chapter 21 is about the choice of main and added entries. Rules 21.18 through 21.23 deal specifically with music, both written and recorded, although many other rules in this chapter come into play at times. Name headings (personal or corporate) and geographic headings are no different for music than for other fields. Uniform titles (Chapter 25), on the other hand, are a major concern for music catalogers and a major difference between music cataloging and the majority of book cataloging. Rules for music uniform titles take up more than half the chapter, from rule 25.25 to the end.

To finish the catalog record, the music cataloger adds a call number or other classification, and then adds subject headings, plus any data needed locally. These processes both provide additional access and perhaps supplement the description, by furnishing details specific to the individual library's copy (for instance, a listing of missing or seriously damaged pages, or of parts mentioned in the main description but missing from the local copy). There exist many different classification schemes for music; their characteristics and relevant merits are outside the scope of this article. Subject headings for music are based chiefly on what the music is, rather than what it is about. The great majority of music subject headings deal with form, genre, or medium, and many are constructed by rule rather than being chosen from the list of established subject headings maintained by the Library of Congress. Subject headings for books, in contrast, deal most often with the topic of the book — the headings deal with aboutness — and very often are given in full in the list.

In this article I will discuss only the respects in which music cataloging is most clearly different from book cataloging: the choice of chief source of information, the terms used in the physical description, the construction of uniform titles, and music subject headings.

Chief source of information

An immediate problem confronts the cataloger of music materials. What should the source of information for the description be? Often relevant information appears in more than one place on the item being cataloged, and its form may be different in each place. Fortunately, the writers of AACR2 realized this fact and specified in rule x.0B1 of each chapter the chief source of information for each type of material the cataloger is likely to encounter. For books the chief source is usually the title page. Written music, on the other hand, often has no title page, and recorded music never has a title page. Consequently, the rules are different.

Written music may have a "list" title page, that is, a title page that includes the titles of a number of different publications, including the one in hand. In this case, the chief source of information is the list title page, the cover, or the caption, whichever gives the fullest information. If there is no list title page, one chooses the chief source of information as for books — title page if there is one that applies to the whole item, title page substitute (candidates listed in AACR2 2.0B1) otherwise.

The steps for deciding the chief source for written music are therefore as follows:

1. Is there a list title page?
   a) If so, use list title page, cover, or caption, whichever has the fullest information.
   b) If not, go to the next step.

2. Is there a title page?
   a) If so, use the title page (even if it does not have the fullest information).
   b) If not, use the title page substitute, determined as for books. Note that in this case the choice does depend on what source has the fullest information.

Necessary information may be absent from the chief source. In this situation, you do not change the choice of chief source but take the information from other sources, which are named and given a priority order in AACR2.

Some examples might make all this clearer.

Piece with a list title page: I have in front of me a piece of music that declares in large type "Celebrated Pieces for the Piano by the Old Masters." Below this, in much smaller print, is a list of about 55 pieces. An arrow points to a piece under G.F. Handel called "Largo, from 'Xerxes' [Deis] (Simple version)." This page, which is of the same paper as the rest of the item, is a list title page.

The rules say that when there is a list title page, you should use either list title page, cover, or caption, whichever gives the fullest information. The list title page gives what I just quoted. There is no cover (which would be of different paper, probably a heavier stock). The caption (above the start of the music) says "Largo, from the opera 'Xerxes.'" Below this and to the right is "Edited by Carl Deis." To the left is "George Frideric Handel." Clearly, the caption is fuller than the list title page; therefore, it would be the chief source of information.
Piece with a title page: Another piece off the shelf by my desk — something by J.S. Bach for cello and piano — has a cover (blue paper, definitely different from the paper on which the music is printed), a title page (which nearly duplicates the cover, as is common), and a caption. Since there is a title page that applies to the entire publication, the question of fullness does not come into play. The title page is the chief source of information.

Piece with no title page of any sort: A Beethoven piece off the same shelf has a cover (heavy green paper this time) but no title page. This item happens to be a set of parts. Each part has a caption title. In this situation, one decides on a title-page substitute, following AACR2 2.0B1, which lists possibilities and tells the cataloger to consider fullness. The list of possibilities includes cover and then caption. As it happens, this particular publication has virtually the same information in both places. The cover includes in the title the words “in E flat major.” The captions, which are identical on all parts, omit the information about the key but include a fuller form of the composer’s name: the cover says “Beethoven” whereas the captions say “L. van Beethoven.” So what source is the fullest? None of them; they are just different. Any could be the chief source of information. The cataloger simply chooses one, makes a note specifying the source chosen (“Cover title” or “Caption title from Horn I part,” for instance), and then catalogs the item accordingly.

The situation with sound recordings is entirely different. The chief source of information for a recording is generally the physical carrier of the recording itself — the disc, reel, cassette, cartridge, and so forth — and its label. If there are two chief sources (for instance, two labels on a disc), they are treated as one. Other rules aside, however, we are instructed to “treat accompanying textual material or a container as the chief source of information if it furnishes a collective title and the parts themselves and their labels do not” (AACR2R 6.0B1). In addition, we are instructed to “prefer textual data to sound data. For example, if a sound disc has a label and also information presented in sound form on the disc, prefer the label information” (AACR2R 6.0.B1).

Thus, the steps for determining the chief source of information of a sound recording could be outlined as follows:

1. Does the recording itself, its label, accompanying textual matter, or the container have a collective title that applies to the whole recording?
   a) If so, use the source with the collective title as the chief source. If more than one of the sources listed has a collective title, choose the one listed earliest here.
   b) If not, go to the next step.

2. Does the recording itself and its label (permanently affixed or printed directly on the physical carrier of the sound) have a written title?
   a) If so, use the source with the written title as the chief source. Remember that two chief sources are treated as one.
   b) If not, go to the next step.

3. If neither step 1 nor step 2 reveals a chief source, the recording will have no chief source.

As for written music, AACR2 again provides a list of acceptable additional sources, given in order of preference. Note that the accompanying textual matter or the container may be the chief source if they contain a collective title, but neither can be the chief source otherwise. Nevertheless, information can be taken from them. They are named as “prescribed sources of information” for every area of the description except the title, and they may even be used as the source of the title if there is no chief source. In this situation, though, be sure to follow rule 6.0B2, which says that information taken from outside the prescribed sources of information should be put in square brackets.

**Physical description**

In music as in other fields, one should describe the item in terms of what it is. The difference between music and books is in the terms used. Written music is never just “pages” or “volumes.” Neither are sound recordings, of course; an entirely different set of terms applies.

Written music with more than one part lined up one above the other is described as “score” (e.g., 1 score (25 p.), or 2 scores (12 p. each), or 1 score (2 v.)). Parts are described as such, with the number of pages if there is only one part (e.g., 5 parts, or 1 part (6 p.)]. If an item has both score and part, both are mentioned (e.g., 1 score (25 p.) + 3 parts). Written music for a solo instrument or a solo performer, on the other hand, is described as “p. of music” (e.g., to describe a piece for solo piano, 14 p. of music). If it is unpaginated, it could be “1 v. of music.”

Sound recordings are described in terms of the type of recording (e.g., 1 sound disc or 1 sound cassette). Further information is included about such details as playing time, type of recording (such as analog, digital, magnetic, or optical), playing speed, groove characteristics, track configuration, number of tracks, number of sound channels, and recording and reproduction characteristics. Not all types of recording require all this information. See AACR2 6.5 for the details.

**Uniform title**

Perhaps the most crucial difference between music cataloging and book cataloging is in the field of uniform titles. Usually
the title of a book, as transcribed in the catalog record, tells
the catalog user all that is needed to know about the identity
of that book. With music, however, the title from the chief
source of information (or whatever is used in lieu of a chief
source) may not tell the user clearly what work the publication
contains. The uniform title brings together all manifestations
of any particular work, regardless of how they are titled. The
rules for determining uniform titles take up over half of
Chapter 25 in AACR2, starting with rule 25.25.

The first rule in establishing a uniform title is to start with the
composer's original title, in the language in which it was
presented. For instance, Mozart's opera The Magic Flute was
originally titled in German. Thus, its uniform title will be in
German (minus its initial article): Zauberflöte. This same
uniform title will apply to all scores and all recordings of this
work, whether they are titled in English (The Magic Flute),
German (Die Zauberflöte), French (La flûte enchantée), or
some other language.

Zauberflöte is what is called a distinctive title. The other sort
of title is one based on the form or genre of the piece (the
"type" of work it is), such as sonata, symphony, quartet, or
the like. The library where I work has a score of a Mozart
piano sonata that has on its chief source of information
nothing more than "Sonata, composed 1778." Clearly, the title
on the chief source is inadequate for identifying the piece.
Unfortunately, there is no foreword or preface to supply
additional information. I turn to reference sources, therefore.
These, compared with what I see on the printed page, reveal
that the piece contained in this publication is the piano sonata
indexed in the Köchel catalog as K. 309. If I had found this
title on a recording instead of a piece of written music, I
would have had to listen to the piece to discover its identity.

This, incidentally, shows some reasons music catalogers need
to be educated in music. To determine the uniform title, the
cataloger will need to know both music bibliography and
music notation. Under the category of notation are included
the related skills of reading written music fluently and being
able to convert recorded sound to musical notation.

To return to the uniform title of the Mozart sonata that was
composed in 1778: When a title is based on a "type" word,
that word is normally used in English and in the plural. It is
then elaborated by additions specifying the original medium
of the piece, its number (most commonly serial number, opus
number, or thematic index number), and its key. The piece in
question would have the uniform title "Sonatas, piano, K.
309, C major."

Further rules tell the cataloger how to handle the situation
when the item in hand is a part of a work, an arrangement of
a work, or a collection of works or of parts of works. The goal
is always to arrive at a uniform title that will serve for all
manifestations of that particular work or part, or all
collections of a similar nature (such as all collections of
Schubert songs or of Beethoven symphonies or of
miscellaneous compositions by Rameau). The rules allow
different music catalogers, working independently, to arrive
at the same uniform title for the same musical work. Then the
uniform title brings all these manifestations together in the
catalog. "The catalog" may be anything from the local catalog
to a national or international database such as OCLC.

Subjects

Subject headings for books usually reflect aboutness. Subject
headings for music, on the other hand, more often tell what
the music is than what it is about. Thus, a piano sonata
probably will have the subject heading "Sonatas (Piano)." A
song may be "Songs (High voice) with piano." If a piece is
clearly about some particular topic, that may be reflected. For
instance, a score of the song "Deep in the heart of Texas" will
probably have as one of its subject headings "Texas +v Songs
and music." But it will also have subject headings that tell its
form and medium. In music cataloging, aboutness is most	only a secondary concern. Thus, book cataloging and music
cataloging are diametrically opposed in this matter.

Many subject headings in music are not established in their
entirety but follow patterns that are well codified. For
instance, often music subject headings may be qualified by a
list of the instruments involved; not every possible list of
instruments is established, however. The order of instruments
is firmly established, though. If a heading is supposed to be
qualified by medium (the list of instruments), the cataloger
may use that heading qualified by instruments listed in the
correct order; the heading with the specific qualifier being
contemplated need not be in the current Library of Congress
Subject Headings (the "red books"). An example is the
heading "Quartets," which is established and, as a scope note
explains, should be qualified by medium. "Quartets (Flute,
vibes, viola, continuo)" is not in the list, but it follows the
rules about the order of instruments in a qualifier.
Consequently, it may be used whenever it applies.

Similarly, music subject headings may have other medium
qualifiers (for vocal music, for instance), language qualifiers,
format subdivisions, geographic subdivisions, chronological
subdivisions, or any of the free-floating subdivisions or
subdivisions from "pattern" headings that apply to the item
being cataloged and follow all the rules. All the following
headings are valid, but none is explicitly established:

Choruses, Sacred (Mixed voices, 6 parts) with piano.
Songs, Afrikaans.
Suites (Flute and piano) +v Scores and parts.
Symphonic poems +v Excerpts, Arranged.
Cantatas, Sacred +z Germany +y 17th century.
Headings such as the preceding come under the general rubric of “non-printed” headings. Music makes extensive use of them. More often than not, a catalog record for a piece of music will include subject headings that are not established in their entirety but are constructed by the cataloger from established units and according to established patterns and rules.

Conclusion and bibliography

Specific differences between book cataloging and music cataloging are manifold, but those mentioned here are the principal ones. Where can one find the rules that govern music cataloging, and reliable examples of correctly done catalog records? The cataloger’s main source will be AACR2, particularly Chapters 5, 6, 21, 25, and the glossary (which gives catalogers’ definitions of some important musical terms, such as “score,” “musical work,” “part (music),” “arrangement (music),” and “adaptation (music)).

Supplemental rules and interpretations of the sometimes confusing rules in AACR2 are available in the Library of Congress Rule Interpretations and the separate serial publication Music Cataloging Bulletin, which includes the Music Cataloging Decisions. The Music Cataloging Decisions are also available separately.

For subject headings, one should consult the Library of Congress’s Library of Congress Subject Headings (LCSH) and Subject Cataloging Manual: Subject Headings and Music Subject Headings: compiled from Library of Congress Subject Headings, compiled by Harriette Hemmasi (Soldier Creek Press, 1998). The Subject Cataloging Manual: Subject Headings includes information on the use of subdivisions, which are heavily employed in music. Music Subject Headings is both a list of music established headings, extracted from the large red books of all LC subject headings, and substantial explanation of how music headings, with subdivisions and lists of instruments, may be constructed.

All the sources mentioned in the preceding three paragraphs, except the Hemmasi compilation, are available both in print and as a CD-ROM from the Library of Congress. The CD-ROM is titled Cataloger’s Desktop. This not only provides all this documentation (and more) in one place but interlinks it. For instance, one can look up a rule in AACR2 and link directly to any Rule Interpretation for that rule and also any Music Cataloging Decision for that rule. A complementary CD-ROM, Classification Plus, has additional documentation, such as the Library of Congress classification schedules.

Other useful sources are Richard Smiraglia’s Music Cataloging: The Bibliographic Control of Printed and Recorded Music in Libraries (Libraries Unlimited, 1989), and his Describing Music Materials: A Manual for Descriptive Cataloging of Printed and Recorded Music, Music Videos, and Archival Music Collections, 3rd ed., rev. & enl. (Soldier Creek Press, 1997). Another indispensable publication is Jay Weitz’s Music Coding and Tagging: MARC Content Designation for Scores and Sound Recordings (Soldier Creek Press, 1990; 2nd ed. expected in the year 2000). For problematic situations there is no better source than Jay Weitz’s “Questions and Answers” (or “Q & A”) column in the MOUG Newsletter. This column is based on questions received from music catalogers “in the trenches.” The questions reflect dilemmas actually encountered in recent music cataloging, and the answers are from a librarian at OCLC who has substantial interest and expertise in the details of cataloging music, audiovisual materials, and computer files. For particularly thorny problems, insights and clarifications from music catalogers at the Library of Congress and other authoritative sources are often included.

Of the procedures discussed earlier in this article, perhaps the most important to music cataloging is the construction of uniform titles. These titles are so important because of the extreme variation (and frequent unhelpfulness) of the titles under which much music is published. Users of a music collection will often want a certain piece. They usually know whether they want a score or parts or a recording, but they are seldom looking for a specific publication; probably they will not know and will not care about the precise title of the published item. Uniform titles make particular pieces or groups of pieces findable, regardless of the specifics of the title of any individual publication. Correct and consistent construction of subject headings is almost as important. If a library user wants saxophone trios, it matters whether they are all (correctly) under “Woodwind trios (Saxophones (3))” or whether they are split under several different headings. For ease of use, the cataloger wants to put all like items under the same subject heading.

The ultimate goals of any cataloging, whether of music or of other sorts of material, are to clarify the characteristics of particular publications, so that the user can choose the appropriate publication for her or his need, and to facilitate the user’s access to the collection that was cataloged. Thus, in the final analysis there is no essential difference in what music cataloging is trying to accomplish and what book cataloging is trying to accomplish. The differences come in how the desired description and access are achieved.

Bibliographic Instruction and FirstSearch
Cheryl Taranto University of Nevada, Las Vegas

As OCLC develops more electronic reference products, providing visibility of and training for these products becomes a primary focus for music libraries. Bibliographic instruction has been a topic written upon often. Three fairly recent articles by Judy Marley, Mark Germer, and Amanda Maple,
Beth Christensen, and Kathleen Abromeit can serve as a starting point for those interested in further reading.1

Every institution is different in its approach to electronic resources specifically and bibliographic instruction in general, depending upon the nature of the curriculum, the faculty, and the student body. UNLV is an institution of approximately 20,000 students. The Music Department has about 250 majors, both undergraduate and graduate. Degree programs are offered at the undergraduate level in music education, performance, theory, composition, and musicology and at the masters degree level in music education, performance, composition, and theory. A Doctor of Musical Arts in performance has been proposed and is in the internal review process. The department emphasizes intensive training in performance rather than the intensive research and writing that would be acquired with a musicology degree.

To support these program, RILM Abstracts, ERIC, and WorldCat, along with several other unrelated databases, are made available via FirstSearch. Our access to these databases is covered budgetarily in two ways. WorldCat, along with several other heavily used databases of interest to a wide range of patrons, is provided through a consortial agreement and access is unlimited as far as number of searches. RILM Abstracts, on the other hand, has a more narrow interest, and access is therefore more economical to pay for on a per search basis.

Once access to FirstSearch is available, the question becomes what are the best methods in making these products visible to faculty and students? What are the best ways to train students how to use the databases successfully and for what purpose? Through ongoing discussions with Music Department faculty concerning specific courses, what's required from the students, and familiarity with their research, I'm able to tailor training specifically to the needs of UNLV students and faculty. Fortunately, FirstSearch provides a common interface for the various databases, regardless of subject matter. The various ways in which I provide instruction to students include: 1) graduate bibliography course, 2) workshops with students in the junior-level music history course, and 3) one-on-one instruction.

The graduate bibliography course is required for all music majors. It is generally taught by a Music Department faculty member. However, as the music librarian, I take an active role in this course, more than just the "one-shot" approach.

In addition to a library tour and lectures and assignments on print resources, two class periods are devoted to instruction on electronic resources, including searching our own OnLine catalog and FirstSearch databases. During each session, students are given hands-on opportunities to experiment with FirstSearch databases with the music librarian available for questions. Students are given smaller assignments to locate various types of materials using RILM Abstracts and WorldCat, as well as a larger research project over the course of the semester in which they are required to put together a comprehensive bibliography on a given topic. Invariably, this semester-long project requires the use of FirstSearch.

Comprehensive exams for graduate music majors include a bibliography segment. This segment of the exam is a useful tool to gauge the effectiveness of FirstSearch training they have had earlier in their graduate career. The vast majority of students utilize FirstSearch, among other print and electronic resources, to successfully complete the exam without further assistance. In addition, graduate students are required to write lengthy program notes for their own graduate recitals. Anecdotally, students have often shared with me the usefulness of RILM Abstracts on FirstSearch in finding articles, reviews, and dissertations on works they are preparing. On the other hand, trying to get them to use the print version now that they have FirstSearch available is next to impossible!

At the undergraduate level, the junior-level music history students are required to write a major paper, complete with bibliographic citations. As a result, small group sessions, or "workshops," are provided for these students to introduce them to electronic resources and provide training. The sessions are outside of class are optional, albeit highly recommended, and are remarkably well attended. In a given semester, many of 90% of the students receive this training. Although the instruction is not as intense nor as indepth as on the graduate level, students tend to catch on rather quickly and become relatively independent in the use of FirstSearch during their senior year as they prepare program notes and other required papers.

One-on-one sessions are scheduled by appointment and with students who are enrolled in independent study. This provides a great opportunity to tailor instruction to the individual, depending on their level of computer literacy. Although this is the most time-consuming means of preparing for FirstSearch instruction, it is also one of the most effective, as the instruction is specifically directed aimed at the needs of the student.


Musici OCLC Users Group Newsletter no. 74
Usage

Usage of RILM Abstracts on FirstSearch has been steadily increasing during the two years it has been publicly available. Statistics, given in the table below, show usage consistently higher during 1998/99. As students are trained and faculty made aware of the advantages of electronic resources, such as the FirstSearch version of RILM Abstracts, over the print counterpart, usage will naturally increase.

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The situation at UNLV is unique in that the University as a whole, and the Music Department in particular, is adding programs by the dozens, and the student population is growing at a significant rate. This will almost certainly generate interest in further development of electronic resources and products needed to serve the student population. An aggressive program of instruction and training is essential for FirstSearch in order to gain the most from them.

Questions & Answers

Compiled by Jay Weitz

Q: I recently purchased a "shaped" CD, the shape of which isn't the standard 4 3/4 in. circle, and it got me to thinking about how these things should be described. How do you reflect its dimensions in the 300 $+$ c? Would you still give its diameter in inches (as for any other sound recording), or would you use centimeters? The container mentions that this type of disc is "Not playable in CD changer or car CD player." Would you put this information in a 538 note, or just a standard 500? The disc is (very) roughly triangular in shape. At its widest, the CD's diameter is about 4 1/2 in. The disc (for want of a better term) is an interview CD featuring the British heavy metal group Iron Maiden. It was published in 1997 by Sonotec for their Private Talks line, manufactured by Cuba GmbH, Berlin (in fact, they've trademarked the term "Shape CD"), and distributed by DA Music, Germany. The disc itself features a lineup picture of the band with their cadaverous mascot "Eddie" looming over them. The CD is shaped so that it's broad at the bottom and tapers off towards the top. For fans of "Star Trek: Deep Space 9," it looks very much like a top-down silhouette of the USS Reliant. (How do you like that for an analogy?). The digital information itself is still in circular rings, but takes up only 1/2 to 3/4s of the disc's surface. For an actual picture of this "disc" (as well as others), take a look at the following Web site: http://members.xoom.com/shapecdclub/shapescat9.htm (mine is in the upper left corner of Seite 9).

A: Presumably, even though the shape is a bit odd, the CD is still designed to play in most standard CD players (with the exceptions noted). That means that its widest diameter should still be considered the standard 4 3/4 in. and should be so described in the 300 subfield $+$ c (not that 6.5D2 gives us much choice in the matter). I am guessing that the actual playing surface (with the pits and spaces to be read by the laser) remains circular within the odd shape. In accordance with 6.7B10, try to describe the physical shape, perhaps something like:

500 Disc is roughly triangular in shape.

Optionally, as you describe the shape, you could also describe the illustration and how it defines the shape of the CD, for example:

500 Disc is roughly triangular in shape, with portrait of the band across the base and its mascot Eddie at the apex.

If the term "Shape CD" appears on the item, it would be a logical quoted note (500). Additionally, include the statement about the disc not being playable in certain types of machines, either in quoted form or in paraphrase, whichever is appropriate. I think this note fits into the definition of, and could properly be coded as, 538. One also wonders if this is some sort of limited or otherwise special edition, with a standard round disc also being available. If there is some indication of that on the item, you can transcribe an edition statement or optionally formulate one as per 6.2B3.

Q: We have several fragments of scores that are not identifiable, except that John Philip Sousa is the composer and they seem not to be from the same work. We wondered if (a) all of these could be included in one record (yes, according to AACR2?), and (b) could we use the phrase "sketch score" to describe these fragments, since they appear to be incomplete motifs, not fleshed out. I have never heard...
Q: Many of the items in question are signed by Sousa at the end. If I make a 500 note to indicate that the work is signed, do I use quotation marks? For instance:

500 Signed at end: "J. P. Sousa, Washington D.C., March 14th 1905."

or are the quotation marks superfluous?

A: As I read the rule 1.7A3 on "Quotations," if you are formulating a note as you have with an introductory phrase, you would not use quotation marks.

Q: In hand is a CD called "Music of the ancient Greeks," performed by an ensemble called De Organographia. The CD label has p1995. The back of the container has "c1995, 1997." My understanding is that I should infer 1997 as the date of publication, putting it in brackets in the 260. Then I'd put a comma, and record "p1995" after it. There are two records in OCLC which appear to be a match in every respect except the date. One is I-level and uses p1995 in the 260 AND it was input in 1995. The other is M-level and uses just 1995 in the 260, but it was input in late March of 1997. The only possible difference is in the notes. Mine include explanatory notes, including a description of each of the instruments, information on each piece, including the source, the translation for vocal items, and sometimes more, plus a couple of sentences about each performer. The first OCLC record mentioned above (#32913801) says only that there are explanatory notes and translations. Maybe that's the same as mine, maybe not. The other OCLC record (#38260033) says there are program notes, translations, and details of the instruments and sources. That clearly is the same as mine; the biographical information is so brief that it might not have

A: That section of the old "Bibliographic Input Standards" was superseded by the introductory chapter 4 (p. 45-57; or http://www.oclc.org/oclc/bib/chap4.htm in the electronic version) of "Bibliographic Formats and Standards," "When to Input a New Record." One of those differences alone might not justify a new record, but evidence in the existing record of the presence of a preface in both English and German, versus your own item in hand with only the German language preface, would certainly justify a new record. Optionally, if you want to be a real stickler, you could indicate in your record that another version is available with the additional English language preface.

Q: I have some questions about when to input a new bibliographic record. "Bibliographic Input Standards," 2nd ed. says about field 245 subfield +b, "absence or presence does not justify a new record." Does this mean that if the item you are cataloging lacks a parallel title but a parallel title does appear on the record in WorldCat, you are required to use the existing record anyway?

About field 300 subfield +a, "Bibliographic Input Standards" says, "variation in preliminary paging, post paging, or separate numbering do not justify a new record." Does this mean that if you are cataloging something with six preliminary pages and the record in WorldCat shows eight preliminary pages, you are required to use the existing record? The situation I have is a score that is published with title proper and accompanying material in German, vs. an OCLC record for this title with a parallel title in English and a different number of preliminary pages, presumably because the preface is in English as well as German. It seems as though "Bibliographic Input Standards" prevents a new record from being created in such cases. Is this true?

A: You may compile such miscellaneous sketches into a single record, though you'll have to supply (I am supposing) some comprehensive (bracketed) title. If they can be identified as some particular genre of works, as you suggest, you would use the collective uniform title for that genre with the qualifier "(Sketches)" as per AACR2 25.35B. If they cannot be narrowed down, you'll need to be more general (such as "Selections (Sketches)"). The "(Sketches)" qualifier is not separately subfielded.

Optionally, as you describe the shape, you could also describe:

| 100 1 Sousa, John Philip, ›d 1854-1932. |
| 240 10 Operas. ›k Selections (Sketches) |
| 245 10 [Sketches for miscellaneous operettas]. |

If you do a search on "beet,skett" you'll find lots of examples to get ideas from. The specific phrase "sketch score" is not familiar to me, but there's no reason why you couldn't use it in a supplied 245 title.

Q: In hand is a two-page fragment of a vocal score. Would this be described in the 300 field as "1 vocal score," despite the fact that it is obviously incomplete? Also, how best to describe it in a 500, as "fragment" or "score fragment" or some other phrase?

A: The way you've described this in the 300 ("1 vocal score ([2] p.); ›c 35 cm.") seems fine, but I'm not sure if the copy you have is actually missing pages or if this item is simply something that was broken off in the middle and is as complete as the item ever was. If the former, look at AACR2 2.5B16 and at LCRI 1.7B20. If the latter, you might expand the "Score fragment" note to explain that it's a sketch that breaks off after so many measures, or whatever is appropriate.

Q: Many of these fragments are parts of vocal scores of Sousa's operettas, I think. Some have never been published.

A: As I read the rule 1.7A3 on "Quotations," if you are formulating a note as you have with an introductory phrase, you would not use quotation marks.

Many of these fragments are parts of vocal scores of Sousa's operettas, I think. Some have never been published.
been mentioned. I'd say that my item has to be different, at least bibliographically, from the one input in 1995. But is the second record in OCLC, input in 1997, the same or different from the first? Seems my item matches that second record, especially considering the notes match, and they could have failed to see the 1997 on the container. So, the questions: 1) What's going on here? If the publisher did expand the notes when more copies were molded of the CD, they would definitely want to copyright them. That's the only thing I can think of. 2) How many records does OCLC want? Should I record to be a significant difference), I merged them. You are informed decision.

A: It would be impossible to generalize about what might be going on here. In some cases, catalogers may have missed a later date, but it's just as likely that the later date was not there. In this case, since everything was the same in both records (I don't consider the 1997 input date on the ELV) "M" record to be a significant difference), I merged them. You are perfectly justified in adding a separate record with the bracketed "1997" date from the container.

Q: The Art Section a large public library wants over 450 titles (about twenty screens of 505s) keyed into an existing record so that every title in this set will be indexed in the OnLine catalog. Is this sort of thing done? Occasionally we enter song titles in 505s, but this request is for every title in every songbook and CD set to be put into the MARC records. I'm at a bit of a loss to explain why this is a distorted use of the MARC record, poor cataloging practice, and a possible cause of carpal tunnel syndrome among our Library Technicians. Just because it can be done to provide keyword access to titles is not the best reason for doing it. Suppose we could scan the titles from the packaging? There's also the consideration of impact on current cataloging production and limits to field length. I've suggested alternatives to such extensive indexing in the MARC record (conversion of the local card file to a separate database, or a separate song index on a locally-maintained database, or a partial listing of contents), to no avail. We've also pointed out that, since the set says it includes "all known recordings," there's no reason to particularize. Might this be the direction in which MARC records are going?

A: In trying to add such a contents note to the OCLC record, one would quickly run up against one or another of the system limits for the number of characters per field (1230 maximum), the number of variable fields per record (approximately 50), and the number of characters per record (4096 maximum). Additionally, the Library of Congress Rule Interpretation for AACR2 2.7B18 (covering contents notes, generally) gives some guidelines about formulating notes that are much more restrictive than is being suggested in your message. One legitimate possibility that might help would be to enter a separate bibliographic record for each of the twenty-four volumes (or some other sensible breakdown of the volumes), with a complete contents note for each (if it does not exceed system limitations). OCLC allows such "analytic" records.

Q: In the Sound Recording 007 field, subfield +c (REC 007/02, Original versus reproduction aspect), how do I figure this out? Are all mass produced items reproductions, or what? Is it important to code this element? Moving on to the Sound Recording 007 field, subfield +m (REC 007/12, Special playback characteristics), often a tape will say Dolby (or have the Dolby double D sign) but the choices for coding seem to be Dolby-A, Dolby-B, or Dolby-C. Do I assume one of these choices, or mark unknown, or other?

A: The subfields +c (007/02) of all the 007 fields have been made obsolete in the newly published MARC 21. OCLC has long recommended omitting this subfield when you formulate any 007 field. Eventually, we hope to do a scan to delete all instances of the subfield from WorldCat. In the Sound Recording 007 field, subfield +m, code "c" (Dolby-B encoded) is used for the standard Dolby noise reduction found on most commercial audio tapes (often indicated by the "double D" insignia). Dolby-A and Dolby-C are techniques used in special circumstances and would be explicitly indicated as such on the item.

Q: When is a song not a song? I have a couple of collections of instrumental versions of Hebrew and Yiddish songs. Do I still use the subjects "Songs, Hebrew" and "Songs, Yiddish"? If not, what would I use?

A: Check out the subject heading subdivision "Instrumental settings" (sh99001570, sh85066779, and in the LC Subject Cataloging Manual).

Q: I'm a little confused about geographical subdivisions. I've seen on some records that "z United States" is added when the music is sung/produced in the U.S. regardless of the origin of the music. My instinct would be that if people in the U.S. were singing European songs to either indicate the European country/region or leave off the geographic subdivision altogether. Any words of wisdom on this?

A: The best guidance on this is LC's Subject Cataloging Manual, especially H 1916.3, H 1916.5, and H 1917. SCM H 1916.3 Section 3j specifically addresses geographic subdivisions, referring to other parts of the manual. Usually if the item itself calls attention to a national, ethnic, or religious aspect of the music (in the title, series, etc.), subject headings to bring that out are appropriate. Subdividing...
everything by "United States" is neither helpful nor appropriate.

Q: How should we describe the upcoming "DVD-Audio" and "Super Audio CD" formats? Would the 007 field remain the same as for regular CDs?

A: In terms of physical description, both DVD-Audio and Super Audio CDs would have the same 300 field as those of standard audio compact discs, since they all look identical.

The designation of playback channels (stereo, mono, etc.) would depend on the individual item, of course. To distinguish either of these new formats, I would suggest using the 538 "System Details Note" to indicate which format is represented. Transcribe the format as it appears on the item.

Q: What do we do when a CD is re-issued under a different title than the original release, with the new title taken from a different song title on the CD, but the new title is misspelled everywhere on the new release?

In hand I have a CD with the publisher number "Classic 7724," published by Classic Sound, Inc. (Norcross, GA), performed by Art Blakey and the Jazz Messengers. The title on all parts of CD reads "Rucerdo;" the song list reads: Buttercorn lady, Rucerdo, The theme, Between races, My romance, Secret love. There are no dates whatsoever on the CD, but it is obviously a re-issue, although I've been unable to determine the date of the original issue. On the Web, I found an Art Blakey discography that lists and pictures a 1966 album titled: "Buttercorn lady" (Limelight 82034) with the exact same song list, except the one song is titled "Recuerdo" and not "Rucerdo." Recuerdo is a legitimate word in Spanish. As far as I know "rucerdo" isn't a word in any language. I feel sure the item I have in hand is a (possibly unauthorized) re-titled re-issue of the 1966 album. I really don't like having to exactly transcribe a title that is so obviously wrong and without meaning in any language. Here's how I'm thinking of describing the item:

100 1 Blakey, Art.
240 10 Buttercorn lady
245 10 Recuerdo +h [sound recording] / +c Art Blakey and the Jazz Messengers.
246 1 +i Title on disc label and container misspelled as: +a Rucerdo
500 Originally issued in 1966 under the title: Buttercorn lady.

Is this description acceptable?

A: Since you have determined through your research that the item is some sort of re-issue, incompetent though it may be, you should include that information in the record as you have in your proposed 500 field. Although I don't believe that the use of the original release's title as a uniform title would be called for, a related title 740 for "Buttercorn Lady" would be fine. The use of that uniform title under Blakey's name implies first of all that he is the composer of the entire collection and secondly that these pieces were composed, presented, and intended as a collection by that composer. Since Blakey is the main entry by reason of his being the chief performer rather than as composer (or so is my guess), a uniform title is not appropriate here. Regarding the misspelled title, AACR2 1.0F would have you transcribe the title as it appears, followed either with "[sic]" or "i.e." and a correction. The latter would seem to be the way to go in this case. LCRI 21.301 gives guidance about access to both the incorrect and corrected form of the title.

245 10 Rucerdo [i.e. Recuerdo] +h [sound recording] / +c Art Blakey and the Jazz Messengers.
246 3 Recuerdo

You could use the same "i.e." technique in the 505 field where the title is incorrect.

Q: I really like the ability to make a new record from an existing record, and would like to use it in cases where the bibliographic information is useful, but the item I am cataloging is in a different physical format, so that the record Type needs to be changed. When I simply type over the existing code for "Type" and send the change, the system will not allow me to keep that change, even before I type "new" (to make a new record). Instead it gives the error message, "Not authorized to change record format." I'm pretty sure it can be done, but I don't know the right way to do it.
A: In 1998 OCLC installed a new capability that allows users to change the Type Code on all unlocked or locally edited bibliographic records to any other valid Type Code value, but this technique cannot be used on a workform (that is, a record that is not yet added to the database). The announcement of this is in OCLC System News as item "Type Code Editing Capability" (just type "news" and <send> in Passport and browse the list of news items). When you are doing a "new" command, you can change the Type simultaneously with that "new" command by entering "new wfXX" where "wfXX" is the workform command for the Type you want. So if you have a Books format record and want to do a "new" command to change it to a Sound Recording, for instance, type "new wfmnj" and the information will transfer to a Sound Recording workform. This is documented in Technical Bulletin No. 209, section 2.1 (on the OCLC Web site at http://www.oclc.org/oclc/tb/9417/tb9417.htm#2.1), and is being incorporated into the new third edition of the "OCLC Cataloging Service User Guide," which is currently in the works.

Q: There is an OCLC record that seems to have a problem with the 028 fields. It indexes only the first 028 field (which has a set number and a double-dashed range for the individual numbers in the three-CD set) for a music number search. I enhanced the record and retryped the next 028 field, but it still does not index this line.

A: Only the first 028 is being indexed in this instance because it is a case where the range of music publisher numbers increases in increments not by the final number, but instead by the next-to-last number. Although there are only three discs and three individual numbers associated with them (5 56221 2, 5 56222 2, and 5 56223 2), when these are entered as a range (5 56221 2-5 56223 2), every number in between (up to the system limit of twenty numbers) is also indexed (that is: 5562212, 5562213, 5562214, 5562215, etc.) As "Bibliographic Formats and Standards" says ("Ranges of consecutive numbers in increments of more than one," p. 0.74, http://www.oclc.org/oclc/bib/028.htm in the electronic version), such numbers must be entered separately in order to index correctly. I've revised the record, splitting the numbers into individual 028 fields, which all should now index correctly, and added an explicit 500 field for the whole range.

Q: "Bibliographic Formats and Standards" says that the first language code in field 041 must agree with the Language code in the fixed field, and that, in the absence of a field 041, the system uses the code in the Language fixed field to determine filing in certain title and heading fields. What happens when the 245 title is in one language, but the 041 subfields ta or td and/or the fixed field code is for the content of the item in hand and it differs from the 245 title? Does this confuse the system as far as indexing? This scenario happens to me a few times a month. For example, a sound recording of Rossini opera excerpts called "Rossini in Vienna." The 245 is in English, but the 041 subfield td and the Language fixed field coded "ita." Basically, it is an American label production with program notes in English, but the sung content of the album is Italian.

A: As long as the relevant filing indicators are correctly coded (in fields 130, 222, 240, 243, 245, 440, 730, 740, and 830), the system will generally be able to keep its indexing ducks in a row. There may be cases where an initial article incorrectly included in a corporate heading would cause the heading to be indexed wrong. For instance, if the Language code for an item was "N/A" and there was a 710 that read "I Musici", the system would not know that the "I" is an Italian article meant to be ignored. (The correct heading would have been "Musici" [n83129444], anyway.) Something similar can happen when an initial article is incorrectly included in one of the indexed title fields that lack a filing indicator (fields 212, 246, 247, 780, and 785). For instance, if the Language is coded "fre" and there is a 246 that includes an initial article "The," it will be included as part of the indexed title since it is not recognized as an English article meant to be ignored. In most cases, if you make sure the filing indicators are correct and that initial articles are neither included in corporate headings nor transcribed in fields without filing indicators, there should be no indexing problems.

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MUSIC OCLC USERS GROUP
ANNUAL MEETING, FEBRUARY 22-23, 1999
REGISTRATION FORM

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Two "Ask MOUG" sessions are being offered (see preliminary program). Please submit any questions you may have in advance here, and they will be addressed during the appropriate "Ask MOUG" session: ________________________________

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Registration Fees
EARLY REGISTRATION DEADLINE: POSTMARKED BY JANUARY 21, 2000

| Annual Meeting, Personal Member | $60.00 US |
| Annual Meeting, Non-Member      | $70.00 US |
| Annual Meeting, Student         | $25.00 US |
| Late Registration (postmarked after January 21 and on-site) | $70.00 US |
Registration fees will be refunded only in emergency situations and with the approval of the MOUG chair. Make checks payable to Music OCLC Users Group.\(^1\) Receipts will be provided at the meeting. Personal membership dues are $10.00 US per year. If you wish to join, please enclose a separate check for your dues. Email inquiries: ctaranto@ccmail.nevada.edu. Please mail this form with your check to:

Cheryl Taranto  
MOUG Continuing Education Coordinator  
University of Nevada, Las Vegas  
James R. Dickinson Library  
4505 Maryland Parkway  
Box 457001  
Las Vegas, Nevada 89154-7001

Please make hotel reservations directly with the hotel at:

Louisville Hyatt Regency  
320 West Jefferson  
Louisville, Kentucky 40202  
Phone: (502) 587-3434

Room rates are $114.00/single or double, $126.00/triple and up. The current tax rate is 12.36% The hotel registration deadline is January 28, 2000.

\(^1\) For institutions who pay directly on a registrant’s behalf who require it, MOUG’s Federal Employee Identification Number (FEIN) is 31-0951917.
MUSIC OCLC USERS GROUP
PRELIMINARY CONFERENCE PROGRAM
FEBRUARY 22-23, 2000

Tuesday, February 22
1:00 pm-5:00 pm  Board Meeting
6:00 pm-8:00 pm  Registration
7:00 pm-8:00 pm  Welcome, New from LC, OCLC
7:00 pm-10:00 pm Reception

Wednesday, February 23
8:00 am-9:00 am  Registration
8:30 am-9:00 am  Coffee/Pastries
9:00 am-9:45 am  Business Meeting
9:45 am-10:00 am Break
10:00 am-11:30 am Breakout Sessions
   Ask MOUG: Technical Services
      Jay Weitz, OCLC; Michelle Koth, Yale University
   Ask MOUG: Public Services
      Marty Jenkins, Wright State University
11:30 am-1:00 pm Lunch (on your own)
1:00 pm-2:00 pm Breakout Sessions
   NACO NMP Session
      NMP Advisory Committee
   Reference Services Committee Open Meeting
      Reference Services Committee
   MARC Tagging for Internet Resources
      Brad Eden, UNLV
2:00 pm-2:15 pm Break
2:15 pm-3:15 pm Breakout Sessions
   MARC Tagging for Internet Resources (repeated)
      Brad Eden, UNLV
   Uniform Titles for Public Services
      Jane Penner, University of Virginia
3:15 pm-3:45 pm Break
3:45 pm-4:45 pm Breakout Session
   Enhance Session
      Jay Weitz, OCLC
   Establishing Series Authorities
      Alice LaSota, University of Maryland
   RLIM Abstracts on FirstSearch
      Bob Acker, DePaul University
4:45 pm-5:45 pm Plenary Session
   FirstSearch Databases and Their Uses for Music
      Debbie Herman-Morgan, University of Hartford
      Stephen Luttman, University of Northern Colorado
      Holling Borne, DePauw University
MUSIC OCLC USERS GROUP
Application for New Members

Personal Membership is $10.00 (North America); institutional membership is $15.00 (North America); 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). We encourage institutional members to subscribe via their vendor.

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E-MAIL ADDRESS: ____________________________

A check for membership dues, payable to MUSIC OCLC USERS GROUP must accompany this application:

$10.00 Personal (North America)
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$25.00 Personal and Institution (outside North America)

Please complete this form, enclose check, and mail to: Debbie Herman-Morgan, Treasurer, Music OCLC Users Group, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117

Michelle Koth
MOUG Secretary/Newsletter Editor
Yale University Music Library
PO Box 208240
New Haven, CT 06520-8240