FROM THE CHAIR
Jean Harden, University of North Texas

Welcome to the MOUG Newsletter and to my first column as Chair. Thank you for electing me to this position. I am looking forward to the opportunity to oversee the activities of MOUG as we extend our work even further into the area of public services.

As the officers of MOUG often comment, rather ruefully, we tend to figure out what we should have been doing just about the time our terms of office expire. True to tradition, now that I know, more or less, how to be Vice-Chair, it is time for me to become Chair. Fortunately, in MOUG's structure the retiring Chair continues to serve on the Board for another year as Past-Chair. I will count on Steve Wright, whose excellent understanding of the job will serve us all well, to remind me to do all those things a Chair needs to do.

It is traditional at this time of year to welcome new officers and to thank departing ones. We thank Steve Wright, who has stepped down as Chair and assumed the position of Past-Chair. We also thank Cheryl Taranto, our Continuing Education Coordinator for the past two years, who is stepping down to make way for Margaret Kans. Welcome, Margaret! One of our officers was reelected, thus circumventing the principle I outlined above (that as soon as an officer knows his job, his term is over). We thank our Secretary/Newsletter Editor, Mickey Koth, for her excellent work during the past two years and welcome her to the Board for another two years.

We also thank the Nominating Committee who came up with the slate of candidates for our latest election, and we thank all those persons who agreed to run for office. The history of our organization suggests that we may be seeing those names again.

During the next year we will be electing a new Vice-Chair/Chair-Elect and a new Treasurer. Deliberations about nominations will soon be underway. If you would like to suggest yourself or any other MOUG member as a candidate for office, please feel free to contact any of the members of the MOUG Board.

I recently had the pleasure of appointing Rebecca Litman as MOUG Webmaster. When I asked her about her preference of title, she replied that Webmaster would be fine, though she did rather like the sound of WebGoddess. With such a person in charge, I feel confident that our website will be exemplary. After all, goddesses always get things done!

Following the lead of my predecessor, I will remind you once again of the joint MOUG/OLAC conference scheduled for October 12-15, 2000, in Seattle. Further details will be forthcoming. (In case you are wondering, we will also have a MOUG convention just before the MLA convention in New York City in 2001.)

In closing, I would ask you to think about what you like about MOUG. This might include future possibilities as well as things MOUG does right now. In a later column, I will tell you something about why I like the organization. Perhaps we can begin a dialogue about characteristics and possibilities that will lead to strengthening and improving MOUG over the next few years.

IN THIS ISSUE:

News from OCLC ........................................... 3
New from LC .............................................. 9
OCLC's response to the requests of the Reference Services Committee's FirstSearch proposals ........ 14
Q&A by Jay Weitz ........................................ 15
Summaries of MOUG meeting sessions
   Plenary Session: FirstSearch Databases and Their Uses for Music ........................................... 19
   MARC Tagging for Internet Resources .................. 20
   Uniform Titles for Public Service ....................... 21
   NACO-Music Project Session .......................... 22
MOUG EXECUTIVE BOARD 1999-2000

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

PAST CHAIR
H. Stephen Wright
Northern Illinois University
Music Library
DeKalb, IL 60115-2889
W (815) 753-9839
C6OHSW1@CORN.CSO NIUEDU

TREASURER
Debbie Herman
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
Margaret Kaus
Thomas G Carpenter Library
University of North Florida
4567 St. Johns Bluff Road South
Jacksonville, Florida 32224-2645
(w) 904-620-2550
mkaus@unf.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, 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
Margaret Kaus, University of North Florida

I'm looking forward to serving as Continuing Education Coordinator. With the upcoming joint OLAC/MOUG meeting (Oct. 12-15, 2000) and the annual meeting in New York, it will be a busy year.

If you have any suggestions or topics for the OLAC/MOUG meeting or for the MOUG meeting in New York, please contact me. The best way for MOUG to meet your program needs is if you let us know what you are interested in.

I'm still looking for members for the Feb 2000 (New York) program committee. If you are at all interested, please contact me at: mkaus@unf.edu or (904) 620-2550

New MOUG Listserv!

MOUG now has its own listserv! Following are some of the basic procedures for subscribing, posting, and unsubscribing.

To subscribe: send a message to:
listproc@nevada.edu
The main body of the text should read:
subscribe moug@nevada.edu <your full name>

To unsubscribe: send a message to:
listproc@nevada.edu
The main body of the text should read:
unsubscribe moug@nevada.edu

To post a message to the list:
the address is MOUG@nevada.edu

If you have problems getting on or off the list, or have questions about other commands available, contact Cheryl Taranto at ctaranto@ccmail.nevada.edu.

News from OCLC
Compiled by Jay Weitz

News Highlights from the Past Year

WorldCat News

As of 2000 January 1, there were 1,402,314 (3.41%) Sound Recordings, 967,469 (2.35%) Scores; 1,237,026 (3.01%) Visual Materials; 123,591 (0.30%) Computer Files; and 34,420,187 (83.77%) Books records in WorldCat, the OCLC Online Union Catalog. There are now more than 743 million holdings attached to the total of over 41 million bibliographic records. Bibliographic record number 43 million was added to WorldCat on December 14, 1999.

OCLC staff have been able to devote more time to database quality efforts in recent months. In particular, backlogs of member-reported duplicates for Visual Materials and Computer Files have been eliminated and new reports are being processed as they are received.

In December 1999, OCLC completed another run of the Duplicate Detection and Resolution (DDR) software, merging nearly 54,000 Books records. The grand total of Books duplicates merged since June 1991 is now 1,152,000

Cataloging

Interest continues to be high in the OCLC CatExpress Service, a web-based, copy-cataloging interface that is targeted at small school and public libraries.

OCLC implemented an Authorities update this past summer and plans are nearing completion for a Bibliographic update in the early spring. Part of this update includes making Accompanying Material (AccM) in the Visual Materials obsolete. A database scan and workaround changes are planned. Note that AccM values in Scores and Sound Recordings formats are not affected and remain valid.

Work continues on a pilot project to create an Arabic workstation based on the OCLC CJK software. OCLC staff are preparing for the Wade-Giles/Pinyin conversion effort that will happen starting late in 2000. Current efforts in this area are focused on a conversion strategy for authority records.

Symbol Expansion

In anticipation of using up all the available three-character OCLC symbols, OCLC has begun a project to expand symbols to five characters with an eventual goal of eight characters. Work on the project will continue into the fall of 2000.

OCLC TechPro

OCLC has opened an OCLC TechPro office at Ambassador Books and Media in Hempstead, New York. An OCLC TechPro service staff member works in Hempstead to provide OCLC cataloging on a contract basis for libraries that order books, videos or other materials from Ambassador. The TechPro cataloger at Ambassador also upgrades non-print media master records, including video, and adds new original video records to WorldCat based on Ambassador's extensive audio-visual collection.

Access Methods

OCLC is nearing completion of the process of migrating users from the proprietary dedicated-line network to a set of
TCP/IP-based access methods or to the Internet Support for the Communications Controller ceased on December 31, 1999 All users with multi-drop access must migrate to another access method by March 31, 2000

**OCLC Access Suite**

OCLC has issued Version 3.00 of the OCLC Access Suite It adds CatME version 1.11, CJK software version 3.01, and the ILL MicroEnhancer version 2.00 to the existing suite contents All of the suite components are also available for downloading from the OCLC Web site at http://www.oclc.org/oclc/menu/suite/index.htm.

**Cooperative Online Resource Catalog (CORC)**

The OCLC CORC (Cooperative Online Resource Catalog) began as an Office of Research project in early 1999 with two goals: (1) to test and refine prototype OCLC systems (including metadata harvesting, automated Dewey Decimal Classification [DDC] assignment, keyword extraction, Dublin Core-to-MARC conversion, linked authorities, pathfinder authoring tools) designed to support a Web-based, cooperative environment for selecting and providing useful access to networked resources, and (2) to gain community input on policies and build experience with practices needed to sustain a cooperative metadata authoring environment. The CORC system includes four databases: (1) Resource Catalog (bibliographic records available in Dublin Core or MARC views), (2) Authority Catalog (MARC authority records), (3) DDC (read-only Web version of Dewey), (4) Pathfinders (Webbiographies which may include many resources including records from the CORC Resource Catalog). Based on the enthusiastic response of CORC's partner libraries (numbering by the end of 1999 almost 200 in a dozen countries), OCLC shifted CORC from research project to production OCLC plans to release a production version of CORC in July 2000. More information is available at http://purl.oclc.org.

**New Name for OCLC Europe**

OCLC Europe changed its name during 1999 to OCLC Europe, the Middle East & Africa. The change was made to better reflect the library communities that OCLC serves in the region. "Recent distributor agreements with SABINET Online in South Africa and EduTech Middle East in United Arab Emirates have resulted in many more libraries in these countries using OCLC services," said Janet Mitchell Lees, managing director, OCLC Europe, the Middle East & Africa. "These distributors and the libraries in their regions receive sales and user support from the OCLC office based in Birmingham [UK], and there is a need for the name of that office to reflect this." The Birmingham office serves nearly 2,000 libraries either directly or through 13 distributors in countries throughout the Europe, the Middle East, and Africa region.

**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.

**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. 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.

**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. Projects are generally completed within a year, and findings are published in the public domain and in the Annual Review of OCLC Research.

**General News**

**PICA/OCLC Agreement Finalized**

OCLC and Pica Foundation have signed an agreement to establish a jointly owned organization to better serve the European library community. Pica Foundation, based in Leiden, the Netherlands, has established a new Dutch limited liability company (Pica B.V.) and has transferred all present activities to this new company. OCLC will participate in the new Pica company through a graduated acquisition of part of
the stock that will begin at 35 percent and increase to 60 percent within 12 months. Pica BV will continue development and support of its current products and services, including the further development and support of Pica’s local library systems, the central library system for cataloging, interlibrary loan and end-user services. Pica will also continue its associated cooperation with European partners: the Agence Bibliographique de l’Enseignement Supérieur in Montpellier, France, and in Germany, the Gemeinsamer Bibliotheksverband in Göttingen, the Hessischer Bibliotheksverband in Frankfurt, and Die Deutsche Bibliothek, also in Frankfurt. Pica BV is based in Leiden, the Netherlands, and provides cataloging, interlibrary loan and local and end-user services to hundreds of libraries in the Netherlands, France and Germany. Pica BV was originally founded in 1969 as Pica Foundation. It was a joint initiative of the Royal National Library and a number of university libraries, and was a cooperative, nonprofit organization for libraries and other information-providing institutions. Pica’s central online database was established in 1978 to reduce library cataloging costs. Since then, Pica has extended its services with interlibrary loan, local library systems, reference and end-user services. Pica BV, established in October 1999, is continuing the business activities of Pica Foundation. Pica’s facilities are used by hundreds of academic, public and other libraries throughout Europe.

OCLC Board Launches Study of Strategic Directions and Governance, Appoints Advisory Council

The OCLC Board of Trustees has retained the consulting firm of Arthur D. Little to conduct a study of OCLC’s strategic directions and governance structure. The board has also appointed a special advisory council to help guide and direct the study. In the 21st century, OCLC’s vision is to be the leading global library cooperative to help libraries serve people by providing economical access to knowledge through innovation and collaboration. The study will help determine how OCLC can best organize its governance to achieve this global vision. OCLC’s present governance structure was adopted in 1977. At that time, the question was how to extend membership in OCLC to libraries outside the state of Ohio. Today, the question is how to extend membership in OCLC on a global basis. The advisory council will help guide and direct Arthur D. Little in its study of strategic directions and governance. In the course of the study, which began in January 2000, the consultants will hold meetings and interviews with the OCLC Board of Trustees, OCLC Users Council, Strategic Directions and Governance Advisory Council, OCLC-affiliated US regional networks, international distributors, OCLC participating libraries, and libraries that do not currently use OCLC services. The consultant will examine environmental factors likely to have an impact on OCLC in the future, including the economic environment for libraries, the rapid development of the World Wide Web, telecommunications and computers, and initiatives by commercial entities to provide information services directly to end users. The consultant will identify possible roles for OCLC in the evolving global library and information infrastructure and recommend a governance structure appropriate to OCLC’s public purpose. The advisory council will review and revise the consultant’s recommendations and present them to the OCLC Board of Trustees for action at its November 2000 meeting. Any changes in the OCLC articles of incorporation and code of regulations that the board recommends as a result of the study will require ratification by the OCLC Users Council. The Strategic Directions and Governance Advisory Council consists of leaders from the library and information community: Nancy Eaton, dean of university libraries, Pennsylvania State University, and member, OCLC Board of Trustees; is chair of the advisory council.

Nancy London Promoted to Executive Director, OCLC Library Services for the Americas

Nancy London has been promoted to executive director, Library Services for the Americas, by Phyllis B. Spies, vice president, OCLC Worldwide Library Services. As executive director, Ms. London’s management responsibilities will include Latin America and the Caribbean in addition to the United States and Canada. Ms. London joined OCLC in 1993 as sales promotion manager and was promoted in 1995 to East regional marketing manager where she worked with OCLC-affiliated regional networks. In 1997 she was named director, OCLC’s National Sales Division. Prior to joining OCLC, she was marketing manager at Checkfree Corporation. She began her career at Mead Data Central (now LEXIS-NEXIS) as a financial specialist performing market profitability analyses for products, and later managed market research for Micro Electronics. Ms. London holds both a bachelor's and a master's degree in business administration from Ohio State University.

William Crowe is New Board Chair

William J. Crowe, Spencer Librarian at the University of Kansas, in Lawrence, was elected chair of the OCLC Board of Trustees during its November 1999 meeting. Myer Kutz, chairman, Myer Kutz Associates, who was elected vice chair of the board in 1998, will continue in that position. Barbara Gubbins, director, Houston Public Library, was elected chair of the Audit Committee. Maurice Glickman, professor, Division of Engineering, Brown University, and Ellen Waite-Franzen, vice president for Information Services, University of Richmond, will continue as chairs of the Finance and Personnel and Compensation Committees, respectively. Sharon J. Rogers, library consultant and chair of the board since November 1997, and Christine Deschamps, president,
International Federation of Library Associations and Institutions, were elected at-large members of the Executive Committee. Ms. Deschamps is the first non-U.S. member of the Executive Committee. Ralph K Frasier, of counsel, Porter, Wright, Morris & Arthur, and David P. Lau, president and chief operating officer, Bank One, NA-Columbus, were elected to the board. The board honored departing trustees Robert M. Duncan and Robert H. Jeffrey. Before being named Spencer Librarian in June 1999, Dr. Crowe served as vice chancellor for information services and dean of libraries at the University of Kansas. He was assistant to the director and then assistant director of libraries at Ohio State University Libraries, Columbus, from 1979 to 1990. Before that, he held management positions at Indiana University Libraries and technical services posts at Boston Public Library. Dr. Crowe was elected to the OCLC Board of Trustees in November 1996 by the OCLC Users Council.

Pat Stevens Promoted to Director, Product Planning and Strategy

Pat Stevens has joined OCLC as director, Product Planning and Strategy. She has been a marketing consultant in the OCLC Distributed Systems division since 1993. In her new position, Ms. Stevens is helping OCLC develop and market integrated library services that enable libraries to provide their users with state-of-the-art information access and delivery. Ms. Stevens' experience has included market research, database and interface design, and product management for Maxwell Online, Avatar Systems, Alpha Omega Group, and the Inter-American Development Bank. Previously, Ms. Stevens worked at OCLC Local Systems as a project manager. From 1971-1980, she developed cataloging policies and procedures for the University of Maryland, College Park. Ms. Stevens is currently chair, Standards Committee, National Information Standards Organization, and has made presentations on standards-related topics. A graduate of Trinity College in Washington, D.C., Ms. Stevens holds a master's degree in library science from the University of Maryland and has done graduate work in Information Systems Management at the University of Maryland, College Park.

Hwa-Wei Lee Named OCLC Visiting Distinguished Scholar

Hwa-Wei Lee, dean emeritus, Ohio University Libraries, has been named OCLC Visiting Distinguished Scholar for a one-year term beginning Jan 1, 2000. The Visiting Distinguished Scholar program is sponsored by the OCLC Office of Research to bring experienced educators and administrators to OCLC. Dr. Lee will be working with the OCLC Institute to help extend its program internationally, with a focus on the Asia Pacific region. The institute promotes the evolution of libraries through advanced education and knowledge exchange. Since 1970, Dr. Lee has served as a library consultant and lecturer under the sponsorship of various organizations and agencies, including the Asia Foundation, the Food and Agricultural Organization of the United Nations, the Japan Foundation Center for Global Partnership, the International Development Research Centre of Canada, and the U.S. Agency for International Development.

Dr. Lee was dean of University Libraries, University of Maryland, from 1978 to 1999. He served as the OHIONET delegate on the OCLC Users Council from 1985-1991, and as delegate-at-large to the Second White House Conference on Library and Information Services in July 1991. During the past decade, Dr. Lee has been appointed advisor to the National Library of China and consultant to the National Central Library in Taiwan and to the Peking University Library Foundation. He has served as visiting professor to nine Chinese universities. He is 1999 Ohio Hall of Fame Librarian. Dr. Lee earned a bachelor's degree in education from National Taiwan Normal University, a master's degree in education as well as a master's in library science, both from the University of Pittsburgh, and a doctoral degree in foundations of education and library science, also from the University of Pittsburgh.

Cataloging

Records Representing Electronic Resources Now Available through WorldCat Collection Sets

OCLC WorldCat Collection Sets (formerly known as the OCLC Major Microform Service) have been enhanced to include cataloging records representing electronic databases available to libraries. Cataloging records for netLibrary, Project Muse, Academic Press IDeAL, JSTOR, Kluwer, Documenting the American South, and Elsevier are now available through WorldCat Collection Sets. Cataloging is currently in progress for sets of records for items in Springer, Wiley, MCB Press, Royal Society of Chemists, Institute of Physics and American Physical Society. Started in 1984 to promote the shared cataloging of significant microform sets, the service produces tapes and electronic files containing cataloging records for various sets of items at a relatively low cost to libraries. This enhancement provides OCLC libraries with increased options for processing of cataloging records, especially for the URL, which is located in field 856 (Electronic Location and Access). Libraries may choose to delete all 856 fields and add an 856 field containing the URL of their choice. For some sets, libraries may choose to retain only the 856 field that contains the domain name, or they may choose to replace (or add, if none exists) the 856 subfield z public note. There are increased options for the deletion and addition of other fields as well. Libraries may choose to add a field to all records, making the set easy to locate should the need arise to remove the records from their local catalogs. In addition, improvements have been made to the customized call number processing that is available for most microform sets.
The enhancement also includes the option for automatic periodic updates containing new records that have been added to the set. Catalog cards are no longer available for WorldCat Collection Sets. An interactive World Wide Web order form allows OCLC libraries to easily and quickly view the sets available for purchase and, at that same time, place an order for the sets. Library staff can log on via any valid OCLC password and authorization. Certain user data fields are completed automatically, based on the library's authorization, allowing for greater ease and accuracy in ordering and processing. A paper order form is also available for non-members or others who prefer not to use the interactive Web form. The sets of records are collected cooperatively with OCLC libraries, and additional volunteers are needed to catalog these sets. Catalogers are given a special symbol and authorization to use for cataloging only the specified set of records. The set is then pulled together by collecting all records cataloged using this special symbol. Searches, updates and replaces are free of charge, and credits are given for original records. OCLC is particularly interested in locating catalogers for items in Wilson Select, IAC Infolinc, Lexis-Nexis Academic Universe, UMI ProQuest Direct, ABI/INFORM and most full-text OCLC FirstSearch databases.

**Dewey for Windows Software, Version 2.00, Now Available**

The latest update for the Dewey for Windows software, version 2.00, is now available from OCLC Forest Press. This electronic version of the Dewey Decimal Classification system offers an enhanced and updated DDC 21 database, automatic sorting and a powerful annotation feature. Enhancements to the database include additional Relative Index terms and built numbers that do not appear in the print DDC, Library of Congress Subject Headings that have been intellectually mapped to Dewey numbers by DDC editors and statistically mapped from WorldCat records, and updated area tables for France and the Canadian territory of Nunavut. The new Dewey for Windows software also incorporates the changes to the Dewey Decimal Classification system found in Decimal Classification, Additions, Notes and Decisions (DC&); vol. 6, nos 1–3. Beginning with version 2.00, licenses for Dewey for Windows software will be available by annual subscription only. Subscriptions may be started at any time during the year, but all subscriptions are renewed in January, when the updated database is published on a new compact disc. Dewey for Windows software is a Microsoft Windows-based version of the Dewey Decimal Classification, Edition 21, on compact disc. It is updated annually and published each January.

**University of Iowa Uses Combined RetroCon Services**

The University of Iowa Libraries is using a combination of OCLC RetroCon services to convert 656,000 book titles and 38,000 scores and sound recordings to machine-readable form. The project uses both RetroCon Batch and the RetroCon service. First, OCLC conversion staff create search keys for the records, which RetroCon Batch attempts to match automatically in WorldCat. For any items that retrieve a single matching WorldCat record, the automated process attaches the libraries' holdings and other local information to the online record. Records that retrieve multiple matches or no matches are then processed by the RetroCon service staff. OCLC has used these services in combination previously but never for such a large project. The combination works well when the percentage of single hits is high, usually above 70 percent. Recent changes to RetroCon Batch make the process even more cost efficient. The RetroCon staff now uses text-editor software to create a spreadsheet with information in columns. Also, the library now has the option of receiving the information via e-mail attachment or through FTP, as well as on diskettes. The University of Iowa Libraries has the 17th largest holdings among public research libraries in the United States. The university's main library, its 11 branches and the law library contain a total of more than 3 million volumes. The Special Collections Department of the main library houses 85,000 rare books, 480 historical manuscript collections and 10,000 cataloged manuscript letters and individual manuscripts.

**Giles Martin Appointed Dewey Editor**

OCLC Forest Press has announced the appointment of Giles Martin, former cataloger at the University of Sydney, Australia, as assistant editor of the Dewey Decimal Classification (DDC). He has been a member of the Decimal Classification Editorial Policy Committee since 1993, and has served on the Australian Bibliographic Network (ABN) Standards Committee, the ABN Subject Headings Review Panel and the Australian Committee on Cataloging. Mr. Martin has a comprehensive background in nine subject areas, with a focus on English, mathematics and legal studies. He has published articles in several library journals, and his work on the ABN Standards Committee includes several papers on form/genre headings. Mr. Martin has served as cataloger, University of Sydney, DDC trainer, University of New South Wales, librarian, systems section, University of New South Wales Library; and in successive posts at the University of Newcastle Libraries as librarian, senior librarian (cataloging), head cataloger, deputy technical services librarian (monographs), and librarian in charge of quality control. Mr. Martin holds a bachelor of arts degree in English from the University of New South Wales, a master's qualifying course in mathematics from the University of Newcastle, a Diploma of Librarianship from the University of New South Wales, and a bachelor of commerce degree in legal studies from the University of Newcastle. Mr. Martin's office will be at OCLC Forest Press in Dublin, Ohio.
TechPro Office Opened at Ambassador Book Service

OCLC has opened an OCLC TechPro office at Ambassador Books and Media in Hempstead, New York. An OCLC TechPro service staff works in Hempstead to provide OCLC cataloging on a contract basis for libraries that order books, videos or other materials from Ambassador. A participant in the OCLC PromptCat service, Ambassador forwards to the TechPro office materials that do not match through PromptCat, a service that provides libraries with bibliographic records along with materials from vendors. TechPro also catalogs for libraries that do not use PromptCat. Cataloging is completed according to library specifications, with fully shelf-ready materials available from Ambassador. TechPro projects are assigned to the most appropriate location depending on staff expertise, scheduling requirements and geographic proximity.

Some large projects may be processed at multiple locations. The expansion of TechPro to additional sites outside Dublin allows more flexible and timely scheduling of new projects.

Reference Services

More Than 2,000 Journals Now Available Through OCLC FirstSearch Electronic Collections Online

OCLC has added 145 new journals from 17 publishers to the OCLC FirstSearch Electronic Collections Online service, bringing the total to 2,106 journals now available online. Beyond providing access to content, OCLC offers ongoing access to the journals through the establishment of a permanent archive on OCLC servers. Oxford University Press is making 64 journals available through Electronic Collections Online with the recent load. Other publishers making journals available online recently include: Academic Press IDEAL; Baltzer Science Publishers; Blackwell Publishers; Blackwell Science, Institution of Mechanical Engineers; Kluwer Academic Publishers; Marcel Dekker; Mary Ann Liebert; MIT Press; Routledge; Royal Society of Chemistry; Sage Publications; Scandinavian University Press; Stockton Press; Taylor & Francis; and University of California Press. Haworth Press recently agreed to make 18 of its journals available, and the Royal Geographical Society with the Institute of British Geographers, the Seismological Society of America, and CSIRO Publishing have each agreed to make their titles available through Electronic Collections Online. OCLC has agreements with publishers to make nearly 2,500 journals from more than 50 publishers available through the service. A complete list of participating publishers, available journals and journals under contract can be found on the Electronic Collections Online Web site. Libraries that offer Electronic Collections Online allow users to search for citations by browsing lists of journals, selected issues or selected topic areas. Abstracts and the full text of articles are available from those journals subscribed to by the library. The Electronic Collections Online service is accessible through the OCLC FirstSearch service, with links to FirstSearch databases, holdings information from WorldCat, and more.

Resource Sharing

Preservation Resources To Scan Leading Israeli Newspaper Collection

Yedioth Information Technologies has awarded a major contract to Preservation Resources for the digitization of the Israeli newspaper Yedioth Aharonoth. The National and University Library in Israel has preserved 60 years of the newspaper's history (1939-1998) on microfilm, and Preservation Resources will scan all of those pages. The digital files will then be processed to produce searchable text. Both the digitized image of the page as well as its text contents will be available for browsing, searching and displaying. The project is designed to provide electronic access to the complete run of Yedioth Aharonoth, currently the largest circulation daily newspaper in Israel. Microfilm reels will be shipped in batches from Israel to Preservation Resources facilities in Bethlehem, Pennsylvania. Sampling on reels before production scanning will optimize results. For the project, Preservation Resources will scan over 800 reels of microfilm to produce some 850,000 bitonal digital images. Preservation Resources has digitized other large research collections, including the Library of Congress National Digital Library Program's papers of George Washington, Thomas Jefferson, and late 19th century sheet music; the Early Canadiana Online Project; and Cornell University's SagaNet Icelandic collection, as well as material in Chinese, Macedonian, Spanish, and French.

Big 12 Plus Libraries Test Web-based ILL Service

The Big 12 Plus Libraries and OCLC have agreed to begin a pilot project designed to test the utility of a library user-initiated, Web-based interlibrary loan service in a large, multi-library consortium environment. The service will allow library users to search and view bibliographic records and request library materials directly via an easy-to-use Web interface. The system will integrate local online public access catalog information, local policies and standards-based communications to eliminate the need for multiple ILL systems. The Web-based interface will also allow library users to search across other electronic resources that the Big 12 Plus will make available to its member libraries. The Big 12 Plus is comprised of 23 research libraries at institutions located in 10 states in the central and southwest U. S. The consortium has operated an ILL program for its members since 1995 and is developing other programs related to resource sharing, scholarly communications, and continuing education. In the first stage of the pilot, eight Big 12 Plus libraries will
participate. The pilot will use a modified version of resource sharing software OCLC developed for the libraries of the Committee on Institutional Cooperation (CIC) member universities and the Minnesota Library Information Network (MnLINK). The Big 12 Plus system will run on an "application server" located in Dublin, Ohio; the CIC and MnLINK systems use a distributed software/server model, operating from computers based in those organizations' networks.

In fiscal 2000 the ILS Program is scheduled to implement LC Voyager task orders and updates, increase the system server and storage capacity, maintain the system, provide training for new software releases, and continue contract services to convert the shelflist and serials check-in retrospective holdings files.

On January 11, 2000, search-only access to the catalog files of LOCIS (the former mainframe-based online catalog) ceased. These catalog files had been "frozen" on August 12, 1999.

Additional information can be found on the public ILS Web page at URLs: http://locweb.loc.gov/ils/ and http://locweb.loc.gov/ils/ilsfaq.html and on the LC Web page.

Special Materials Cataloging Division

Arrearage Reduction Efforts

The three MSR Teams with MBRS staff, processed the following sound recording arrearages during FY 1999:

- **45s**: The big news about our 45 rpm collection is that it is almost completely under bibliographic control. The processing of the original arrearage of 125,000 discs that began in 1997 was completed in March 1999. An additional 25,000-30,000 discs were received in late March and cataloging of the works began one month later. Procedural changes were introduced to address security and processing issues. During 1999, 21,474 records were cleared from the 45s arrearage. We expect to have finished the arrearage of all 45s by March or April 2000. Later this year these records will be available via webpage.

- **AFRTS**: The cataloging of the Armed Forces Radio and Television Series discs continued in 1999. This collection of unpublished 12- and 16-inch radio discs was produced in the 1940s and 1950s and consisted of a variety of entertainment ranging from the musical to the dramatic. The series prefix P (popular music) was completed for the 12" vinyl discs. The total number of discs processed to date is 74,662.

- **Cassettes**: Another format for which LC no longer has an arrearage is cassettes. In 1999, 21,700 items were processed, encompassing a variety of music types such as rhythm and blues, recorded accompaniments, etc., which brings the overall collection total to 75,623. Now that the cassette arrearage has been completed, the work now focuses on new receipts.

- **LPs**: 940 discs were processed in this new project. The discs are inventoried in the Cuadra Star database.

- **Marlboro Music Festival Tapes**: This project was to catalog from the MBRS arrearage the Marlboro Music Festival Tapes.
Approximately 200 taped concerts were cataloged by the MSR I Team. There are now 2,106 tapes remaining to be processed.

78s: Processing of the miscellaneous discs from the post-Rigler & Deutsch collection, the Spotswood, Feinstein and the Farley-Dickenson collections cleared 4,031 records.

National Public Radio tapes: The processing of the 25,000 7” and 10” reel-to-reel tapes began in mid-March. To date, 1,170 items have been cataloged on Cuadra Star.

Valburn Project: This project, new in 1999, focused on processing a collection of Duke Ellington works consisting of approximately 3,000 LPs. A total of 228 discs was processed in MUMS by copy cataloging. The LPs were searched in OCLC for exact matches, downloaded into LC’s database and modified accordingly. Catalogers reviewed the works and cataloged all items not processed by the technicians.

Cyrillic collections: We have began to catalog books and scores in Cyrillic from the Nicolas Slonimsky Collection in the Music Division and some historic 78 rpm sound recordings from MBRS with labels in Cyrillic.

Other News

The MDAR project (Machine Derived Authority Records) has been discontinued. Since we are now producing authorities for essentially every heading in our records, this next run of the MDAR program will be the last one. One more batch of authority records, representing authorities produced from records cataloged from the end of the last MDAR load (May 1997) to the date we switched over to our ILS (August 16, 1999), will be added. This will enable us to load approximately 35,000 sound recording records which we found on OCLC.

 Personnel changes during the past year include: Phil De Sellem became Team Leader of Music and Sound Recordings Team 2. Deta Davis (MSR 1 Team Leader) was reassigned to a senior reference librarian position in the Music Division. Several team members served as acting team leader for 3 month periods in Team 1 and 2. Paul Frank was recently promoted to Senior Cataloger. Two staff members remain in training status. The MSR 3 team recently hired a new technician, Patricia Brewer, who came to us from the National Agricultural Library. The MSR 3 team, which generally works on high production level projects with special cataloging systems, currently has 9 technicians and 2 catalogers. Altogether the current staffing levels in the MSR teams include 13 technicians and 17 catalogers. The above permanent staff is often supplemented by summer interns, work study students, and sabbatical librarians.

During this year of preparation for and implementation of ILS, many staff members participated in special committees and projects which resulted in staff awards. Joe Bertl, David Sommerfield, Howard Jaffe, Steve Permut, Steve Yuskos, Vera Clyburn and Phil De Sellem received awards related to ILS. Richard Hunter, Sharon Connor and Marilyn Hamilton received awards related to the re-shelving of RISM. Ms. Hamilton also received an award for sustained superior performance. Deta Davis received an award for her work on various OCLC contracts and the Music Cataloger Sabbatical program, and Lucas Graves received an award for his high production and his work on the music cataloging reference collection.

Future projects which are currently being planned include cataloging our collection of 78 rpm albums and developing a system to process all incoming CDs using MUZE data and copy cataloging to ensure that all new receipts are under bibliographic control. LC currently receives approximately 30,000 CDs annually.

Motion Pictures, Broadcasting and Recorded Sound Section

Plans for the National Audio-Visual Conservation Center in Culpeper, Virginia have kept pace with the target start date of 2003. As can be imagined, moving the staff and the entire collections of the MBRS Recorded Sound and Moving Image Sections is a tremendous undertaking that has, and will continue to have, a profound effect on the work of the Division. Getting “Culpeper ready” will be the over-riding goal for the next three years. Carl Fleischhauer, on detail from the National Digital Library staff, spent the year planning a prototype pilot project as a first step toward a fully realized digital preservation facility for audio and moving image materials at Culpeper. Mary Bucknum, Recorded Sound Curator, will give a presentation on Culpeper as part of the MLA Preservation Committee’s open meeting on Saturday at 11 am.

Unpublished Sound Recordings: In 1999 MBRS Recorded Sound Processing Unit staff continued ongoing processing projects for unpublished material in the Cuadra STAR database, including the Marine Corps Combat Recordings, the Leonard Bernstein Collection, Newport Jazz Festival tapes, and vintage jazz test pressings. A Web version of STAR has been developed and should be available for public use in the next few months. All new processing is being done on ILS, and among the collections included are the Voice Of America Tape Library, Works Progress Administration transcription recordings, and Emil Berliner test pressings.

Published Sound Recordings: MBRS has developed an accessioning procedure for compact discs that will allow us to create and maintain an inventory of all acquisitions, as well as...
begin the task of processing retrospectively. Data provided by MUZE Inc., along with OCLC copy cataloging will play a major part in this new process, that is expected to begin early in 2000. It is planned that this project will be initiated by staff of the Special Materials Cataloging Division. The year’s acquisitions (see below) have brought a real need for an LP processing plan that will include shelf compare for condition assessments and best copy selection, preparation of a cataloging data sheet, and the splitting of copies to separate storage locations (a basic tenet of audio storage at Culpeper)

Acquisitions: The major sound recording acquisition of 1999 was the Frederic Klinger Collection of 40,000 jazz LPs. Along with the Tommy Long Collection of 30,000 45 rpm discs, 1999 was a good year for the Library’s collection of rock ’n roll and jazz. Other significant acquisitions included 900 opera recordings on 78 rpm disc in the Joseph Greene Collection, and the Thomas Rimer Collection of 5,000 classical LPs and 78s. Current CDs continue to come in via the Copyright Office at the rate of 30,000 per year. That number is expected to increase as staff work to enforce copyright compliance. In all, the Section acquired over 125,000 sound recordings this year.

Music Division

As in years past, the Music Division added significantly to its holdings last year. The Music Division purchased the Laurindo Almeida Collection, the Ballets Russes Collection, a Beethoven letter to Schlesinger, Copland music manuscripts and correspondence, the remainder of the Correia de Azevedo Collection, and two Gershwin holographs and a typescript libretto for Rosalie. In addition, the division acquired a first edition full score of Handel’s oratorio Saul from 1773, Franz Liszt’s corrected proof copy of Prima de David as well as a letter to the publisher Schott, the first edition of Mendelssohn’s Hear my Prayer, and Anton Rubinstein’s holograph manuscript of Caprices in E-flat for piano. We added the following collections: Hall Johnson, John McGlim, Bronislava Nijinska, Ned Rorem, and Ruth St. Denis. The Library acquired the following gifts: the Congress on Research in Dance (CORD) Collection, Martha Graham correspondence, the Pilkington/Ellington Collection, the final installment of the Nicolas Slonimsky Collection, and the Wolf Theater Scrapbook Collection. Diane Wolf donated three theater scrapbooks to the Music Division as a Gift to the Nation.

During fiscal year 1999, the Acquisitions and Processing Section of the Music Division processed nearly 260,000 pieces from the arrange, including many items from the Leonard Bernstein Collection and the Koussevitzky Collection. Processing of the Slonimsky Collection was fully completed. 386,000 items were added to the National Digital Library, including dance instruction manuals, American sheet music from 1870-1885, selections from the Federal Theatre Project, 1935-1939, and William P. Gottlieb photographs from the Golden Age of Jazz.

The Collections from the Library of Congress launched the musical celebration of the Library’s Bicentennial with the first of a three-year series of musical events titled, “I Hear America Singing.” In the next three years, concerts will explore the breadth and significance of America’s musical heritage from colonial days to the end of the twentieth century. The Library’s 1999-2000 season opened with master song stylist Bobby Short performing rare gems from the Library’s vast collections of American music. The season will close in May with a 70th birthday tribute to American musical theater titan, Stephen Sondheim.

Deta S. Davis has been assigned as a member of the staff of the Reader Services Section of the Performing Arts Reading Room. Ms. Davis brings a wealth of experience and knowledge to the Music Division, particularly with her exceptional abilities in music cataloging. In other personnel changes, three additional technicians were added to the Reader Services Section staff.

Cataloging Policy and Support Office

Integrated Library System

Display of MARC Authority Records: Although references and scope notes from authority records for headings in bibliographic records are available to users of the LC Online Catalog, full MARC 21 authority records (names and subjects) are not displayed nor are they available via Z39.50. LC continues to provide full MARC 21 authority records through the MARC Distribution Service. LC’s ILS Program Office is working with Endeavor Information Systems, Inc., to provide full MARC authorities in the Web OPAC by the end of calendar year 2000. We expect that all 5 million authority records in the Name and Subject Authority Files will be available in the MARC 21 format for downloading from LC’s Web OPAC, as well as via Z39.50 by that time. For immediate access to LC’s authority data during this interim period, users may consult a list compiled by CDS of commercial alternatives to CDMARC products at http://lcweb.loc.gov/CDS/cdattac2.html. Access to the LOCIS catalog files (whether via MUMS or SCORPIO) is no longer possible as these legacy files have now been retired. The MUMS Z39.50 server was also closed at that time, replaced by LC’s Voyager Z39.50 server. For information on connecting, consult http://lcweb.loc.gov/z3950/lcservlet.html.

Descriptive Cataloging

General LC plans to implement the “1998 Revision” of AACR2 in February or March with the actual date depending
on receipt of copies of the paperback edition from ALA as well as
the availability of updates to the LCRLs that are related to the
revision. LC had deferred implementation of the revision until
after the ILS was in place. The few rule revisions that are
unique to the revision pertain mainly to provision for
bibliographic description rather than to headings. Also, now
that the ILS has been installed, LC implemented the change in
the first indicator value 2 for multiple surnames in X00 fields
in MARC 21 on January 1, 2000. The basis of the
implementation of the indicator change is that authority and
bibliographic records will be treated independently, i.e., there
will be no attempt to keep authority and bibliographic records
in synchronization. Guidelines for the implementation may be
found at http://lcweb.loc.gov/catdir/cpso/multsur.html. The
implementation of the restructuring of Library of Congress
Control Numbers (LCCNs) to accommodate the century
change, i.e., reducing the prefix portion to two positions and
expanding the year portion for four digits, is now scheduled to
take place on January 1, 2001. The announcement on LCCN
restructuring is available at http://lcweb.loc.gov/maro/lcn.html

Sound Recordings as Accompanying Material We are in the
process of implementing new workflow procedures that
provide for detaching sound recordings that accompany printed
materials, housing the recordings in MBR5, and shelving the
rest according to the class number. Now the printed materials
can be used in the reading rooms where other materials on the
same topics are served, and the recordings can be requested in the
Recorded Sound Reference Center. Previously, printed items with accompanying sound recordings were labeled "Phon
Case," shelved in the Music Division, and had to be requested in the Performing Arts Reading Room, regardless of their classification.

Subject Headings

General: Work continues on two long-term projects that are
part of the implementation of subfield +v for form subdivisions
in the Library of Congress Subject Headings system that took
place in February 1999. Since that date, LC catalogers have
been coding form subdivisions that function as forms in Library of Congress Subject Headings assigned to new
bibliographic records as +v rather than as +x. Individual
instances of form subdivisions in subject authority records are
being recorded from +x to +v. To date over 2,100 authority
records have been recorded, with the project estimated to be
more than halfway complete. Form subdivisions in bibliographic records are being recorded on a case-by-case
basis only as subject headings in individual records are being
updated or revised for other reasons. Using the new 18X
fields, subdivision authority records are being created to
top control the more than 3,100 free-floating subdivisions. To date
more than 1,100 subdivision authority records have been
created and distributed. LC staff have added 781 linking fields
for geographic subdivision forms to all new and revised
geographic subject authority records distributed since February
1999. Because of workflow and training issues, plans to have
LC staff add this field to geographic name authority records
have not yet been worked out. Plans to issue instructions to
authorize NACO libraries to add this field to geographic name
authority records they create or revise are on hold until a
problem with the 008/09 value "F" is resolved. That value was
scheduled to be part of LC's overall authority data
implementation. It is used in the byte for Kind of record
(008/09) to indicate "Established heading and subdivision "
LC is planning to apply value "F" in authority records for
graphic headings when the established heading form matches the form used as a geographic subdivisions, e.g.,
Amazon River and Antarctica in subject headings, and
eventually France, New York (State), and United States in
name headings for jurisdictions. Unfortunately, after we began
to use this value in subject authority records, we discovered
that those coded "F" did not display in Voyager, the LC ILS.
This bug was reported to Endeavor Information Systems but
has not yet been fixed. Therefore, LC recoed and
redistributed the approximately 130 subject authority records
that had already been changed to use this value. LC will not
create or change any records with this value until the problem
is resolved and we can search and retrieve these records in the
LC ILS.

Subject Cataloging Manual. Subject Headings (SCM). As we
have gained experience with the virtually complete revision of
instruction sheets covering music headings in the 5th edition of
the SCM, we continue to revise the instructions in order to
record music practice more thoroughly. Revisions to H 1160
Pattern Headings Musical Compositions, H 1161 Pattern
Headings Musical Instruments, and H 1917.5 Music
Form/Genre Headings Medium of Performance have appeared in recent SCM Updates. Over the past year we have
been working on an instruction sheet for musical instruments.

Music headings. We resumed and completed a project begun
during the last quarter of 1998. This project focused on
creating a new set of instructions that cover the form subdivisions used in performing arts headings. The new
instructions cover the form subdivisions used in performing arts headings. The new
instructions cover the form subdivisions used in performing arts headings. The new
instructions cover the form subdivisions used in performing arts headings. The new
instructions cover the form subdivisions used in performing arts headings. The new
instructions cover the form subdivisions used in performing arts headings. The new
instructions cover the form subdivisions used in performing arts headings. The new
instructions cover the form subdivisions used in performing arts headings. The new
instructions cover the form subdivisions used in performing arts headings. The new
followed by medium of performance or medium of performance alone.

After extensive review, we canceled our two headings, Organ and Organs, and consolidated them into Organ (Musical instrument). This was the sole musical instrument for which there were two established forms of heading. Similarly, we reduced the two topical subdivisions --Organ and --Organs to one: --Organs. As part of subdivision simplification and rationalization, the subdivision --Psychology under the heading Music was revised to the standard free-floating form used under topical headings: --Psychological aspects. In conformance with the policy to change headings from inverted to direct form whenever possible, we have just begun to do that to inverted headings beginning with the word Chants. We recently began an examination of the possible development of an overall policy for geographic subdivision of music form/genre headings. Right now we have guidelines only for specific situations in the areas of religious, ethnic, national, and popular music.

MBRS sound recordings catalogers have been developing a glossary of form/genre terms and, following normal procedure, submitting them for inclusion in LCSH for use in the 650 field until such time as we implement the 655 field. Three recent headings from their glossary, Live sound recordings, Motion picture soundtracks, and Television soundtracks, engendered some controversy, prompting comments and discussion inside and outside the Library. We encourage the incorporation into LCSH of vocabularies specially developed by Library staff, as the terms can then be used by the cataloging community at large.

Subject Access in Core Bibliographic Records for Sound Recordings: Not reported previously was our reassessment in late 1998 of the provisions for subject access in the core record standard for sound recordings. We have adopted guidelines that increase the allowable number of subject headings to the number necessary to assure that essential information is provided. The guidelines were published internally and then issued in February 1999 as a new instruction sheet to the SCM. H 170 Core Level Records. 

Music Cataloging Advisory Group (MCAG)

The MCAG has representatives from the recorded sound section of MBRS, the Music Division, and the music teams in SMCD, and is chaired by the music specialist in CPSO. It meets once or twice a month to consider matters of particular interest to music users on the Library staff. Several of the topics mentioned elsewhere in this report were first raised at MCAG meetings, and recommendations for action prepared by the MCAG. Two important and long-range issues that have been on the agenda during the past year are a complete review of our subject cataloging treatment of electronic and computer music, and preparations for the eventual implementation of form/genre headings for music materials.

American Folklife Center

The American Folklife Center is in the process of revising and updating the template for creating collection-level MARC cataloging records for the multi-format ethnographic (usually unpublished) field collections in its Archive of Folk Culture here at the Library. The Center tends to create collection-level records of these materials that are linked to online collection guides available on our web site at http://lcweb.loc.gov/folklife. Currently, staff is being trained in the construction of EAD (Encoded Archival Description) Finding Aids so that the collection guides will eventually be linked to a wider audience. As always, the Center continues to chip away at processing and cataloging its large arrearage of field collections.

During the past year, the Center processed three important collections: The Paradise Valley Folklife Project Collection, a documentary effort initiated by the American Folklife Center, was conducted in and around Paradise Valley, Nevada (1978-1982) to study ranching and cowboy culture. The project yielded a number of products including exhibits, publications, and a laserdisc. The collection itself includes sound recordings, black-and-white and color photographs, film footage, field notes, and other manuscript materials (68,657 items).

The Pinelands Folklife Project Collection was a documentary project conducted in the Pinelands National Reserve in southern New Jersey (1983-84) by the American Folklife Center in cooperation with the New Jersey Pinelands Commission and the National Park Service to study local patterns of land use and cultural conservation. The collection includes sound recordings, black-and-white and color photographs, field notes, and other manuscript materials (56,597 items).

The John A. and Ruby T Lomax 1939 Southern States Recording Collection is a documentary field collection of sound recordings, field notes, dust jackets, and other manuscript materials made on a three-month trip through the southern United States by John A. Lomax, honorary consultant and curator of the Archive of American Folk Song and his wife, Ruby T. Lomax (2,046 items).

The American Folklife Center continues to participate actively in the Library’s National Digital Library Program, through which three collections were drawn together, organized, and prepared for online presentation in 1999. The following three collections were made available online: Quilts and Quiltmaking in America, which presents recorded interviews...
and graphic images from two Center collections: the Blue Ridge Parkway Folklife Project (1978) and the Lands' End All-American Quilt Contest Collection (1992, 1994, and 1996); Hispanic Music and Culture of the Northern Rio Grande, which features religious and secular music from the Juan B. Racl Collection, recorded by Racl in 1940 in the Spanish-speaking communities in northern New Mexico and southern Colorado; and Southern Mosaic: The John A. and Ruby T. Lomax 1939 Southern States Recording Trip, which presents a broad spectrum of traditional music, photographs, record dust jackets, field notes, and other manuscript materials collected by John A. Lomax and his wife Ruby Terrill in the southern United States in 1939.

Interpretive Programs Office

The following information concerns exhibits at LC which may be of interest to music librarians:

Currently on exhibit: American Treasures of the Library of Congress, a long-term installation of an unprecedented exhibition of the rarest and most significant items relating to America's past from the Library's collections, is on view in the Library's newly renovated Jefferson Building. Many of the fragile items, including those considered to be the Library's Top Treasures, are replaced on a continuing basis.

Here to Stay The Legacy of George and Ira Gershwin, a continuing exhibition installed in the newly opened Gershwin Room of the Jefferson Building, celebrates the legacy of this illustrious musical team.

The Gerry Mulligan Collection is the inaugural exhibition in a new exhibit gallery in the Performing Arts Reading Room foyer of the James Madison Building. The exhibit features jazz musician Gerry Mulligan (1927-1996), well-known saxophonist, jazz innovator, composer, and arranger, and his recently donated gold-plated baritone saxophone, along with his papers, to the Library.

Upcoming exhibits Thomas Jefferson will be presented in April 2000 as part of the Library's bicentennial program. The exhibit will draw from the Library's unparalleled collection of Thomas Jefferson material (documents, books, drawings, and prints), as well as selected personal artifacts borrowed from several institutions, and will trace the origins and evolution of Jefferson's thinking and examine the influence his thoughts and interests have had on his own life, this republic, and the world.

The Wizard of Oz: An American Fairy Tale will open April 2000 to mark the 100th anniversary of one of the most profitable and most famous copyrights ever issued by the Library's Copyright Office: L. Frank Baum's book The Wonderful Wizard of Oz.

An exhibition space opening in the Jefferson Building in May 2000 is the Bob Hope Gallery of American Entertainment. The Gallery will include items from the Library's newly acquired Bob Hope collection, objects from the rich and varied collections of Motion Picture, Broadcasting, and Recorded Sound, Manuscripts, Music, Prints and Photographs, and Rare Book and Special Collections Divisions.

Report prepared by Phillip De Sellem with the assistance of Linda Stubbs (SMCD), Eugene DeAnna (MBRS), Ruth Foss (Music Division), Catherine Hiebert Kerst (AFC), Geraldine Ostrove (CPSEO), and Susan Vitu (SMCD).

OCLC's response to the requests of the Reference Services Committee's FirstSearch proposals

The following are our recent FirstSearch proposals/requests, and Tam Dalrymple's (of OCLC) responses in boldface

Priority a

1 We recommend eliminating the comma as in indexed character (but it should still be included in index browse displays) When searching personal names, the comma must be typed in "an" searches but omitted in "sh=", searches, which is quite confusing for users. (I believe this may not be an issue in the new version of FirstSearch.)

RESPONSE: Commas come when we join the date subfield to the author name subfield. It is not used in new FirstSearch's basic author phrase search, but remains in the Extended Author phrase search so that search can be more precise. As with all phrase searches, browsing the index the index and select a search from the browse is often the best way to search.

2 We recommend that all subfields of field 245 display together, as they appear in the MARC record (rather than having some subfields omitted or displaced to different parts of the display)

RESPONSE: New FirstSearch does display the 245 information together except for the 245/4 field. That information is displayed at the bottom of the record, since it tends to duplicate the Author information displayed at the top of the record in the 100 and 700 fields, thus providing a better presentation for end users.

3 We recommend that fields display in MARC tag order -- particularly field 240, which is presently displaced to the bottom of the display; this disrupts the conceptual linkage between fields 100 and 240.

Music OCLC Users Group Newsletter no. 75
RESPONSE: We have may different tag's subfields display in the order they come, but not all tags and not always in tag order. We have tested the display with, and designed the display for patrons, not librarians. For example the call numbers (0XX tags so at the top of a MARC record) all display at the bottom of the record. These are librarian type tags and that would only confuse most patrons. With new FirstSearch, many additional fields are being displayed, but not all fields. This is not a MARC record. Librarians still have the Cataloging subsystem for the full MARC information.

4. We recommend that the uniform title be included in displays of multiple records. This would make music search results display in a more consistent and logical fashion.

RESPONSE: Thanks for this suggestion; we'll take it under consideration.

Priority B:

1. Index the musical sharp and flat signs (perhaps by substituting the pound and lowercase "b") This would make it possible to search for music titles such as "Prelude in C# minor" (which must now be searched as "Prelude in C minor").

RESPONSE: Again, we will consider this.

2. Provide some provision for overriding "a" as a stopword, so that titles including the keys of a or a-flat can be searched.

RESPONSE: As you might imagine, this is a tough one, because of the prevalence to the article "a" in the database. We'll consider if we can do that.

3. We recommend that field 505 be included in the title keyword index, to facilitate title searches for musical works listed in contents notes (particularly song titles, which are rarely given 740 or analytical 700 entries.

RESPONSE: The 505/4t is in the Extended Title keyword search. This is the search that replaces FirstSearch 4.0's all-inclusive Title keyword search. The Extended title search is an expert only search, so it doesn't appear in a drop down box. In new FirstSearch the basic title keyword search is only the 245, 246, and 740. Again, the basic title search is for patrons, not librarians.

Questions & Answers
by Jay Weitz

Q: What is the Language Code if you have a sound recording that is a collection of music, almost all of it instrumental but with voices on a few of the selections Is it "N/a" or do you pick the language(s)?

A: The Language Code(s) would reflect the language(s) of the sung texts, in the fixed field and in the 041, if appropriate. If it isn't clear from the contents note or somewhere else in the record, you could include the details in a 546 note. For example:

| 546 Third and 6th works sung in Latin |

Q: How do you search OCLC by ISMN Number?

A: At the moment, 024 is not indexed, but as part of the revamping of the FirstSearch indexing associated with the New FirstSearch, it will soon be. You may be able to find a small selection of ISMNs that appear in 500 fields by searching the number in a keyword "at" search.

Q: Is it ever appropriate to make a main or added entry for the Catholic Church, when you have recordings of Gregorian Chant?

A: AACR2 Rule 21 22 states: "Enter an edition of music that is officially prescribed as part of a liturgy as instructed in 21 39" It gives two examples:

The liber usualis with introduction and rubrics in English / edited by the Benedictines of Solesmes
Main entry under the heading for the Catholic Church

The restored Holy Week liturgy practical arrangement of the prescribed music for the average church choir / by Carlo Rossini
Main entry under the heading for the Catholic Church

Rule 21 39, footnote 11 explains, "Liturgical work" includes officially sanctioned or traditionally accepted texts of religious observance, books of obligatory prayers to be offered at stated times, calendars and manuals of performance of religious observances, and prayer books known as 'books of hours'." Rule 21 39A1 says in part "Enter a liturgical work under the heading for the church or denominational body to which it pertains. When appropriate, add a uniform title as instructed in 25.19-25.23 to the main entry heading." So it appears that, if the recording is presented as a service or as a liturgical ceremony, it would be entered under the heading for the appropriate religious entity. As examples, you might look at...
Q: Serial numbers within an opus number are sometimes considered separate works and sometimes considered excerpts of the opus number. How do you decide when the work is separate and when it's an excerpt? For example, according to the LC/NACO authority file, Beethoven's three string quartets op. 59 are separate works, while Brahms' two clarinet sonatas, op. 120, are considered excerpts. In each case, the set of pieces was published together. I can't figure out how one is different from the other, so I can't extrapolate the reasoning when I run into the same situation with a composer who's not in the authority file.

A: It all has to do with how the composer (or thematic index compiler, perhaps) numbered things and whether the work or works in question are part of a larger sequence. In the case of the Brahms, he wrote only two sonatas for clarinet and piano, and each was designated as part of Opus 120; as a result, their numbering sequence is fully contained within the Opus 120 and they are considered excerpts.

Brahms, Johannes, +d 1833-1897:
+1 Sonatas, +m clarinet, piano, +n op. 120 +n No 1
+1 Sonatas, +m clarinet, piano, +n op. 120 +n No 2

In the case of the Beethoven string quartets (and the Fauré piano nocturnes), the sequential numbering assigned by the composer crosses numerous opus numbers, even though some of those opus numbers happen to have multiple works within them (as Beethoven's op. 18 and op. 59 do). In sequences such as these, AACR2 Rule 25.30C has us add, after the medium of performance, the serial number within the larger sequence and then the opus or thematic index number (plus any numbers within the opus). So the Beethoven sequence goes, in part:

Beethoven, Ludwig van, +d 1770-1827:
+1 Quartets, +m strings, +n no. 7, op 59, no 1, +r F major
+1 Quartets, +m strings, +n no. 8, op 59, no 2, +r E minor
+1 Quartets, +m strings, +n no. 9, op 59, no. 3, +r C major
+1 Quartets, +m strings, +n no 10, op 74, +r Eb major
+1 Quartets, +m strings, +n no 11, op 95, +r F minor

Here, the overall numbering sequence (7th, 8th, 9th, 10th, 11th quartet) takes precedence over the opus numbers. The number within the opus number would never be considered an excerpt of, say, "quartet no 7." All of this can mostly be distilled (in a roundabout fashion) from Rules 25.6, 25.30C, and 25.32, and their respective RIs and MCDs. In short, the difference is whether the complete sequential numbering is contained within a single opus/thematic index number or spread over multiple opus/thematic index numbers.

Q: Shouldn't we encourage the NACO-Music Project members to apply for OCLC Enhance?

A: Taking the list of NACO-Music Project participants from the MOUG Newsletter no 72 (current through March 31, 1999), I found that of the fifty institutions listed, 28 were already Enhance participants in at least one bibliographic format. In a few cases, subdivisions of institutions that have different NUC symbols but the same OCLC symbol, can also be counted among Enhance participants, bringing the total to an even 30, which is 3/5ths. Because NMP extends beyond just OCLC, of course, some of those NMP libraries are not OCLC members or don't do cataloging online with OCLC, so they would have no use for Enhance capabilities. The doors are always open for new Enhance applications.

Q: Is there such a thing as PCC full records (not core) for scores, sound recordings, and AV? Can one have National Enhance status for PCC without OCLC Enhance status?

A: There theoretically exist both PCC Core and PCC Full records for Books, Scores, Sound Recordings, and Computer Files, but there are currently no National Level Enhance authorizations for Visual Materials format. OCLC grants National Level Enhance authorizations only to institutions that have had BIBCO training from LC or its PCC representatives AND who have passed the Enhance evaluation process, either as part of a previous Regular Enhance application or (if the institution was not currently a Regular Enhance participant) specifically as part of the National Level Enhance application.

Q: Which subject heading would be more appropriate for a CD of, say, a jazz saxophonist with rhythm section, "Saxophone music (Jazz)" or "Saxophone with jazz ensemble"?

A: According to LC's Subject Cataloging Manual (H 1916 5), such headings as "[Instrument] music (Jazz)" may be used for solo instrumental jazz or "to bring out featured instruments in ensembles on recordings, either real (in the recording itself) or advertised (on the record jacket for promotional purposes.)" "[Instrument] with jazz ensemble" and "Concertos ([Instrument] with jazz ensemble)" are used when "a solo instrument is accompanied by a jazz ensemble." It sounds like either heading or both headings would be perfectly appropriate.

Q: Where do plectral instruments fall in the order of instruments for uniform titles?
A: AACR2 Rule 25.30.B1 isn't very helpful, outlining the order simply as:

- voices
- keyboard instrument if there is more than one non-keyboard instrument
- the other instruments in score order
- continuo

"Score order" is open to debate in many cases, especially when instruments not usually found in a traditional orchestra are concerned. New Grove and New Harvard Dictionary of Music agree that harp, celesta, and orchestral piano are usually placed between percussion and first violins (with the solo part of a concerto directly above the first violins, when appropriate). Most examples in the authority file seem to bear this out, although there are some exceptions, which may be incorrect. (Note that many of the records, including two of the three exceptions, are machine-derived headings and have not been verified by humans.)

Some exceptions

- Fodoris, Marius. †† Quintets, †m flute, violin, viola, violoncello, harp, †n op. 97 [no98-60708]
- Hoffmann, E. T. A. †d (Ernst Theodor Amadeus), †d 1776-1822. †† Quintets, †m violins, viola, violoncello, harp, †r C minor [n87-16196]
- Kunnum, Kaspar, †d 1795-1870 †† Quintet, †m flutes, violin, violoncello, guitar, †n op. 75, †r C major [no98-636]

Q: It's often difficult to find OCLC documentation on the OCLC Web site. Can you help?


Q: For a living composer, how do you decide whether to pluralize the initial element of a type of composition uniform title, especially if only one of that type has been written so far?

A: LCRI 25.29A is straightforward on this. "If the composer is living, use the singular form in the uniform title unless the work being cataloged bears a serial number (including 1); in that case, use the plural form on the assumption that the composer has written or intends to write more works of the type. When cataloging the second occurrence of a work of a particular type by a composer, if the singular form has been used in the uniform title for the first work of the type, revise the uniform title to use the plural form." The RI goes on to caution that the medium of performance is not a criterion, that two sonatas are two sonatas and the plural would be used regardless of the instrumentation of each sonata.

Q: It seems that in the distant past, there was an effort to determine the order of subfields †k, †l, †s, and †o in uniform titles. Unfortunately, that's all I remember about it. I have a CD with a boy choir singing only the soprano line of "Jesus, joy of man's desiring," with organ accompaniment. Those things make it an arrangement. They are singing an English translation in the uniform title, after I get through the composer's name and the titles, is it †† English? †o arr. or †o arr †l English? I saw nothing to help in AACR2, LCRI's, or MCDs. Your tagging book, on p. 136 top, last example under †l, has †o then †l. On p. 139, under †o (the Old example),
there's +1 then +0 (with a +k interposed). Is there something I'm missing here?

A: There was an effort to standardize the order of subfields for subject heading subdivisions, but I don't recall any similar movement for uniform titles (which doesn't mean that there wasn't such an effort, of course, and could be just another sign of aging) When you start adding those subfields +, +k, +s, and +o, it gets awfully complicated. The only guidance is in rule 25.35A1. "Make additions in the order given. If +k Selections are added to the uniform title (see 25.32B1 and 25.34C3), add it as the last element or as the next to last element when 'arr.' is used (see 25.35C)." The "order given" is "sketches" (which is not separately subfielded; 25.35B), arrangements (subfield +o; 25.35C); vocal and chorus scores/librettos and song texts (subfield +s; 25.35D-E); and language (subfield +l; 25.35F) Recognizing that the examples in AACR2 are supposed to be "illustrative and not prescriptive" (in the elegant words of Rule 0.14), we can gather from 25.35A1 and the examples throughout 25.35 that the order appears to be: +s, +1, +k. I've got an old LC document called "Descriptive Tabulation: Library of Congress MUMS Format Data" for music records, which lists all the combinations of subfields and their frequencies in LC's files as of September 30, 1987 Lots of things have changed since then, but I don't think there has been any substantive reordering of uniform title subfields The tabulation (looking at fields 240 and 700) bears out the preference for the +s, +1, +k order, although there are stray exceptions. When you throw subfield +o in the mix, it appears as the final subfield nearly every time with only two exceptions When subfield +1 is present, +l is the final subfield in eight out of nine cases There were two cases where subfield +s followed subfield +o, but no cases in the other order. Considering all of this, the general order of subfields should be +s, +1, +k When subfield +k is involved, it usually goes at the very end except when the uniform title ends in subfield +s or in subfield +l, in which cases the subfield +o is appended to the subfield preceding the +s or +1 In the case you cite, my guess is "1 [script-L]" not as "2 [script-L]." Is this true in the older catalogs?

A: In pre-AACR2 records, script-L was used to indicate leaves (defined in AACR2 as "One of the units into which the original sheet or half sheet of paper, parchment, etc., is folded to form part of a book, pamphlet, journal, etc.; each leaf consists of two pages, one on each side, either or both of which may be blank") The old rules required a much more detailed pagination than does AACR2 currently, so blank and unnumbered sequences (which might now be ignored) especially at the beginning or end of the main pagination were often described as so many leaves A single leaf (or sheet of paper) would have been counted as "1 leaf" if numbered or "[1] leaf" if unnumbered. There are still instances under AACR2 when such leaves would be included in the pagination, but the words "leaf" and "leaves" are now spelled out (see such rules as 1.5B2, many in the 2.5B and 4.5B sequences, for instance)

Q: At some session at MOUG/MLA you reminded us that indicator 2 for multiple surnames was no longer valid. Were you saying that we should stop using X00 first indicator value 2? This seems to contradict what it says in BF&S online currently, so I guess I'm a little confused about what OCLC wants us to do

A: The X00 second indicator value "2" was made obsolete in USMARC/MARC 21 in 1996, but LC delayed implementation of this until January 2000 Thepolicy in the online BF&S (as of this writing) still reflects the interim policy suggested by LC, but will be fixed along with many other changes in MARC updates to be implemented later in 2000 The second indicator "2" should no longer be used at all. Here is a statement from my colleague Susan Westberg about it that went out to many e-mail lists around the time of LC's announcement. The LC URL has additional details

First Indicator Changes in Authority and Bibliographic Records

January 1, 2000 LC implemented a change to the first indicator value for personal name headings (fields 100, 400, 600, 700, 790, 800 in bibliographic records and fields 100, 400, 500 in authority records) Value 1 (Surname) was redefined to be used for headings with either single or multiple surnames Value 2 is now obsolete. OCLC PCC participants should follow Library of Congress guidelines at http://lcweb.loc.gov/cdtir/cpsm/multsrv.html when entering data Authority records requiring changes have been identified by OCLC and will be corrected over the next few months and redistributed through LC Changes to bibliographic records are not yet implemented. OCLC members should use 1 indicator value 1 for multiple surnames on all new bibliographic records.

Bach, Johann Sebastian, +d 1685-1750 +t Herz und Mund und Tat und Leben, +n BWV 147 +p Jesus bleibt meine Freunde; +o arr +l English

It's hard to say without access to the uniform titles themselves whether the tabulated exceptions are errors or legitimate variations under certain circumstances.

Q: In what kind of situation was script-L used in the pagination of pre-AACR2 records? I suppose it implies that the book has a blank or unnumbered leaf or leaves preceding the text Is this definition correct? And how were they counted? According to the present rules, one leaf counted as
Headings on existing bibliographic records should be replaced as encountered and only if the record is already being worked on. Authority and bibliographic records may be out-of-sync for some time; however, users should not report first indicator changes to OCLC. Bibliographic records will be corrected through database scans.

Q: I have a question regarding the correct order to list uniform titles for two works by the same composer on a compact disc. On the disc label, the works are listed separately. So, to give an example, the 245 for two works by Sibelius (this is not what is on my CD) would be:

| 245 | Finlandia +h [sound recording] +b Tapiola +c Sibelius |

This is the order that they are listed on the disc label, so that is how you would transcribe it in the 245. However, they actually appear in the opposite order in the recording (this would be noted in a 505). So my question is, would you list the uniform titles to reflect the order that are listed on the disc label (first the 240 for Finlandia, then the composer/title 700 for Tapiola), or would you list them in the order that they actually appear on the recording (first the 240 for Tapiola, then the composer/title 700 for Finlandia)? I realize that this would be made easier if there were three or more pieces on the recording, because then you could just give a collective uniform title, and do the 700s in the recorded order at the end, but no such luck this time. I checked AACR2 and the appropriate MCDs with no luck.

A: AACR2, the LCRIIs, and the MCDs don't seem to address this issue directly, as you discovered. But I think we can take LCRI 21 29 on the "Order of Added Entries" and extrapolate commonsensically from the statement, "For arrangement within any one grouping, generally follow the order in which the justifying data appear in the bibliographic description. If such a criterion is not applicable, use judgment." Since you are using the label as chief source and transcribing its order of the works as the non-collective titles, I think it's reasonable to keep the 240 uniform title and the 700 composer/title added entry in the same order as the transcribed titles, that is, "Finlandia" first (240); of course, in this case, the 240 would be omitted according to LCRI 25 1, as it exactly duplicates the title proper, but the principle stands) and "Tapiola" second (700). That also has the fortuitous effect of keeping the uniform title in the 240 and the first title in the 245 in harmony, referring to the same work. By the way, since the contents are already outlined in the 245, I don't think you really need a formal 505 note. Instead, a 500 note should be sufficient, to the effect that the works are actually in the reverse order from that indicated on the label.

Music OCLC Users Group Newsletter no 75

Summaries of MOUG Sessions

Plenary Session: FirstSearch Databases and Their Uses for Music / reported by Holling Smith-Borne
Holling Smith-Borne (DePauw University)
Stephen Luttman (University of Northern Colorado)
Debbie Herman (University of Hartford)

The plenary session FirstSearch Databases and Their Uses for Music was divided into two segments: 1) Technical services aspects of using FirstSearch and 2) Reference uses for FirstSearch databases Debbie Herman addressed the first segment, and began by reporting on an inquiry she posted on MLA-L and the interesting responses she received regarding uses of FirstSearch in Technical Services Departments. Following is a summary of these ideas combined with her own experiences using FirstSearch at the University of Hartford.

Recognizing that catalogers will never switch from using PRISM to WorldCat, very attractive consortial pricing options ($2,700 00 annually for unlimited access) have caused many libraries to give FirstSearch, especially WorldCat, a second look. WorldCat. The Online Union Catalog is faster, more flexible to those who are familiar with its multifarious search options, and fits in well with existing workflow patterns. Some of the ideas that Debbie presented involved having circulation desk staff search gifts in the local catalog and WorldCat to identify potential bibliographic records for the cataloging department. In Inter-Library Loan, a department traditionally reliant on student staff, training students to use the FirstSearch interface is as one librarian stated, "the most humane way to permit student staff to work their way around music materials since mastery of the PRISM commands requires more instruction than their humor permits." For acquisitions, librarians use WorldCat to identify publishers and do pre-order searching. Since most music libraries are not fortunate enough to have an in-house acquisitions department staffed with subject specialists, supplying an OCLC number helps to clarify the desired format of an item (miniature score vs. score and parts). A number of enhancements proposed by the WorldCat Taskforce have been implemented that may make using WorldCat on FirstSearch even more attractive. One of these includes the indexing of the ISMN as a standard number. Although this feature will be added as part of the update to PRISM keyword searching in the 2nd quarter of 2000, it's still not available. Another valuable enhancement is that FirstSearch permits searching for an item in the database with separate prefixes (ex. Del Mar) as a phrase. Finally, with WorldCat it is also possible to include publisher numbers with other search terms. Although this will become possible with the enhanced keyword functionality, at the present time one cannot perform this search with PRISM. Still problematic, however, are 1) music number searches which must be input with exact spacing or else retrieve nothing and 2) the ordering
of fields in the full display From the cataloger's standpoint, it's pretty disconcerting to have to 240 field appear at the end of a display OCLC's official response to this recommendation emphasizes that the displays were for patron use, not librarians. The cataloging subsystem serves this purpose. The New FirstSearch offers a number of enhancements benefiting catalogers including classification number when available and displaying statements of responsibility (245 + c).

The second segment of the plenary was devoted to the music content of FirstSearch databases Stephen Luttmann and Holling Smith-Borne divided the FirstSearch Databases by categories and emphasized those citations that had music content but which would not be found in Music Index, IIMP, or RILM. A handout was distributed listing all the FirstSearch Databases, followed by the number of hits for a subject search on 'music' (SU). Also documented on the handout was a listing of other types of search indexes that one might consider using for music searching and their corresponding number of hits. A second handout listed categories of resources followed by potential databases to search and then a second category of subjects that can be found in the listed databases. It should be noted that although the search interface on FirstSearch is the same, the producers of each of these databases have different indexing fields. For example, a keyword search is not possible in several of the FirstSearch Databases. Full-text is also not available for all of the databases in FirstSearch. The full-text option can be customized by each library (t urned on or off) for any FirstSearch database that has this option.

The databases examined by Stephen Luttmann (General, Business, and Education) seemed to fall into four groups: (1) A few of these compete with free Web services of equal or greater quality, among these were NetFirst, an index of (mostly) Web sites, and Axiom Biz, a business phone directory. (2) More useful are those that best serve to expand a search for music literature into peripheral disciplines. Examples include MLA, an index of articles in literature/linguistics, and two general business databases, ABI/INFORM and Wilson Business Abstracts (whose contents overlap much less than one might expect). (3) Full-text databases are a class of their own, and especially welcome to patrons. Of these, Electronic Collections Online is unique among FirstSearch databases for its inclusion of articles from music journals (all of six, however) and its graphic reproduction of journal pages via PDF or HTML. More broadly useful are Periodical Abstracts and Wilson Select, which reproduce articles as ASCII text files. The Wilson database indexes fewer journals, but reproduces all of their articles for the years covered; Periodical Abstracts indexes many more journals, but offers only a respectable minority of its articles in full text. (4) ArticleFirst merits special mention as it indexes practically every English-language journal of consequence in music theory and history. Were it not for its spotty coverage of performance-oriented music journals, it could easily replace IIMP or Music Index.

Holling Smith-Borne reported on several databases on FirstSearch that were subject-specific and would be applicable to those students or researchers that have interdisciplinary topics such as religion and music (ATLA Religion Index) or medicine and music (Medline). Of particular interest are two new FirstSearch databases that contain significant music content. Ethnic News Watch and Gender Watch. Ethnic News Watch contains citations on topics such as world music, jazz and blues, ragtime, hip-hop, Latin American Music, and various pop/rock topics. Gender Watch contains citations on topics such as women composers, female rock bands, and women musicians. Both databases index regional publications, newsletters, special reports, and conference proceedings, giving them unique citations that are not found in Music Index, RILM, or IIMP. Other recommended databases are Arts and Humanities Search, Humanities Abstracts, INSPEC, Newspaper Abstracts, PsycINFO, and Sociology Abstracts. The contents of two databases were noted out as being disappointing. Biography Index only has coverage of major figures in music, and Event Line has good coverage of past conferences but lacks announcements of any up-to-date music conferences.

MARC Tagging for Internet Resources
Brad Eden, UNLV

Dr. Brad Eden, Head of Cataloging for the University of Nevada at Las Vegas, went through some preliminary procedures for cataloging Internet resources, specifically electronic journals. Planning beforehand with library colleagues is essential before actual cataloging takes place. Issues such as the one- or two-record approach to those items with both electronic and print equivalents, classification of Internet resources, and URL maintenance are just a few of the items one should discuss. Both the one- and two-record approach were discussed, along with their pros and cons. When cataloging websites, Nancy Olson's Cataloging Internet Resources was strongly recommended (currently on the OCLC website). Dr. Eden strongly suggested that everyone join the Cooperative Online Resource Catalog (CORC) project, as it is currently in experimental status and available for free (training is free as well) to anyone interested. The cataloging interface being developed in CORC will most likely be the one used in the future by OCLC, and therefore by anyone in cataloging. Attendees were encouraged to attend the "Metadata and Music" presentations being given during MLA by the Bibliographic Control Committee.
Uniform Titles for Public Service
Jane Edmister Peuner, University of Virginia
report by Mary Prendergast, University of Virginia

A group of some 45 MOUG attendees gathered to hear this session on enhancing access to materials and reference services by employing the basic principles of uniform titles for music headings. As a preface to the main discussion, Jane underscored the public service orientation of the talk by presenting some true-life reference-desk scenarios: a local pianist searching in vain for the Raindrop Prelude; a student frustrated at not being able to find Elliott Carter’s cello sonata, a faculty member wanting to acquire all available editions and librettos of the Magic Flute, and, last but not least, a user searching for “that piece that everybody plays,” then proceeding to hum the first few measures of “Für Elise.”

During the course of the presentation, she showed how using uniform titles as part of a search strategy could retrieve the information each user sought.

Uniform titles in music, in combination with the composer’s name, serve to collocate identical works when the information on the title pages would otherwise cause them to file in different places in the catalog. Musical works are published in a variety of countries and languages, for any conceivable instrumentation, and in any number of an ever-expanding array of different formats (parts, miniature score, vocal score, compact disk, DVD, etc.). Likewise, the naming schemes of musical works often defy easy retrieval. Titles may be generic, with any number of elements arranged in any order, including musical genre, number of instruments (duet, trio, quartet, etc.), instrumentation, or serial number. A distinctive name is one assigned by the composer, yet the work may come to be known better by that title in another language. Also, works may acquire nicknames, given by the composer or by others. In order to resolve these inherent discrepancies, the cataloger creates for each musical work either a generic, distinctive, or collective uniform title which will represent that work and no other. The generic type begins with either a genre name, or one representing the number of players, (usually in English, using the plural form of the word). Various relevant elements are added (which can include instrumentation, opus or serial number, key, name of part or movement, language, form of music). A distinctive uniform title generally describes the dramatic content or program of the work, and uses the language of the first publication of the work by the composer. The name of a movement or part of the work may be an addition to a distinctive title. Collective uniform titles describe several works of a similar nature, generally published as a group. The catalog record may or may not have a contents note giving more detail.

Public services staff can draw on some specific resources for working with uniform titles, such as AACR2rev, which outlines the rules for constructing uniform titles in Chapter 25, with specific rules for musical works in sections 25.25–25.35. Questions about authority headings for major composers can often be answered by referring to The Best of MOUG, which also provides patterns for title headings for many other composers and cross references for works by Slavic composers. Two Internet resources are also recommended: Principles of Music Uniform Titles: A brief introduction, by Matthew Wise (http://www.music.indiana.edu/tech_s/mia/utf.htm), and Using Uniform Titles, a tutorial created by the Indiana University Music Library (http://www.music.indiana.edu/muslib/collections/uniform/uniform.html). The latter is an excellent training tool for staff and student workers.

In addition to these specific resources, don’t overlook general music reference sources. Barlow’s Dictionary of Musical Themes is a good starting point for “name that tune”-type questions. Berkowitz’ Popular Titles and Subtitles of Musical Compositions translates nicknames (such as Raindrop Prelude) into authoritative titles. Works lists in the New Grove Dictionary of Music and Musicians provide titles, instrumentation, and opus/serial/thematic catalog numbers, as do individual composers’ thematic catalogs.

When searching in your own library’s catalog, knowledge of local acquisitions and cataloging practices, as well as your collection policies and areas of collection strength, can help in formulating the best search strategy. For instance, does your library acquire materials primarily from domestic sources, or from whatever country you can get them? Do you purchase chiefly individual scores, collections, or complete works? Is there a large quantity of sheet music, or is popular music represented by anthologies? In terms of cataloging practice, what are your local policies governing the choice of headings (using uniform titles) or contents notes to describe items containing multiple works? Are your complete works analyzed by individual volume, or are they cataloged on a single bibliographic record? How consistently are these policies implemented? Assigning staff members duties in a variety of areas or otherwise promoting an awareness of such local policies and practices will enhance the level of public service.

By the same token, a thorough knowledge of your local OPAC and its capabilities (as well as its limitations) is fundamental to developing the best search strategy. Jane used slides illustrating WebCat searches in the University of Virginia’s SIRSI catalog to formulate searches and answer the reference queries presented during the introduction. In the course of this discussion, some fundamental search tips were recommended. When searching generic titles, in most cases begin by using the plural form of the genre. Even though nicknames aren’t used in uniform titles, it’s not cheating to use the nickname or a cross-reference to find the uniform title. Always remember to use “violoncello,” not “cello.” Especially if you don’t analyze
complete works, remember to use collective uniform titles when other means don't achieve the desired results And, when formulating a search, keep in mind that "Less can be more "

NACO-Music Project Session
Jean Harden, University of North Texas

A large audience turned out for the NACO-Music Project Session at 1:00 PM on Wednesday, Feb 23. Attendees included current NMP participants, persons hoping to begin participation soon, and a number of individuals simply interested in authority records and/or the project. Mark Scharff (Chair of the NMP Advisory Committee) moderated the session, with the assistance of Ralph Papakhian (NMP Coordinator) and other members of the Committee.

Mark Scharff welcomed the attendees and gave a brief overview of the application process for NMP. Ralph Papakhian outlined the steps of the application process and the start-up process for new participants. He explained various matters, the NUC codes assigned to participants (what they are, what they are used for), the type of OCLC accounts participants need, the procedures for assigning reviewers and for training (which takes place via e-mail), and the listserv for the project (NMP-L).

Ralph pointed out that at the moment NMP does not handle series. The MOUG Board will need to talk about whether NMP should pursue this.

Question: What happens if a NMP person moves to a different institution? Answer: Independence resides with both the individual and the institution. If an independent contributor moves to a different institution, she may need to supply some evidence of institutional support for continuing participation in NMP, but will not need to do a complete new application.

Question: Is general NACO training necessary as a preliminary to NMP training? Answer: No. While this can be helpful, many current NMP participants work in libraries that are not general NACO participants and have never received general NACO training.

The point was made that a participant's reviewer (trainer) remains that person's reviewer even after the participant becomes independent. After independence, the reviewer takes on the role of resource person in respect to all aspects of authority work. If the reviewer cannot answer a question, he may refer it to his reviewer. A question might be referred all the way to the Library of Congress, if no one earlier in the "chain of command" knows the answer.

It was pointed out that OLAC does NACO training during their convention. Margaret Kans suggested that we could perhaps attend their training at our joint meeting next fall in Seattle.

Ralph pointed out that although we have no formal training sessions, we produce a lot more headings than OLAC does.

Mark discussed the mechanics of reviewing and becoming independent. When participants begin submitting headings, they work through their reviewers, who comment on all records submitted, suggest changes, and, when the records are acceptable, add them to the national database. Eventually, a reviewer and the reviewee together decide to begin The Test, which is the mechanism by which a participant becomes independent. There are actually two tests for NMP participants: one for name records and one for name/title records. The participants submit as part of The Test any records they create that they believe to be in need of no further revision. At least 80 records must be submitted for each Test and these must have an error rate of no higher than 6% in coding and tagging and no higher than 10% in content. Normally, a participant cannot become independent for name/title records before becoming independent for names records. After independence, the participant is eligible to join the ranks of reviewers.

Question: Does every participant have to become a reviewer? Answer: There is no technical requirement to this effect, but so far all independent contributors have indeed become reviewers. If an institution will allow a participant to make submissions but will not support the participant to become a reviewer, then it would be possible simply to contribute, not to review.

Ralph pointed out that there is no requirement for participants ever to become independent. One may just keep submitting headings through the reviewer.

Question: What sorts of headings can be done through NMP, and what headings should be submitted through the AV funnel or some other funnel? Answer: NMP participants can do any Name or Name/Title heading, music or non-music. There is no requirement to avoid non-music headings. The people in charge of the AV funnel should be able to answer the question of which headings they want. This question produced further discussion and will be pursued at the joint meeting with OLAC. As a rough guide, one should consider what type of materials one catalogs predominately.

Ralph pointed out that LC likes funnels. It is not discouraging them at all.

On documentation: NMP participants are expected to acquire certain documentation. The NMP Handbook comes with the welcome packet for new participants. Participants are expected to acquire certain documentation that can be bought.
past, LC has supplied documentation that cannot be purchased, however, arrangements for getting this documentation have recently become confused.

Question: Once a participant is accepted into NMP, is there a time limit by which submissions must begin? Answer: No. Once you have been accepted, you are a member of the project for as long as you wish to be. There is no time limit for starting actual submissions.

Ralph emphasized that we want to encourage people to make headings. We do not want to put barriers in the way of anyone's participation.

Margaret Kaus pointed out that an excellent resource for finding information about persons is the Biography and Genealogy Master Index, which is available online, by subscription, from Gale. The web address is http://galenet.gale.com.

Question: Why do many LC headings not follow NACO guidelines? Answer: Largely for historical reasons. Changes over time in rules and practices account for most of the differences. The only requirement is to follow the rules set forth in LC's Z1 document. The NMP Handbook is a style manual. It sets forth a recommended style that is useful for music authority records, but following it is not required.

David Prochážka announced that the Cataloging Policy Committee of Online Audiovisual Catalogers, Inc., has appointed a subcommittee to assemble a bibliography of reference tools AV catalogers can use in their authority work. This subcommittee is looking for practitioners in the field who are willing to contribute annotated lists of useful tools. (A handout furnished details to attendees.)

Mickey Koth is planning to make updates to the NMP handbook and asked specifically for suggestions (additions or changes) for the list of sources given there.

Question: How should World Wide Web sites be cited in 670 fields? Answer: This matter is still evolving. The revised NMP Handbook will include some examples, and the MLA Authorities Subcommittee will also be working on the question in near future.

Ralph emphasized that the NACO Music Project and the NMP Advisory Committee do not establish policy. We follow the existing rules. Other bodies establish policy, for instance LC, or the appropriate subcommittee of the MLA Bibliographic Control Committee.

The meeting was adjourned at 2:00 PM.
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Institution</th>
<th>National</th>
<th>Network</th>
</tr>
</thead>
<tbody>
<tr>
<td>BGU</td>
<td>Bowling Green State University</td>
<td></td>
<td>Ohionet</td>
</tr>
<tr>
<td>CDL</td>
<td>San Diego County Law Library</td>
<td></td>
<td>Pacific</td>
</tr>
<tr>
<td>CIN</td>
<td>University of Cincinnati</td>
<td></td>
<td>Ohionet</td>
</tr>
<tr>
<td>CGU</td>
<td>University of Chicago</td>
<td>Yes</td>
<td>Illinet</td>
</tr>
<tr>
<td>CLE</td>
<td>Cleveland Public Library</td>
<td></td>
<td>Ohionet</td>
</tr>
<tr>
<td>CPL</td>
<td>Carnegie Library of Pittsburgh</td>
<td></td>
<td>Palinet</td>
</tr>
<tr>
<td>ENG</td>
<td>New England Conservatory</td>
<td></td>
<td>Nelinet</td>
</tr>
<tr>
<td>GUA</td>
<td>University of Georgia</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>GZM</td>
<td>University of Wisconsin, Madison</td>
<td>Yes</td>
<td>WILS</td>
</tr>
<tr>
<td>GZN</td>
<td>University of Wisconsin, Milwaukee</td>
<td></td>
<td>WILS</td>
</tr>
<tr>
<td>HRH</td>
<td>Harry Ransom Humanities Research Center, UT Austin</td>
<td></td>
<td>Amigos</td>
</tr>
<tr>
<td>IKG</td>
<td>Champaign (Illinois) Public Library</td>
<td></td>
<td>Illinet</td>
</tr>
<tr>
<td>IUG</td>
<td>Indiana University, Music ARL RECON</td>
<td></td>
<td>Incolsa</td>
</tr>
<tr>
<td>IUL</td>
<td>Indiana University</td>
<td>Yes</td>
<td>Incolsa</td>
</tr>
<tr>
<td>IXA</td>
<td>University of Texas at Austin</td>
<td></td>
<td>Amigos</td>
</tr>
<tr>
<td>JFL</td>
<td>Jacksonville Public Library (FL)</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>KUK</td>
<td>University of Kentucky</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>LCD</td>
<td>Library of Congress</td>
<td>Yes</td>
<td>Fedlink</td>
</tr>
<tr>
<td>MNO</td>
<td>Saint Olaf College</td>
<td></td>
<td>Minitex</td>
</tr>
<tr>
<td>MPI</td>
<td>Minneapolis Public Library</td>
<td></td>
<td>Minitex</td>
</tr>
<tr>
<td>NFC</td>
<td>Public Library of Charlotte &amp; Mecklenberg County (N.C.)</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>OBE</td>
<td>Oberlin College</td>
<td></td>
<td>Ohionet</td>
</tr>
<tr>
<td>ORU</td>
<td>University of Oregon</td>
<td></td>
<td>Pacific</td>
</tr>
<tr>
<td>RES</td>
<td>Eastman School of Music</td>
<td>Yes</td>
<td>Nylink</td>
</tr>
<tr>
<td>VRU</td>
<td>University of Richmond</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>CGU</td>
<td>University of Chicago</td>
<td>Yes</td>
<td>Illinet</td>
</tr>
<tr>
<td>CIN</td>
<td>University of Cincinnati</td>
<td></td>
<td>Ohionet</td>
</tr>
<tr>
<td>CPL</td>
<td>Carnegie Library of Pittsburgh</td>
<td></td>
<td>Palinet</td>
</tr>
<tr>
<td>CUS</td>
<td>University of California, San Diego</td>
<td></td>
<td>Pacific</td>
</tr>
<tr>
<td>CUV</td>
<td>University of California, Davis</td>
<td></td>
<td>Pacific</td>
</tr>
<tr>
<td>EEM</td>
<td>Michigan State University</td>
<td></td>
<td>MLC</td>
</tr>
<tr>
<td>ENG</td>
<td>New England Conservatory</td>
<td></td>
<td>Nelinet</td>
</tr>
<tr>
<td>FDA</td>
<td>Florida State University</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>GZM</td>
<td>University of Wisconsin, Madison</td>
<td>Yes</td>
<td>WILS</td>
</tr>
<tr>
<td>GZN</td>
<td>University of Wisconsin, Milwaukee</td>
<td></td>
<td>WILS</td>
</tr>
<tr>
<td>HRH</td>
<td>Harry Ransom Humanities Research Center, UT Austin</td>
<td></td>
<td>Amigos</td>
</tr>
<tr>
<td>HRM</td>
<td>University of Hartford</td>
<td></td>
<td>Nelinet</td>
</tr>
<tr>
<td>IQU</td>
<td>University of North Texas</td>
<td></td>
<td>Amigos</td>
</tr>
<tr>
<td>IUG</td>
<td>Indiana University, Music ARL RECON</td>
<td></td>
<td>Incolsa</td>
</tr>
<tr>
<td>IUL</td>
<td>Indiana University</td>
<td>Yes</td>
<td>Incolsa</td>
</tr>
<tr>
<td>IXA</td>
<td>University of Texas at Austin</td>
<td></td>
<td>Amigos</td>
</tr>
<tr>
<td>KUK</td>
<td>University of Kentucky</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>LCD</td>
<td>Library of Congress</td>
<td>Yes</td>
<td>Fedlink</td>
</tr>
<tr>
<td>NGU</td>
<td>University of North Carolina, Greensboro</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>NCC</td>
<td>University of North Carolina, Chapel Hill, Music Library</td>
<td></td>
<td>Solinet</td>
</tr>
<tr>
<td>NYP</td>
<td>New York Public Lib.-Research Libs.</td>
<td>Yes</td>
<td>Nylink</td>
</tr>
<tr>
<td>OBE</td>
<td>Oberlin College</td>
<td></td>
<td>Ohionet</td>
</tr>
<tr>
<td>ORU</td>
<td>University of Oregon</td>
<td></td>
<td>Pacific</td>
</tr>
<tr>
<td>RES</td>
<td>Eastman School of Music, ARL RECON</td>
<td>Yes</td>
<td>Nylink</td>
</tr>
<tr>
<td>UIU</td>
<td>University of Illinois</td>
<td></td>
<td>Illinet</td>
</tr>
<tr>
<td>Member</td>
<td>NUC Code</td>
<td>NAR</td>
<td>SAR</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>----------</td>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>BSU</td>
<td>ObGU-MA</td>
<td>1730</td>
<td>48</td>
</tr>
<tr>
<td>Brandeis</td>
<td>MwALB-CA</td>
<td>131</td>
<td>5</td>
</tr>
<tr>
<td>Brigham Young</td>
<td>UB-Mu</td>
<td>308</td>
<td>3</td>
</tr>
<tr>
<td>Brown University</td>
<td>RFB-M</td>
<td>3955</td>
<td>20</td>
</tr>
<tr>
<td>Carnegie Library of Pittsburgh</td>
<td>Ppi-MA</td>
<td>5797</td>
<td>0</td>
</tr>
<tr>
<td>Cleveland Public Library</td>
<td>OciPM</td>
<td>290</td>
<td>2</td>
</tr>
<tr>
<td>Cooperative Library Service</td>
<td>IahCCSM</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Cornell University</td>
<td>NIC-Mu</td>
<td>2069</td>
<td>24</td>
</tr>
<tr>
<td>Dayton/Montgomery County</td>
<td>Oda-Mu</td>
<td>117</td>
<td>0</td>
</tr>
<tr>
<td>Eastman School of Music</td>
<td>NRU-Mus</td>
<td>1338</td>
<td>0</td>
</tr>
<tr>
<td>Indiana University</td>
<td>INU-Mu</td>
<td>14826</td>
<td>107</td>
</tr>
<tr>
<td>Indiana University/Archives</td>
<td>INU-AT</td>
<td>168</td>
<td>0</td>
</tr>
<tr>
<td>Jacksonville Public Library</td>
<td>FJ-FA</td>
<td>198</td>
<td>0</td>
</tr>
<tr>
<td>Miami University</td>
<td>OcoXM-Mu</td>
<td>858</td>
<td>0</td>
</tr>
<tr>
<td>Middlebury College</td>
<td>VLM1-Mu</td>
<td>1071</td>
<td>92</td>
</tr>
<tr>
<td>NYPL Rogers &amp; Hammerstein</td>
<td>NN-RH</td>
<td>221</td>
<td>2</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>IEN-MU</td>
<td>1505</td>
<td>0</td>
</tr>
<tr>
<td>Oberlin College</td>
<td>OOC</td>
<td>3242</td>
<td>0</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>Past-AM</td>
<td>34</td>
<td>3</td>
</tr>
<tr>
<td>San Jose State University</td>
<td>Cajo-CN</td>
<td>126</td>
<td>0</td>
</tr>
<tr>
<td>Smith College</td>
<td>MNS-J</td>
<td>308</td>
<td>0</td>
</tr>
<tr>
<td>Stanford University</td>
<td>Cat-Mus</td>
<td>372</td>
<td>0</td>
</tr>
<tr>
<td>SUNY Buffalo</td>
<td>NbsBU-Mu</td>
<td>209</td>
<td>0</td>
</tr>
<tr>
<td>SUNY Stony Brook</td>
<td>NbuU-Mu</td>
<td>190</td>
<td>0</td>
</tr>
<tr>
<td>UC San Diego</td>
<td>CU-Smu</td>
<td>211</td>
<td>0</td>
</tr>
<tr>
<td>UC Berkeley</td>
<td>CU-MUSI</td>
<td>351</td>
<td>0</td>
</tr>
<tr>
<td>University of Chicago</td>
<td>ICIU-JRM</td>
<td>54</td>
<td>0</td>
</tr>
<tr>
<td>University of Colorado</td>
<td>COU-MU</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>University of Georgia</td>
<td>GU-Mu</td>
<td>210</td>
<td>0</td>
</tr>
<tr>
<td>University of Hartford</td>
<td>CTWNU-Mu</td>
<td>70</td>
<td>0</td>
</tr>
<tr>
<td>University of Houston</td>
<td>TXSU-Mu</td>
<td>68</td>
<td>0</td>
</tr>
<tr>
<td>University of Ill.-Chicago</td>
<td>ICIU-MU</td>
<td>32</td>
<td>0</td>
</tr>
<tr>
<td>University of Louisville</td>
<td>KyLoU-Mu</td>
<td>175</td>
<td>0</td>
</tr>
<tr>
<td>University of Maryland</td>
<td>MdU-Mu</td>
<td>110</td>
<td>207</td>
</tr>
<tr>
<td>University of Mass-Amherst</td>
<td>MU-Mu</td>
<td>33</td>
<td>0</td>
</tr>
<tr>
<td>UMBC</td>
<td>MCUK-MML</td>
<td>148</td>
<td>0</td>
</tr>
<tr>
<td>University of New Mexico</td>
<td>Nmu-Fa</td>
<td>90</td>
<td>1</td>
</tr>
<tr>
<td>UNC-Chapel Hill</td>
<td>NCU-Mu</td>
<td>19</td>
<td>1</td>
</tr>
<tr>
<td>University of North Florida</td>
<td>FUUNP-CM</td>
<td>361</td>
<td>0</td>
</tr>
<tr>
<td>University of North Texas</td>
<td>TXUN-Mu</td>
<td>783</td>
<td>0</td>
</tr>
<tr>
<td>University of Notre Dame</td>
<td>TrNDHM-u</td>
<td>35</td>
<td>0</td>
</tr>
<tr>
<td>University of Pennsylvania</td>
<td>PU-AML</td>
<td>461</td>
<td>1</td>
</tr>
<tr>
<td>University of Southern Calif</td>
<td>CLSU-MU</td>
<td>119</td>
<td>0</td>
</tr>
<tr>
<td>University of Texas-Austin</td>
<td>TXU-Mu</td>
<td>3255</td>
<td>7</td>
</tr>
<tr>
<td>Vassar College</td>
<td>NFX-Mu</td>
<td>240</td>
<td>0</td>
</tr>
<tr>
<td>Washington U. of St. Louis</td>
<td>MoSW-Mu</td>
<td>2384</td>
<td>177</td>
</tr>
<tr>
<td>Wayne State University</td>
<td>MIDWPMu</td>
<td>22</td>
<td>0</td>
</tr>
<tr>
<td>Westminster Choir College</td>
<td>NJPWT</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Yale University</td>
<td>CtY-Mus</td>
<td>3956</td>
<td>2</td>
</tr>
<tr>
<td>TOTAL</td>
<td>52,487</td>
<td>646</td>
<td>15,276</td>
</tr>
</tbody>
</table>

Music OCLC Users Group Newsletter no 75
Music OCLC Users Group  
1999 Budget Analysis

<table>
<thead>
<tr>
<th>INCOME</th>
<th>1999 1st Qtr</th>
<th>1999 2nd Qtr</th>
<th>1999 3rd Qtr</th>
<th>1999 4th Qtr</th>
<th>1999 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memberships</td>
<td>$ 1,650.00</td>
<td>$ 480.00</td>
<td>$ 120.00</td>
<td></td>
<td>$ 2,250.00</td>
</tr>
<tr>
<td>Meeting Registrations</td>
<td>$ 3,625.00</td>
<td></td>
<td></td>
<td></td>
<td>$ 3,625.00</td>
</tr>
<tr>
<td>Publications</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Best of MOUG, 6th ed.</td>
<td>$ 230.00</td>
<td>$ 105.00</td>
<td>$ 150.00</td>
<td>$ 75.00</td>
<td>$ 560.00</td>
</tr>
<tr>
<td>Bank Interest</td>
<td>$ 28.00</td>
<td>$ 43.14</td>
<td>$ 82.97</td>
<td>$ 82.04</td>
<td>$ 236.15</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$ 19.05</td>
<td></td>
<td>$ 19.05</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL INCOME</td>
<td>$ 5,533.00</td>
<td>$ 647.19</td>
<td>$ 352.97</td>
<td>$ 157.04</td>
<td>$ 6,690.20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Meeting</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AV/Telecom</td>
<td>$ 1,085.75</td>
<td></td>
<td></td>
<td></td>
<td>$ 1,085.75</td>
</tr>
<tr>
<td>meeting rooms/</td>
<td>$ 3,140.02</td>
<td></td>
<td></td>
<td></td>
<td>$ 3,140.02</td>
</tr>
<tr>
<td>refreshments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>speakers</td>
<td>$ 100.00</td>
<td></td>
<td></td>
<td></td>
<td>$ 100.00</td>
</tr>
<tr>
<td>duplication</td>
<td>$ 146.14</td>
<td>$ 13.60</td>
<td></td>
<td></td>
<td>$ 159.74</td>
</tr>
<tr>
<td>annual board meeting)</td>
<td>$ 1,357.99</td>
<td>$ 1,094.13</td>
<td></td>
<td></td>
<td>$ 2,452.18</td>
</tr>
<tr>
<td>Fall Board Meeting</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publications</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Newsletter (3 issues)</td>
<td>$ 1,030.95</td>
<td>$ 698.57</td>
<td>$ 1,283.26</td>
<td></td>
<td>$ 3,022.78</td>
</tr>
<tr>
<td>Best of MOUG</td>
<td>$ 14.41</td>
<td></td>
<td></td>
<td></td>
<td>$ 39.25</td>
</tr>
<tr>
<td>NACO Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NMP rep to ACIG</td>
<td>$ 500.00</td>
<td></td>
<td></td>
<td></td>
<td>$ 500.00</td>
</tr>
<tr>
<td>Office Expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>printing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>postage</td>
<td>$ 27.16</td>
<td>$ 102.07</td>
<td>$ 85.87</td>
<td>$ 215.10</td>
<td></td>
</tr>
<tr>
<td>supplies</td>
<td>$ 6.00</td>
<td>$ 23.84</td>
<td>$ 24.00</td>
<td>$ 76.44</td>
<td></td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$ 20.00</td>
<td>$ 28.65</td>
<td>$ 47.73</td>
<td>$ 28.26</td>
<td>$ 124.64</td>
</tr>
<tr>
<td>TOTAL EXPENSES</td>
<td>$ 3,056.61</td>
<td>$ 5,518.53</td>
<td>$ 3,156.83</td>
<td>$ 1,673.26</td>
<td>$ 13,405.13</td>
</tr>
<tr>
<td>Total income</td>
<td>$ 2,476.49</td>
<td>(4,871.34)</td>
<td>(2,803.86)</td>
<td>(1,516.22)</td>
<td>(6,714.93)</td>
</tr>
</tbody>
</table>

Checking balance on 1/1/99:                                              | $ 9,901.02   |              |              |              |             |
Savings balance on 1/1/99:                                              | $12,985.61   |              |              |              |             |
Total Assets on 1/1/99:                                                 | $22,076.63   |              |              |              |             |
Checking balance on 12/31/99:                                           | $ 2,138.65   |              |              |              |             |
Savings balance on 12/31/99:                                            | $13,223.05   |              |              |              |             |
Total Assets on 1/1/99:                                                 | $15,361.70   |              |              |              |             |
Net Loss in 1999:                                                      | $ 6,714.93   |              |              |              |             |
ANNOUNCING A NEW UPDATED EDITION!

THE BEST OF MOUG, 7th EDITION

THE MUSIC OCLC USERS GROUP, 2000

The 7th edition of The Best of MOUG is now available. It contains Library of Congress Name Authority File records for C.P.E. Bach, J.S. Bach, Beethoven, Boccherini, Brahms, Clementi, Handel, Haydn, Mozart, Schubert, Schumann, Telemann, and Vivaldi. There are also lists arranged by thematic number for Bach, Handel, Mozart, Schubert, Telemann, and Vivaldi (F. and RV).

It also contains English cross references for Bartok, Dvorak, Glazunov, Gliere, Glinka, Grechaninov, Janacek, Kodaly, Martinu, Mussorgsky, Prokofiev, Rachmaninoff, Rimsky-Korsakov, Shostakovich, Smetana, Stravinsky, and Tchaikovsky. Each list includes uniform titles and corresponding authority record control numbers and is current to August 1999.


The Best of MOUG is an excellent tool for catalogers and public service librarians because it can be kept at a desk, card catalog, or online terminal for quick access to uniform titles for the composers that are the most difficult to search online. The authority control numbers are given so that the authority record can be verified.

The cost is $20.00 (North America) $30.00 (Overseas, U.S. funds). All orders must be prepaid, with checks made payable to the Music OCLC Users Group.

NAME _____________________________________________

ADDRESS ____________________________________________

City ______________________ State. ______ ZIP _____________

Country. _____________________________________________

Please make your check payable to the Music OCLC Users Group for $20.00 ($30.00 Overseas)

Send to: MOUG
         Judy Weidow
         Cataloging S5453
         The General Libraries
         The University of Texas at Austin
         P. O. Box P
         Austin, TX 78713-8916

TAX NO. 31-0951917

Phone: (512) 495-4191 FAX: (512) 495-4410 E-mail weidow@mail.utexas.edu
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.

NAME:__________________________________________________________
PREFERRED ADDRESS:______________________________________________

CITY ___________________ STATE ______ ZIP _______ COUNTRY _______

WORK PHONE: (____) ___________________ FAX NUMBER: (____) ________

INSTITUTION NAME:______________________________________________
POSITION TITLE:___________________________________________________
E-MAIL ADDRESS:__________________________________________________

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

$10.00 Personal (North America)
$15.00 Institutional (North American)
$25.00 Personal and Institution (outside North America)

Please complete this form, enclose check, and mail to: Debbie Herman, 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