



MUSIC OCLC USERS GROUP

<http://www.musicoclcusers.org/>

NEWSLETTER

ISSN: 0161-1704

November 2000

No. 77

FROM THE CHAIR

Jean Harden

University of North Texas

This issue of the MOUG Newsletter comes between two conventions. We just had a joint meeting with OLAC (OnLine Audiovisual Catalogers) in Seattle, and in February we will have our annual meeting in New York City. I was happy to see a number of you in Seattle and trust I will be seeing you and many other MOUG members in New York.

The upcoming meeting of MOUG will be at our customary time before the MLA conference. We will meet on Tuesday, February 20, and Wednesday, February 21, 2001, at the Grand Hyatt New York. Though we had discussed the possibility of having an abbreviated meeting in New York because of the joint meeting with OLAC, the MOUG Board eventually decided to have a full-length convention. Elsewhere in this newsletter you will find the preliminary program, put together by our hardworking and resourceful Continuing Education Coordinator, Margaret Kaus (and her program committee). We will be having sessions on CORC and OCLC macros, workshops on score and sound recording cataloging, facilitated by representatives from the Library of Congress, and an Ask MOUG: Reference and Public Services session with a representative from OCLC. Also in this newsletter are a registration form and hotel and local information. (For additional and updated information, watch the MOUG website [<http://www.musicoclcusers.org/>].)

The joint meeting with OLAC took place in mid-October. The title of the meeting was *Music and Media at the Millennial Crossroads: Special Materials in Today's Libraries*. Attendees were treated to many fascinating events, including keynote addresses by Martha Yee and Sherry Vellucci, a panel discussion of CORC, and workshops on many subjects of interest to catalogers, including how to catalog Internet sites, maps, realia, sound recordings, videos, computer files, and scores, and how to create subject authority records. There were also a reception at the Experience Music Project in Seattle Center, poster sessions offering real-world solutions to cataloging dilemmas, a CAPC meeting, and a tour of the University of Washington Libraries. Sheila Intner provided closing remarks, which

unfortunately many of us were unable to hear because of travel schedules.

As is so often the case, many attendees had memorable experiences in the unscheduled slots of time. An example of my own: A group I was in on Saturday night intended to have dinner at the Space Needle. Finding that the restaurant was booked up (not surprising, since the playoffs between the Seattle Mariners and the New York Yankees were in town that night!), we went looking for someplace else to eat and eventually located an Irish pub that had room. On the way back to the Monorail, which we had taken to reach the Space Needle, we experienced multimedia in the real world: a lovely fountain with lights and music, and a merry-go-round in Seattle Center. The attendant of the merry-go-round was obviously surprised to have five librarians riding her designed-for-children attraction! Being incurable technical-services types, we even discussed (briefly) how to catalog the merry-go-round, though I admit that was not the main thing on our minds at the time.

continued on p. 3

IN THIS ISSUE:

News from OCLC	p. 3
Q&A	p. 6
OLAC-MOUG Seattle Meeting Summaries:	
The Future of Libraries and Cataloging in a Networked Multimedia Publication Environment / Martha Yee	p. 9
M2=C2E (Music Metadata = Creative Computing Environment) / Sherry Vellucci	p. 11
Music Score Cataloging Basics / Ralph Papakhian	p. 12
Cataloging Internet Resources / Linda Barnhart	p. 13
NACO Participants Meeting (Music and AV Funnels)	p. 14
ACIG Report	p. 15
MOUG 2001 Meeting program and registration information	p. 17

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
C60HSW1@CORN.CSO.NIU.EDU

TREASURER

Debbie Herman
Mortensen Library
University of Hartford
200 Bloomfield Ave.
W. 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
University of Tennessee
George F. DeVine Music Library
Knoxville, TN 37996-2600
W (865) 974-3474
mkaus@utk.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, Mortensen Library, University of Hartford, 200 Bloomfield Ave. W. 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 CHAIR*continued from p. 1*

For this wonderful opportunity for professional enrichment and for the unscheduled fun we all had, MOUG extends hearty thanks to OLAC. We appreciate being included in your biennial convention.

We are not only between conventions but are also at the time of year for dues and voting. Notices and ballots should be arriving in your mailbox soon, if they haven't already. Please respond promptly. This time around we will be voting for Vice-Chair/Chair-Elect and Treasurer. In my position as Chair, I extend my own gratitude and that of the MOUG Board to the Nominating Committee, which came up with an exceptionally strong and diverse slate of candidates.

I wish to acknowledge here the passing this summer of Phil De Sellem of the Library of Congress. His death leaves a void that will not easily or quickly be filled. The report of the NACO Music Project Advisory Committee given at the OLAC/MOUG conference in October includes this tribute:

The Advisory Committee reports with sadness the death of Phil De Sellem, Team Leader, Music and Sound Recordings Team II in the Special Materials Division, Library of Congress, on July 29. Not only through his strong belief in the value of cooperative authority work, but also through service as a reviewer who led a good number of NMP participants to independent-contributor status, Phil was a strong force within the Library of Congress on behalf of NMP and its goals. He was also a good friend to many of us and will be missed.

We will be sorry not to have Phil among us in New York City, but I hope to see all of you there. Please send in your membership renewal, ballot, and convention registration soon. Although this convention will be much more expensive than the Board would have liked, its location allows us to have two representatives from the Library of Congress and one (in addition to our 'own' Jay Weitz) from OCLC. It may be some time before we have such eminent speakers at our convention again. Don't pass up the chance to hear them!

From the Continuing Education Coordinator
Margaret Kaus **University of Tennessee**

It was great seeing all the MOUG members at the OLAC/MOUG meeting in October. I thought it was a very successful meeting, and I hope to see even more of you at the MOUG meeting in New York!

I think that the program committee has put together a great program for New York. Lois Schultz will be telling us about her experiences using CORC at Duke University. Marty

Jenkins from Wright State will have a session on what's new with FirstSearch. For the first time, OCLC will be sending a public services representative. Sonya Oliver from OCLC Marketing - Reference and Resource Sharing will be attending to answer questions about the OCLC public services products. We will also be having two representatives from the Library of Congress. The LC representatives will be conducting score and sound recording cataloging workshops. To complete the MOUG program, David Procházka from the University of Akron will be teaching us about OCLC macros for Passport. If you have any questions for the program presenters, please don't hesitate to send me the questions in advance. This will give the presenters the opportunity to answer your questions in as much detail as possible.

For information on the hotel and the Music Library Association program, please see the MLA web site:

http://www.musiclibraryassoc.org/nycmeet/wh_meet_nyc.htm. The deadline for hotel registration is February 2, 2001. The deadline for the MOUG early registration is January 21, 2001.

With the 2001 MOUG program fast approaching, I am already thinking ahead to the 2002 MOUG program for Las Vegas. If you are interested in being a part of the 2002 Program Committee, please let me know.

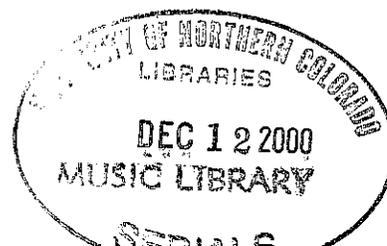
I would like to take this time to thank the 2000 Program Committee: Marty Jenkins, Wright State University; Bruce Evans, Southern Methodist University; Karen Famera, New York Public Library; Mary Prendergast, University of Virginia; and Lynne Jaffe.

See you in a few months!

NEWS FROM OCLC
Compiled by Jay Weitz

GENERAL NEWS*Expanded OCLC System Hours*

Effective October 29, 2000, OCLC system hours are 24 hours a day except Sundays from 2:00 A.M. to 6:00 A.M. U.S. Eastern Time (7:00-11:00 GMT). Services affected include OCLC Cataloging, OCLC Interlibrary Loan, OCLC Selection, and OCLC Union List. The OCLC system will no longer have a midweek system shutdown on Thursday night between 2:00 A.M. and 3:00 A.M. and will be available beginning at 6:00 A.M. on Sunday, six hours earlier. CORC actions that require access to WorldCat will also benefit from these expanded hours.



OCLC Acquires Canadian Technical Services Operation

OCLC has acquired Library Technical Services, a library cataloging service based in Winnipeg, Manitoba, Canada. LTS provides original and copy cataloging as well as physical processing of materials to large and medium-sized academic libraries in Canada. LTS was established in 1994 as a business unit of ISM Information Systems Management Corporation, an IBM Company. LTS has 20 staff members, including 17 catalogers.

OCLC Pacific And OCLC WLN Service Centers Combined

OCLC Pacific and OCLC/WLN, the OCLC service centers that cover the western region of the United States, have merged into a single service provider: the OCLC Western Service Center. Pamela Bailey, director, OCLC Pacific, has been named director of the OCLC Western Service Center, and Karin Ford, director of Library Services at OCLC/WLN, is now director of Cooperative Library Services, OCLC Western Service Center. Scott P. Barringer, director of Information Services at OCLC/WLN, has been named director, OCLC Lacey Product Center, which will continue to develop authorities and collection development products and services. The OCLC Western Service Center will serve libraries in Alaska, California, Hawaii, Idaho, Montana, Oregon, Washington and Guam. Member libraries will continue to be served by the former OCLC Pacific office in Rancho Cucamonga, California, and the former OCLC/WLN office in Lacey, Washington, and by the field offices in Santa Rosa, California, and Portland, Oregon. OCLC and WLN merged on 1999 January 1, and WLN became the OCLC/WLN Pacific Northwest Service Center.

Université du Québec Becomes OCLC Member and Joins CORC

The Université du Québec (UQ), a network of 10 libraries, has become a full OCLC member and is participating in the Cooperative Online Resource Catalog (CORC), an international effort to organize and facilitate access to local library and web-based electronic resources. Inaugurated in 1968, the Université du Québec welcomes more than 76,000 students every year. It offers over 300 bachelor's, master's, and doctoral programs.

OCLC Researchers Measure the World Wide Web

In their annual review of the World Wide Web, researchers at OCLC have determined that the Web now contains about 7 million unique sites; that the public Web-sites that offer content that is freely accessible by the general public-constitutes about 40 percent of the total Web; and that the Web continues to expand at a rapid pace, but its rate of growth is diminishing over time. According to the group's

latest estimates, there were 7.1 million unique Web sites, a 50 percent increase over the previous year's total of 4.7 million. Although the number of Web sites has nearly tripled in size in the last two years, year-to-year growth rates are declining, falling from almost 80 percent between 1998 and 1999, to only about 50 percent between 1999 and 2000. Public Web sites constitute 41 percent of the Web, or about 2.9 million sites. Private sites -- whose content is subject to explicit access restrictions (e.g., Internet Protocol filters or password authentication), or is not intended for public use (e.g., web interfaces to privately owned hardware devices such as printers or routers) -- comprise 21 percent of the Web, or 1.5 million sites. The remaining 2.7 million sites-or about 38 percent of the Web-are provisional sites: their content is in an unfinished or transitory state (e.g., server default pages or "Site under construction" notices). Adult sites-those offering sexually explicit content-now constitute about 2 percent of the public Web, or 70,000 sites. The proportion of the public Web occupied by adult sites has remained unchanged since 1998. The Web Characterization Project, conducted by the OCLC Office of Research, has collected a random sample of Web sites annually since 1997. Current results are based on analysis of the June 2000 sample. For analytical purposes, a Web site is defined as content accessible through the HTTP protocol at a given location on the Internet. More information on the Web Characterization Project is on the project Web site at <http://wcp.oclc.org/>.

CATALOGING

Duplicate Detection and Resolution

During August and September 2000, OCLC completed another run of the Duplicate Detection and Resolution (DDR) software, merging 50,636 Books records. The grand total of Books duplicates merged since June 1991 is now 1,203,136.

Keyword Searching

OCLC installed changes to Keyword Searching for WorldCat from the OCLC Cataloging, Interlibrary Loan, Selection, and Union List services, and from CORC on 2000 October 8. Please see Technical Bulletin 235 Revised <<http://www.oclc.org/oclc/tb/tb235/framesman.htm>>. for details on the changes. Updates were made to the existing keyword indexes; in addition, fifteen new indexes and two new qualifiers were added. The Frequency index was discontinued. The new indexes include Access method, Citation/References, Conference name, Corporate name, Dewey Decimal class number, Extended author, Extended title, Internet resource, Library of Congress class number, National Agricultural Library class number, National Library of Canada class number, National Library of Medicine class number, Personal name, Standard number, and Universal

Decimal class number. The new qualifiers include Cataloging source and Microform/Not microform.

Validation Rule Changes

During October 2000, OCLC made several changes to the Validation Rules for cataloging. These changes were made as part of the follow-up to the MARC Bibliographic Updates implemented in October 1998 (Technical Bulletin 227) and April 2000 (Technical Bulletin 236). Bibliographic records have been scanned and corrected. Among the changes were the invalidating of certain obsolete elements and values including the multiple surname indicator value "2."

National Library Control Number Changes

Control numbers in bibliographic and authority records from the national libraries are changing to reflect Year 2000 requirements. These changes will affect record display and searching. The Library of Congress plans to begin issuing records with the new format LCCNs containing the 4-digit date beginning January 2001. Users may begin to enter the new LCCNs when system changes are installed. In both authority and bibliographic records, the old LCCNs will retain the current structure, and the new LCCNs will reflect the new structure. OCLC has scheduled these changes to be installed December 10, 2000. Searching changes will be user-apparent on this date. Authority records will continue to display without the hyphen, and bibliographic records will continue to display with the hyphen. Users will continue to input the hyphen in bibliographic records. Note that authority records in the CORC system will continue to display with the hyphen. Since some new LCCNs will look like ISSNs, OCLC will change the ISSN index. When searching without the index label, users will drop the hyphen from the ISSN search key when using the numeric ISSN search when searching WorldCat from the OCLC Cataloging, CORC, Interlibrary Loan, Selection, or Union List services. The system will recognize this 8-digit search as the ISSN numeric search. When using the index label (sn) in the services mentioned above, the hyphen will continue to be optional. Users will continue to include the hyphen in the ISSN when searching via the Keyword Standard Number index. OCLC Z39.50 Cataloging, FirstSearch, and CatExpress users will continue to include the hyphen in the ISSN search. CORC users searching the Resource Catalog will also continue to use the hyphen. Users who search using the command (fin) and index label (ln) will now be required to include the hyphen in the LCCN search key in both bibliographic and authority records. In the past, the hyphen has been optional when using "fin ln". LCCNs will now contain either a 2-digit date or a 4-digit date, however, and the hyphen will need to be included in order for the software to distinguish the date from the remainder of the LCCN and return the appropriate record to the user. LC no longer uses suffixes and revision

information. Therefore, all occurrences of suffixes and revision information will be removed from field 010 in the existing records in WorldCat. Conversions to remove this information will occur over the next several months. Users should no longer enter suffixes and revision information in the 010 field. Field 010 will be restricted for use of the Library of Congress Control Number (LCCN) only, with the exception of National Library of Canada (NLC) serials. For CONSER purposes, the control number in NLC serials will not be removed from the 010 field. Control numbers other than LCCNs that are currently in the field 010 will be moved to other fields. Conversions to move the existing control numbers to the appropriate fields will occur following the December 2000 installation. Other national library control numbers will be stored in field 029 and field 016. Field 029 is used for matching in Batchload processing. Field 016 was renamed and redefined in OCLC-MARC Bibliographic Update 2000 to include control numbers assigned to a record by national bibliographic agencies other than LC. Users may search field 016 using the Keyword Standard Number index.

MARC Bibliographic Update: Cataloging Source Code (008/39) and Field 040 Changes

On December 10, 2000, OCLC plans to install the third set of changes related to the MARC Bibliographic Update, 2000. This phase includes: changes to Cataloging Source ('Srce') and field 040 to support the changes in the definition of Cataloging Source ('Srce'); changes to the Cataloging Source Qualifier (DLC qualifier) to identify the elements used to retrieve records for display, and to identify PCC (Program for Cooperative Cataloging) records in Brief and Truncated record displays; changes to the relationship between Srce values 'blank' or 'c' and field 040 subfield #a for original input. See Technical Bulletin 236 <<http://www.oclc.org/oclc/tb/tb236>>, part 2, section 5, for a summary of the changes. Source codes 'a', 'b' and 'n' are obsolete. OCLC has already scanned and corrected records with Source 'n' (7,273 records), and is in the process of scanning and correcting records with Source 'a' or 'b' (10,384 records). With the December 10th install, all three codes will be removed from the Validation Rules. As noted in Technical Bulletin 236, the Cataloging Source Qualifier will continue to retrieve records entered by PCC libraries. These records, however, will now be identified as PCC instead of DLC. Although not originally noted in Technical Bulletin 236, a few changes have also been made to the rules used to retrieve records by the Cataloging Source Qualifier. The primary change will be to rely mainly on field 040 instead of Source to determine if a record meets the criteria for retrieval by the Cataloging Source Qualifier. The shift to field 040 is necessary because of the change in definitions of the various Source codes.

General Material Designations in the 21st Century

With grant funding from Online Audiovisual Catalogers (OLAC), Jean Weihs is conducting a study to examine the continued usefulness of General Material Designations (GMDs) in a world in which new technologies are developing more rapidly than cataloging rules can be modified. Ms. Weihs is a former chair of the Joint Steering Committee for the Revision of AACR and a widely published author on topics related to the cataloging of audiovisual materials. As part of this study, she asks that technical services staff, who catalog audiovisual materials, and public service staff, who use the catalog and who assist others in interpreting the catalog, to respond to a questionnaire. The questionnaire is available online at <http://www.modpublishing.com/Survey/GMDSurvey.htm> and can be completed online or via fax or mail. Results from the survey will be published in "Cataloging & Classification Quarterly" and will, no doubt, contribute to subsequent revisions to AACR2.

OCLC Institute Develops Web-based Learning Program on Cataloging

Through the cooperative efforts of Amigos Library Services, Inc., NELINET, Inc., SOLINET, Inc, OCLC Institute consultant, Steven J. Miller, University of Wisconsin-Milwaukee Golda Meir Library, and Sandy McIntyre Colby of the OCLC Institute, the OCLC Institute Online Library Learning Series presents its first offering, "Cataloging Internet Resources Using MARC 21 and AACR2." This Web-based cataloging course is designed to teach Internet resources cataloging skills to new and seasoned catalogers, paraprofessionals, and library school students. It will be available during the last calendar quarter of 2000. The offering includes 28 interactive lessons totaling nearly 16 hours of self-paced learning that allows you to take every lesson or select individual topics. Each lesson consists of objectives, online desktop resources, practical examples, and quizzes with immediate feedback. Topics covered include:

- MARC Leader and Control Fields
- Title and Statement of Responsibility; Edition Statement; and Series Statement
- Computer File Characteristics
- Issue Designation Serials
- Place, Publisher and Dates of Publication
- Notes
- Electronic Location and Access: MARC 856 Field
- Main and Added Entries
- Subject Headings and Classification

There are no admission requirements. You do not need to be an OCLC member or purchase or subscribe to any OCLC product or service to take this course. The course is

accessible to anyone with a browser and access to the Internet. Purchase of the course provides unlimited access for one year. The course may be ordered online and sample lessons are available at <http://www.oclc.org/institute/oll/index.htm>. More information is available at <http://www.oclc.org/institute/oll/index.htm>.

RESOURCE SHARING

OCLC to Distribute ILLiad Software to Streamline Interlibrary Loan Process

OCLC has signed a letter of intent with Virginia Tech Intellectual Properties, Inc. and Atlas Systems, Inc. to license and distribute ILLiad software, a leading interlibrary loan management tool that automates routine interlibrary loan functions and provides sophisticated tracking statistics to library staff. Pending completion of a final agreement, OCLC, working with its U.S. regional networks and international distributors, will become the sole licensor of ILLiad software. Atlas Systems will continue to develop and support the software. OCLC ILLiad software will provide a comprehensive interlibrary loan management system that automates routine borrowing and lending functions within a library's interlibrary loan department. ILLiad software includes interfaces to the OCLC ILL service, National Library of Medicine's DOCLINE service, and RLG's RLIN ILL service.

Questions & Answers

by Jay Weitz

Correction from *MOUG Newsletter* no. 76, Q&A, p. 11

Sometime between the time Jay sent in his column and when the newsletter got printed, a #m snuck into the following example:

700 12 Sor, Fernando, #d 1778-1839. #t Guitar music, #m guitars (2). #k Selections.

This should have been with the "guitars (2)" designation not separately subfielded:

700 12 Sor, Fernando, #d 1778-1839. #t Guitar music, guitars (2). #k Selections.

Thanks to Wendy Schlegel of the St. Louis Public Library for spotting this error. The editor offers her apologies!

Q: I have been finding some "strange" sound recording records on OCLC. The one that I am working with now is very odd. I'd like your input on it since I really can't justify

how the cataloging agency cataloged this particular title (OCLC #43981816). My disk has "Mozart Strauss" as the prominent feature on the disc itself. The disc then lists the three pieces at the bottom. It then lists the performers and conductor. These people are not "prominent" on the disc. I can't see how 6.1B1 is applied here since the performers are not prominently mentioned even the container or the insert over the composers' and their works.

A: My guess is that the cataloger based the decision on LCRI 21.23C, determining from AACR2 21.23C and D proper that "Mozart Strauss" was presented in such a way as to constitute a collective title. LCRI 6.1B1 (which deals with transcribing the title proper, not choosing the main entry) doesn't state it explicitly, but the implication of the whole RI (looking in particular at its second paragraph) is that, although a single composer name would not ordinarily be a candidate for title proper, the names of more than one composer could be so considered. Looking at the 4th example in LCRI 21.23C ("Music of Chabrier and Massenet") and seeing that the main entry was under the orchestra, the cataloger followed suit. If you check the AACR2 definition of "prominently" (AACR2 Rule 0.8), it says merely that it must be found in one of the prescribed sources of information for that area and class of material. So, if the orchestra and conductor were both on the chief source (the disc/label), that's "prominent" enough. AACR2 21.23C1 says that if there are two or more principal performers, enter under the first named. Anyway, that's my guess.

Q: I have a "split CD" to catalog, with two different rock bands on it, little information, and no title other than their band names, "Wat Tyler" and "Xpensive Dogs." Could you give me a couple of examples in OCLC to look at, and maybe a suggestion of how the title might look?

A: We need to look at a few rules and RIs on both titles proper and items without a collective title. Rule Interpretation 6.1B1 allows us to use the name of a performer as a collective title proper. The RI's head is still in the vinyl era (if an RI can be said to possess a head; it was issued in 1989) and says in part: "If the chief source being followed is the label of a sound recording and the decision is to treat the name as a title proper but one name appears on the label of one side and another name on the second side, transcribe the two names as individual titles (separated by period-space)." [Makes one wonder who writes these RIs. William Faulkner?] Your instance seems to be the CD-era equivalent of this, and that's how I'd suggest handling it. There is additional corroboration in the rule about items with no collective title, 6.1G2 and its reference back to the general rule 1.1G3 and its RI, which suggest pretty much the same. So I think your title field would be:

245 10 Wat Tyler #h [sound recording]. #b Xpensive Dogs.

After some searching I couldn't easily find any examples, though.

Q: If I have a score and parts for an item, and the bibliographic record in OCLC shows only the score or only the parts, am I required to input a new record? Likewise, if I have only the parts and I find a bibliographic record for only the score (or only the score and find a bibliographic record for only the parts) I seem to remember these situations discussed in the OLD Bibliographic Input Standards, but cannot find our copy (if it still exists). I see nothing about these situations spelled out in the new manual. I'm interested in documentation as well as the current/past policy.

A: Bibliographic Formats and Standards doesn't refer explicitly to scores and parts, but states more generically: "Analytical vs. comprehensive entry. A record for a multi-part item or serial and records for their individual parts or issues may coexist. If a record for an item as a whole exists, you can create a record for a part and vice versa" <http://www.oclc.org/oclc/bib/4_1.htm or p. 46 in the paper BF&S>. It is also implied in the statement for field 254, Musical Presentation Statement: "Absence or presence of 254 does not justify a new record. Specific differences in musical presentation statements (e.g., miniature score vs. playing score) justify a new record" <http://www.oclc.org/oclc/bib/4_2.htm or p. 53>, as well as that for 300: "Specific differences in the extent of item ... justify a new record" (p. 55). Separate records for the score, the part(s), and for the score and part(s) are all justified, though you always have the option of using an existing record and editing it for local use (understanding that this may misrepresent your holdings for resource sharing). These policies have always been the same. The only substantive difference between the current texts in BF&S and the text in the final (5th) edition of the old "Bibliographic Input Standards" before it and all the formats were combined into BF&S is, again, implicit. It is in the (now obsolete) "Format" fixed field (p. 33): "A difference in coding of 'Format' alone does NOT justify a new record. Compare 245, 250, 254, 300, etc. Specific differences in the format of a score justify a new record." That BIS is the only old version that I have at hand, but I don't recall anything more explicit than that in even older versions. I know that I've answered similar questions in my Q&A column over the past ten or more years and have always said the same thing.

Q: I have some CDs with blues music. Here is one that I have in our save file:

511 0 Various artists.
 500 Compact disc.
 505 0 Why are people like that? / Junior Wells (3:52) --
 Credit card blues / Terry Evans (4:45) -- Misery and the
 blues / Maria Muldaur (4:22) -- Life will be better /
 Sugar Ray Norcia, Charlie Musselwhite (5:19) -- So
 mean to me / Luther "Guitar Junior" Johnson (5:09) --
 Money / Debbie Davies, Kenny Neal (4:45) -- Love had
 a breakdown / Son Seals (5:21) -- Killed the goose that
 laid the golden egg / Kenny Neal (4:17) -- How do I tell
 my little sister / Lady Bianca (5:01) -- Somebody gotta
 do it / Sam Lay (3:09) -- If the sea was whiskey / Willie
 Dixon Tribute (4:21) -- Brutal hearted woman / John
 Primer (5:00) -- Hen house / Marty Grebb (3:43).

The question I pose is the following. I have listed the 511 as "various artists." I could list them on each piece in the 505. That follows 6.7B18 and 6.7B10 (LCRI) for duration. But the problem is that each piece has four or more performers different from the other. It seems to be a compilation recording or promotional recording. So, your opinion--what would you do? Leave it as is or extend the 505 information out further yet?

A: You'll have to judge how important the information is and weigh that against record and field size limitations. You are certainly allowed to delineate the performers for each individual cut parenthetically (usually after the composer's name and before the separately parenthetical duration). But if this leads to an unbearably long 505 or one that becomes so complex that it's no longer clear, you might want to stick with the "Various performers" 511 field. You also have the option of being selective, listing only the featured performer(s) on each track, if that's appropriate.

Q: In cataloging scores, tag 300, I'm noticing a real divergence in actual practice as opposed to BF&S. A lot of institutions are putting parts for a score in subfield #e routinely rather than keeping them in subfield #a or, if there is a size differential or intervening illustrative matter, putting them in a second subfield #a.

A: Using subfield #e for parts is incorrect. It's an honest mistake, though, because the "+" convention (as in "+ X parts") looks just like the construction for the accompanying material that would properly go in subfield #e. Please report these incorrect records, or feel free to change them yourself on minimal-level records.

Q: I was cataloging this morning and wondered about input standards for UPCs for sound recordings that are issued in multiple containers. The item is a Centaur issue of the "Complete organ works" of Pachelbel. I am cataloging as a set without analytics (at least at this point), and wondered

whether or not it would be kosher or appropriate to add volume information after the individual 024 fields.

A: MARC 21 is silent on the issue of parenthetical information in the 024, but LC's internal "Music and Sound Recordings Online Manual" (1999, with updates) says to basically do the same in 024 as you do in the 020 with ISBN parenthetical information. Under field 024 subfield #a, it says: "Parenthetical qualifying information, such as the publisher/ distributor, binding-format, and volume numbers, is included in subfield #a when subfield #c is not present. It is not separately subfielded." By extension, if there is a subfield #c present containing price, availability, or other information, the parenthetical volume number would follow it within subfield #c, again like the 020.

Q: Something mentioned at the OLAC/MOUG scores workshop tugged at my brain and I thought I'd double-check with you. If in a piece of chamber music, a score and a set of parts are published together, is it legal to catalog the score and the parts separately, putting separate records in OCLC? I've always believed the best route to go is to catalog the PUBLISHED ITEM; and to have a very good reason if you don't; and if you don't, to not put it in OCLC. An example is some toys I got stuck doing: Thomas the train engine, Harriet the boxcar, and Annie(?) the caboose. Each was available only as separate items in a catalog. We decided to put together the three train cars and catalog them on one record. But we only did it locally, not in OCLC. Maybe I don't have to worry about that? If determining the published item is important, I've found it's difficult to tell with scores. They're available this, that, and some other way, sometimes the publisher tells you, but often not. Indeed, some publishers don't seem to care. We receive the score, for instance, but were under the impression there were parts, so we call the publisher, and they say "oh sure," and send us some parts, which turn out to be a different font, with numbers that bear no relation to the score, are in their own cover, have a date wildly different from the score, and a different version of the publisher's name. Sounds like the score is one thing and the parts are another thing, but the vendor hasn't noticed, just pulls from various piles according to what the library wants. I've puzzled several times trying to determine if I have one thing or two. Any light you can shed would be appreciated.

A: You are permitted to catalog multi-part items together or separately. As you point out, it is not always easy to determine what the "published item" may have been, and in the case of scores and parts, they may appear in numerous permutations. You are also permitted to combine things into a single record, as you did with the trains.

Q: I've been informed that the rules for cataloging double-sided sound recordings has changed. Under the new

rules, one can catalog the sound recording using only a single record instead of the old one record per side rule. We would like to create new records for the work that we are doing on some jazz 78s using the new rules as opposed to simply attaching holdings to the old records that were created using the old rules. What do you suggest that we do?

A: AACR2 Rule 6.1G allows you to catalog such sound recordings either as a single unit without a collective title OR as separate records. That choice is up to you, and those records following either practice are not considered to be duplicates by OCLC. Although LCRI 6.1G1 stipulates that such items should be described as a single unit, that is LC policy and is not binding on OCLC users. OCLC, however, prefers that you NOT enter duplicate records to represent AACR2 cataloging when there is an existing record cataloged (using the practice that you prefer) under pre-AACR2 rules. If I've understood your question correctly, if there are pre-AACR2 records following the separate-record practice and you want to create AACR2 records following the single-record practice (and no record for the single-record practice already exists), you ARE permitted to do so.

**REVIEWS OF THE OLAC-MOUG MEETING
SEATTLE, WASHINGTON OCT. 14-16, 2000**

**The Future of Libraries and Cataloging in a Networked
Multimedia Publication Environment : Some
Speculations**

**Martha M. Yee UCLA Film and Television Archive
Report by Renée McBride UCLA**

Martha Yee, Cataloging Supervisor of the UCLA Film and Television Archive, opened the OLAC/MOUG 2000 Conference Music and Media at the Millennial Crossroads in Seattle, WA on October 13, 2000 with thought-provoking speculations about the effects of electronic publishing on the future of libraries and cataloging. Yee's observations reflect her thoughts at this point in time on the question: If most current materials are eventually distributed electronically in a networked multimedia publication environment, what might the future of libraries and cataloging be?

This situation might not come to pass for several reasons:

- copyright concerns;
- greed for profit (if access is too expensive, it may be limited to a small, wealthy population);
- ease of use problem (at least partly due to the lack of cataloging in the electronic environment);
- the limited number of people using computers (1997 U.S. census figures indicate that only 36% of the homes sampled had a computer, and this sample does not address the question of how many of those computers are being used how frequently);

- lack of standards for digitization (can you read all the documents and images you receive?); and,
- concerns regarding authenticity and preservation.

If, however, most publications are eventually distributed electronically, what might the future of libraries be?

On the positive side:

- easier, cheaper distribution could lead to more information being available to people with limited resources;
- archival resources could be used without being "used up";
- access would be available from anywhere at any time; and,
- there might eventually be no need to acquire special equipment to view videos, play sound recordings, etc.

On the negative side:

- materials might be limited to those with a mass market appeal (think of network broadcasting in the U.S. today);
- easier, cheaper distribution might cut the library out of the loop; and,
- we might end up with a pay-per-view economy for information that is currently available for purchase by one person or library to own and lend indefinitely.

Yee's speculations about the future of cataloging—defined as human intervention for information organization, as opposed to total machine processing of information as is found now on the Internet—touch on several areas: human intervention, the "seamless interface" and "interoperability," personnel issues, and the nature of the electronic document and its implications for cataloging rules and classification.

Yee bases her thoughts about human intervention on the assumptions that authority control is central to what we do, and that people don't want to pay for information organization.

Given these assumptions, there are three possible scenarios:

- do without human intervention altogether (the current Internet minus Yahoo);
- provide human intervention for information organization only for a small elite that can afford to pay for it (e.g. a corporate elite or the military/industrial complex); or,
- use tax dollars to pay for human intervention to benefit society at large.

The latter scenario needs to be considered separately from the question of the survival of libraries as institutions that purchase information on behalf of society, since catalogers don't necessarily "own" the information they organize. As a profession, we have always served as a bridge between the private and public sectors.

Yee offers three possible definitions of the heretofore unclearly defined buzzwords "seamless interface" and "interoperability." The first and most unfortunate definition would be that these are phrases like "family values," used to

conceal another meaning. In this case that other meaning would be "let's not catalog or provide authority control any more since we can't catalog everything." A second possibility is that the desire for a "seamless interface" and "interoperability" could allow us to discuss the feasibility of creating a selectively inclusive, virtual single catalog. In this catalog we could cooperate to provide authority control for all works of permanent value, so that society would have easy access to our permanent cultural record. At the present the existence of thousands of different catalogs is causing undue expense and a lack of efficiency. As an example, consider that we are currently not sharing the creation of authority records for uniform titles for moving image materials, due in part to the fact that the Library of Congress catalogs a very small number of these materials. A third possible interpretation is that a "seamless interface" could result in the design of standards for the indexing and display of our records. With such standards in place, "the user wouldn't have to learn to drive so many cars."

With regard to personnel issues, Yee asks, "Highly educated, poorly paid, middle-aged women or under-educated, overpaid, young men?", and notes that sexism is practiced in subtle ways in women-dominated professions such as librarianship. If you are piqued by this observation, the writings of Roma Harris will interest you.

The nature of the electronic document raises the following questions with respect to cataloging rules:

- How should works of mixed authorship be identified?
- How can we help users differentiate between the case in which two items are copies/manifestations of the same edition/expression of the same work, and the case in which two items are two different editions/expressions?
- How many works will involve both changing authorship and changing title, and how can we track these changes and provide access under all the variants that may turn up in users' citations and web searches?
- What is a URL anyway? Is it local or true of every copy? Is it publication/distribution information or is it more like a call number? Does it belong in the bibliographic record or the holdings record? If several different URL's take you to the same web page, should all URL's be listed in one record, or should a new record be created for each "path" to the document?
- Does the text accompany the moving image or does the moving image illustrate the text, and how can we describe multimedia in a way that indicates the relative weight of text, sound, moving image, still image, etc.?
- How can we redesign the rules to take the form of "Add playing time if applicable"? For example, if you are cataloging a film on the Internet, you are currently required by AACR2 to decide whether the "item in hand" is an electronic resource (Chapter 9) or a motion picture (Chapter 7). If you choose the former, you

cannot give playing time, sound, etc. in the physical description area, because you cannot give a physical description at all. We currently have access to a mixed bag of descriptive elements through the 300 field, the general material designation (GMD), and 500 notes, but we can't always use all of these elements in a single bibliographic record.

Might we not benefit from better analysis of these areas and an attempt to separate out those elements that describe the carrier from those that describe content? Does Tom Delsey's (National Library of Canada) concept of "infixion" ("the formatting of intellectual and artistic content") help us get at this distinction? (See <http://www.nlc-bnc.ca/jsc/aacr.pdf> for Delsey's report, *The Logical Structure of the Anglo-American Cataloguing Rules.*)

The nature of the electronic document also allows us to consider the possibility of designing a better classification system than currently exists. If books on the shelf no longer need to be re-marked when changes are made in classification, and if "non-book" materials no longer need to be placed on a shelf by format, might we be able to assign more than one classification number per item, e.g. for multidisciplinary works? And might we design a classification that could change much more rapidly to accommodate the rapidity with which academic disciplines form, merge and disperse?

Following Yee's provocative speculations, members of the audience contributed comments, observations and opinions of their own. These included:

- Digital Rights Management (DRM) will be used to control access to e-books, so we need to become familiar with DRM.
- Digitization is great for visually impaired persons.
- All decisions must be based on the answer to the question: *Who are our users?*
- URL's are no longer limited to the 856 field; they may also appear in notes fields, e.g. the 505 and 520. For more information, go to: <http://lweb.loc.gov/marc/marbi/2000/2000-06.html>.
- The Joint Steering Committee for Revision of Anglo-American Cataloguing Rules (JSC) is currently considering adding 856 information to AACR2.
- The 856 field is really a holdings field, not a bibliographic field.
- In response to a question concerning the display of URL's in a consortial environment, where some, but not all, institutions have access to various sites, Cathy Gerhart noted that the University of Washington puts such information in holdings records.
- For examples of bibliographic records for moving images with attached holdings records for copies in different physical formats, see: orion2test.library.ucla.edu (select

Film and Television Archive database) and www.ccla.lib.fl.us.

Yee's full presentation is available in PDF format at: www.lib.washington.edu/msd/olac/myee.pdf. If you are unable to read PDF documents, you may request a copy of the presentation from Yee by e-mail at: myee@ucla.edu.

M2=C2E (Music Metadata = Creative Computing Environment): Formula for the 21st Century
Sherry L. Vellucci St John's College of Library and Information Science

Report by Matthew Sheehy SUNY-Stony Brook

Sherry L. Vellucci, Associate Professor at St John's College of Library and Information Science, gave a presentation on how current trends in the integration of music, science, and technology may change the role and definition of music libraries.

Vellucci began by describing the three library models offered by Michael Buckland in his book *Redesigning Library Services: A Manifesto* (Chicago : ALA, 1992) as they relate to music libraries. These three library models are the paper library, the automated library and the electronic library.

The paper library model allows for clear-cut lines of responsibility. The library that follows this model has a great deal of control over the catalog and the collection. The automated library model began with the introduction of the online catalog. Electronic networks expand access to other libraries increasing the degree to which resources are shared, creating a need for standardization and groups like MOUG. In the automated library, control over display and collocation in their catalog is lost, but responsibility over the physical object remains. With the digital library model, the music library paradigm shifts from a physical object-based organization to an information-based organization, with an expanded definition of the library catalog; and ownership and responsibility are more difficult to define.

Because the catalog is already in place, it might be assumed that the transfer to an electronic or digital library would be a smooth one. Vellucci points out the possible complications:

1. The boundaries of ownership become blurred. Information is no longer "housed" in the library.
2. The definition of a library catalog will have to be expanded.
3. Physical space will begin to be de-emphasized when talking about a library.
4. Paper items will remain for sometimes, but as we expand access, libraries will lose control over the items.

5. Will people care if it is a library by our old definitions or a collection of information with a new definition? Should people care?
6. Collaboration will become much more necessary.

It will be necessary for library science (catalogs), information science (indexes), and computer science (databases and related information systems) to combine and work more closely. When this happens, there must be a conceptual shift from a bibliographic record to metadata.

Metadata goes past the description provided by cataloging since it can be embedded directly into item or file (i.e., sound file or image file). Vellucci recognized that there are many formats for metadata but the most widely used is Dublin Core (DC) <<http://purl.org/dc/>>, a format introduced by OCLC. DC was created as a simple and flexible way to describe electronic resources. It is more descriptive than embedded keywords, but not as complex as a MARC record. DC is now used to catalog objects as well as electronic resources.

There are currently 15 elements or fields available in DC, but as libraries began to look seriously at DC, it became apparent that these elements were not descriptive enough. The example given is the date element. What does the date represent: Date composed? Date performed? Date issued? Date digitized? Qualifiers have been added to help with the ambiguities.

There are additional problems with metadata. There is often insufficient information to determine whether you are looking at an abstract state of the information (the work or expression) or a tangible object (the manifestation or item). DC is still under development. It is being designed for high recall or discovery of the information rather than high resource description and precision. Some want to keep DC simple, while others want to have it more focused. There are still no standards for authority control or standardization for its use in music.

With digital information becoming more common, metadata has found an "unlikely bed-fellow" <<http://www.indecs.org>>. The intellectual rights trade and e-commerce has become involved with development of metadata for three important reasons:

1. Unique identification (i.e., authority control). This is a major concern for libraries but also those who might collect revenue from the item's use
2. Stuff is complex. There are many levels responsibility for any item, especially digital formats.
3. Resource discovery vs. description. Metadata standards must address interoperability. Metadata must work across technology platforms, across media, across functions (cataloging, discovery, rights management,

etc), across levels (the same standard must include description from simple to complex), and across semantic and linguistic barriers.

Other concerns about metadata are:

1. Identifying the metadata type (there are currently over 13 metadata initiatives in use).
2. Verifying and validating metadata semantics and syntax.
3. Verifying the agency that created metadata (whether or not the work was done by someone knowledgeable and competent because anyone can embed metadata into digital information).
4. Verifying standards for data content (Is the information being described from a reputable source? Will there be peer review for this kind of information?).
5. Identifying specific resources (where the information/content/item) is housed).
6. Exchanging data elements among metadata packages (The ideal is that the record would be made once and used many times for many purposes).

As examples of digital music library projects, Vellucci described the Variations Project at Indiana University (www.indiana.edu/variations) and the IRCAM (Institut de Recherche et Coordination Acoustique/Musique) Digital Music Library (mediatheque.ircam.fr).

The Variations project uses the MARC bibliographic record to link to a meta-track file, which in turn gives the user access to individual sound files much like a CD player. They are currently looking into using this technology for instruction; usability and user centered design, intellectual property rights, and developing metadata standards for the digital representation of music. They are also looking towards the inclusion of score images with the digital files.

The IRCAM Library is not only making available digital sound files, but is incorporating digitized text and video files as well. A virtual tour of the IRCAM library leads the viewer to the shelf location of the item, and will display the items content when it is clicked on. IRCAM also makes available its collection of sampled sounds, which allows users to find a desired timbre and similar sounds with common features.

Finally, suggestions were made for further research toward the realization of a digital music library:

1. Development of an audio description scheme for MPEG-7 (Multimedia Content Description Interface).
2. Estimation of fundamental frequency of musical sound images (real time score following)
3. Musical material parsing into motifs
4. Music recognition based on audio excerpts
5. Music recognition based on melodic similarities

Music Score Cataloging Basics

Ralph Papakhian

Indiana University

Report by David Procházka

University of Akron

Reprinted from *OLAC Newsletter*, v. 20, no. 4, Dec. 2000

Since most of the attendees already had at least a small amount of experience cataloging music scores, Ralph Papakhian, Head of Technical Services at the William and Gayle Cook Music Library of Indiana University, was able to focus his presentation on issues that frequently cause difficulties for those who don't regularly catalog scores (and sometimes for those who do, as well). Attendees received a very well-organized handout which was nearly 80 pages long. It combined excerpts from rules in AACR2 with LCRIs, Music Cataloging Decisions, OCLC's Bibliographic Formats and Standards, and the presenter's own observations and explanations. It also incorporated reproductions of pertinent parts of published scores and screen captures of OCLC records, along with a 4 page bibliography of music cataloging tools, making the handout that much more useful.

The bulk of the presentation focused on difficulties encountered in describing music scores. The following topics received particular attention:

- Choosing between MARC type codes "a" and "c." (If a work is intended as a text with musical examples, use type "a;" if it intended as a composition, use type "c.")
- Cataloging individual parts vs. the whole. (For music with a score and parts, it is acceptable to have 3 records in OCLC: 1 for the score, 1 for the parts, and 1 which combines the score and parts.)
- How to identify different types of scores, such as chorus score, piano score, vocal score, and "pages of music."
- Identifying the title page of a score.
- Choosing the chief source of information when there is no title page, along with a discussion of what constitutes a cover. (A great deal of music is published without any cover at all.)

Keeping the focus on description of scores, Mr. Papakhian talked about many of the decisions a cataloger has to make when transcribing information into areas 1-4. He gave special attention to:

- How to determine if a title is a type of composition or a distinctive title, and the ramifications of this decision.
- How to handle various types of numbering that may appear with the title.
- How to treat works with the names of multiple types of compositions.
- What belongs in the edition area, the musical presentation statement area, and the statement of responsibility.

There were very interesting discussions about how to interpret various dates that might appear on a score, and also when it is appropriate to create a new record for something

that might appear to a copy at first glance. (Be aware that there are significant differences between OCLC's guidelines and the guidelines of the Library of Congress.)

Mr. Papakhian described the various kinds of information that might go into a physical description statement, pointing out differences between parts and various types of scores, along with what specific material designators are used for these types. He also talked about how to handle the diverse numbers that often appear on music scores. The session concluded with a comparison of how arrangements are handled differently in subject headings and uniform titles.

Cataloging Internet Resources

Linda Barnhart University of California, San Diego

Report by Mary Wise Central Washington University

Linda Barnhart explained that the objectives of the workshop were:

- To provide basic information from AACR2, MARC21 and other tools
- To provide a variety of interesting real-life examples
- To give helpful tips and hints from experienced catalogers
- To provide links for further information
- To generate interest and excitement about doing this, so you'll add more bibliographic records!

The scope to be covered included websites, websites related to other websites, electronic books, electronic journals, and databases. The perspective was from the WorldCat view, not the CORC view.

She posed the question, why should we catalog Internet resources? The intent is not the catalog the entire Internet. Online catalogs should provide access to all formats. There is much valuable information on the Internet, especially if a selection process takes place. Users want information instantaneously. What is the role of the library when users go to the Internet first? Catalogers know how to organize things and the Internet needs help organizing.

Technical characteristics of Internet resources that concern catalogers:

- There is no physical item
- The locations and content change too much
- The extent of the item - how much of the website is to be cataloged; when to stop

Follow the Joint Steering Committee's new wording in AACR2R chapter 9 for all aspects of the item, content, carrier, physical bibliographic, etc. Follow the specific rules when general rules don't apply.

Barriers to cataloging Internet resources:

- Perception that it's all original cataloging. Linda assured us that it won't all be original cataloging; many Internet resources already have bibliographic records.
- Fear of raising expectations and thus creating an invisible backlog. How do you know how much is coming in? How can you tell if users really want it?
- Concern about taking the time to learn cataloging skills for a new format. Linda noted that it doesn't take as much time as anticipated to polish skills.
- Concern about the priority Internet resources should have vis-a-vis other library materials. There is a potential for Internet resources to dominate. Catalogers can be selective and use the same selection process for Internet resources as for books, perhaps beginning with one category.
- Challenge of cataloging more with judgment and precedent than with finely honed rules. Catalogers need to rely on judgment as the technology constantly changes.

Ms. Barnhart explained that you don't have to do it all or all at once; it can be called a trial project. Base it on the needs and priorities of the users. Resources can be prioritized by format, subject, resources maintained on a local server, unique or locally created resources, maintained by reputable organizations, and limit to a target number, as a pilot project.

Some key resources to help are:

- Nancy Olsen's Cataloging Internet resources (2nd ed.)
- LC Guidelines for Coding Electronic Resources
- CONSER Cataloging manual Module 31
- LC's Guidelines for the Use of Field 856
- OCLC-MARC Coding Guidelines
- OCLC tutorial: Online Library Learning Series
- ISBD (ER)
- Use UCSD's Technical Processing Online Tools (TPOT)
Website to connect to the above: <http://tpot.ucsd.edu>

How to look at an Internet resource:

- Look for content: a careful assessment and analysis of the website; is it static or dynamic?
- Look at the html: look for an html title tag; use it for the 246 or for notes
- Look for a site map
- What is in your OPAC that is related to this; for relationships to other sources, search WorldCat.

Choosing a workform:

- The type of record coding has changed to indicate the content, rather than the carrier (physical form).
- Choose the workform for the most significant aspect of the material.

Examples: Type: a (for language material); Type: j (for musical recordings); Type: e (for maps); Type: m (for computer files - use only for computer software, numeric

Mark Scharff reported on new participants in the NACO Music Project: thirteen new members were approved at the Louisville meeting in February, and two members were approved at the MOUG board meeting held just prior to this session. Ann Caldwell gave an overview of the application process for the AV Funnel Project, which was modeled on that of NMP. Although establishing institutional codes and review of applications can be a long process, few problems have been reported. Further growth may result in a need for reorganization to expedite the process. The Cataloging Policy Committee of OLAC acts as the advisory board and calls for volunteers prior to each biannual OLAC meeting. At the current OLAC/MOUG meeting, ten new participants received training at a day-long session on Thursday, Oct. 12.

Question: How can the projects expedite participation when a participant moves to a non-member institution?

Answer: Participation is dual, residing in both the individual and the institution. The institution would need to apply for an organizational code and LC authorization, but no new individual application would be necessary.

Question: Why doesn't an institution receive credit from OCLC for contributed authority records?

Answer: Ralph responded that OCLC's policy is not to give credit for these contributions because there's no charge for searching the authority file. This no-fee structure is in place to encourage use of the file and help users in the creation of good bibliographic records. Mark noted, however, that establishing a new authority record often requires multiple searches in the bibliographic file, which do incur charges. Ann noted that NACO participants currently add more records to the authority file than LC does. It was agreed that this topic should be pursued with OCLC.

According to LC, their authority file should be visible soon, but there will be lots of blind references. Except for cross references, you can't yet search the LC authority file on their ILS, which is a problem for smaller libraries who were retrieving authority data from MUMS.

Question: What kind of LC records should be used when formulating headings?

Answer: You need to determine that the record is in the permanent file and is not a minimum level (encoding level 7) record. For full-level records, encoding level must be blank or 1. In OCLC it's easier to determine than in LC, where this value appears in the 008 character string.

Question: When you need bibliographic file maintenance, must you send the title to LC?

Answer: This depends on your liaison. The general NACO liaison will want the authority heading numbers when divorcing undifferentiated personal names, and you should specify to which headings these apply. It's best to send the

reviewer more rather than less information so the problem is clearly identified. Establish a protocol and follow it consistently for best results.

Questions: How should an institution submit requests for proposed subject headings?

Answer: SACO doesn't have members as NACO does, so anyone can submit through the online request form, as long as the institution has a MARC organizational code.

Question: In citing Internet resources, keeping in mind the volatility of content, what is the preferred format?

Answer: The NACO Participant's Manual includes a list of standardized citation formats. This question could also be referred to the Authorities Subcommittee of the MLA's Bibliographic Control Committee for further discussion.

David Procházka reported on the progress of the CAPC Subcommittee on Authority Tools, which is compiling a bibliography of resources for AV authority work. Fifty titles have been annotated so far by a number of volunteers. Each entry will be accompanied by a standard citation, appropriate for use in the 670 field of the authority record. Suggestions for additional resources are welcome. David also suggested the possibility of a listserv for the AV funnel.

A recent Technical Bulletin discussed improvements in authority searching. It was noted that keyword searching in the authority file is available only in CORC.

The final report of the Cross Reference Task Group of the PCC Standing Committee on Standards deals in part with simplification of the process of machine-created cross references. The report, which was approved by PCC was recommended to the Policy Committee at their Nov. 2 meeting. Recommendations included expanding the definition of linking references and the circumstances under which linking references can be made. In cases where linking references conflict with previously created and out-of-date authority records, the addition of a 667 field (Nonpublic general note) is recommended. Mark also voiced concern about the presence of such headings in systems which do automatic authority flips.

ACIG Report **Submitted by Mark Scharff**

LITA/ALCTS Authority Control in the Online Environment Interest Group Managed Discussion and Business Meeting, ALA Annual Meeting Chicago, Ill., July 5, 2000

This year's ACIG session was titled "Indexing and Authority Control of Genre and MESH Headings." After a welcome and introduction by chair Rebecca Dean, four speakers recounted how their libraries had begun to devise local

solutions to the challenges to be posed by the definition of form-genre subdivisions, already underway, and the migration of Library of Congress Subject Headings for forms and genres (e.g. Sonatas (Piano); Christmas music) from MARC tag 650 to 655, a long-anticipated development that may begin later this year with the creation of authority records for those headings. These libraries represent various stages of "head-start" actions in advance of the Library of Congress's switch. David Miller, of Curry College, described the process of current and retrospective conversion of existing headings and authority records in a relatively small catalog. Some of the issues involved: adjusting some headings with subdivisions to eliminate redundancy (e.g. "Specimens" as a subdivision was deleted), copying and editing authority records from the subject file to the form/genre file (the III software used by Curry maintains separate authority files for names, subjects, and other indexes as defined by the library); adjusting references, public notes, and other coding in those records; deciding the extent of retrospective activity. Adam Schiff (University of Washington) has carried out a similar project, albeit as an experiment rather than a standard procedure; there is no OPAC option for form/genre searching at present. He outlined some of the challenges to be overcome before going public, including reconciliation of conflicting usages among thesauri and developing policies for ongoing and retrospective work. Robert Maxwell (Brigham Young) concentrated on the issue of having terms from multiple thesauri in the same index, pointing out the challenge involved in identifying the source in MARC subfield 2. One notable feature of Brigham Young's project was the existence of a reference in the subject index to the established heading in the form/genre index. Finally, Gary Strawn (Northwestern University) spoke about the loading of MeSH headings and the problems they cause because of conflicts with LCSH.

Ann Della Porta (Library of Congress) reported on LC activities of interest. One was the decision to change "Afro-American" to "African-American" in headings and subdivisions; authority records will reflect the new form starting in the fall, and bibliographic cleanup will begin in the winter. Another was the decision to move ahead with assigning subject headings to works of fiction by American authors and other English-language writers; guidelines will appear soon in the Subject Cataloging Manual. She reported that the project to create authority records for subject subdivisions was about 70% complete, and that OCLC has corrected the indicators for headings with multiple surnames for about 50% of the names file. She spoke at length about the national cooperative project to convert bibliographic and authority records for Chinese-language material from Wade-Giles to pinyin, which is underway. Ann reiterated that external users of the LC catalog will be able to view and export MARC authority records by the end of the year.

The session concluded with a brief business meeting, featuring the passing of chairmanship from Rebecca Dean to Stephen Hearn (University of Minnesota). Among the other positions changing hands was that of Ad Hoc Chair for Uniform Titles, with Mark Scharff elected to succeed Karen Little, keeping this post in MLA hands. Some ideas for a 2001 program were considered.

THE MUSIC OCLC USERS GROUP 2000
ANNOUNCES A **NEW UPDATED EDITION!**
THE BEST OF MOUG, 7th EDITION, 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. and J.S. Bach, Beethoven, Boccherini, Brahms, Clementi, Handel, Haydn, Mozart, Schubert, Schumann, Telemann, and Vivaldi, with 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.

What's new in this edition? Gliere, Grechaninov, and Martinu.

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 out to the **Music OCLC Users Group**.

NAME _____
ADDRESS _____

CITY: _____
COUNTRY _____ ZIP: _____

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

Music OCLC Users Group Annual Meeting
20-21 February 2001 Grand Hyatt New York

REGISTRATION FORM

Name: _____

Mailing address:

City: _____ State/Province: _____

Country: _____ Zip/Postal Code: _____

Electronic mail address: _____

Institutional affiliation: _____



Registration Fees

Early Registration Deadline: Postmarked by January 21, 2001

Annual Meeting - Personal Member	\$100 US	_____
Annual Meeting - Non-Member	\$120 US	_____
Annual Meeting - Student	\$ 50 US	_____
Late Registration Fee (add to all registrations postmarked after 21 January 2001 or on-site ¹)	\$ 30 US	_____
Total amount enclosed:		_____

Registration fees will be refunded only in emergency situations and with the approval of the MOUG Chair.

Make checks payable to the Music OCLC Users Group.² Receipts will be provided at the meeting. Personal membership dues are \$10.00 US per year. If you wish to join, please enclose a separate check for your dues.

Please indicate your session of choice for the 1:00-2:30 breakout sessions.

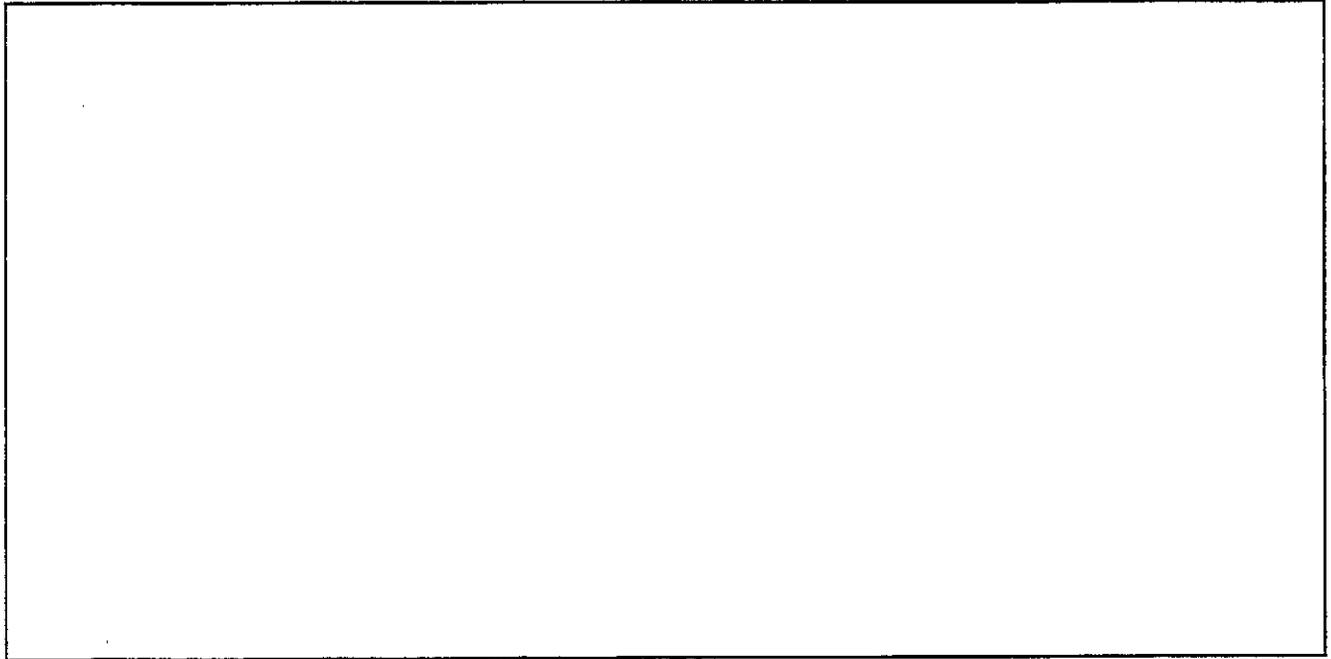
- Ask MOUG: Reference and Public Service Score cataloging workshop
 Sound recording cataloging workshop

(See over for further instructions)

¹Please do not send registration forms by mail after February 4, 2001.

²For institutions who pay directly on a registrant's behalf, MOUG's Federal Employer Identification Number (FEIN) is: 31-0951917.

Please submit any questions you may have for the "Ask MOUG: Reference and Public Services" or for the cataloging sessions (see preliminary program). Questions will be addressed during the appropriate sessions.



(Please attach an extra sheet if necessary)

Mail this form with your check to: Margaret Kaus
MOUG Continuing Ed. Coordinator
University of Tennessee
George F. DeVine Music Library
Knoxville, TN 37996-2600

E-mail (inquiries only): mkaus@utk.edu

Hotel registration deadline is February 2, 2001.
Grand Hyatt New York, Park Avenue at Grand Central, New York, NY 10017

Please make hotel reservations directly with the hotel at: Reservations: 1-800-233-1234
Direct: (212) 883-1234

Room rates are: \$195 single or double
\$220 triple
\$245 quadruple
+ 13.25% tax
+ \$2 per room/night occupancy tax

**Music OCLC Users Group
Annual Meeting, 20-21 February 2001**

Grand Hyatt New York
Park Avenue at Grand Central, New York, NY 10017

Direct line: (212) 883-1234
Reservations: 1-800-233-1234

PRELIMINARY PROGRAM

TUESDAY, FEBRUARY 20

- 1:00-5:00 MOUG Board meeting
7:30-9:00 MOUG Registration
7:30-8:30 *Welcome and Reports from OCLC and LC*
8:30-10:30 Reception

WEDNESDAY, FEBRUARY 21

- 8:00-9:00 MOUG Registration
8:30-9:00 Coffee & pastries
9:00-10:30 Breakout sessions (concurrent)
CORC: Experiences using CORC at Duke University * Lois Schultz (Duke University)
What's new with FirstSearch * Marty Jenkins (Wright State University)
Enhance working session
10:30-11:30 MOUG Business Meeting
11:30-1:00 Lunch (on your own)
1:00-2:30 Breakout Sessions (concurrent)
Ask MOUG: Reference and Public Services * Facilitator: Sonya Oliver (OCLC)
Score cataloging workshop * Facilitator: Library of Congress representative
Sound recording cataloging workshop * Facilitator: Library of Congress representative
2:30-3:00 Break
3:00-4:30 *OCLC Macros* * David Procházka (University of Akron)
4:45-5:45 NACO-Music Project Working Session

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, Mortensen Library, University of Hartford, 200 Bloomfield Ave., W. Hartford, CT 06117

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

Non Profit Org.
U.S. Postage
PAID
New Haven, CT
Permit No. 526

UNIVERSITY OF NORTHERN COLORADO
JAMES A. MICHENER LIBRARY
SERIALS DIVISION
501 20th St
Greeley CO 80639-0001