FROM THE CHAIR

Jean Harden
University of North Texas

Welcome to the 2001 post-convention issue of the MOUG Newsletter. Session summaries and other convention wrap-up articles are in the following pages. We hope that these will provide both a reminder of what went on and, for those who were not able to attend or who missed a particular session, some specific information about what happened there.

Thanks are due to innumerable people who made such a wonderful convention possible. Foremost, of course, is our Continuing Education Coordinator, Margaret Kaus. With the assistance of a program committee (Lynn Jaffe, Marty Jenkins, Karen Famera, Mary Prendergast, and Bruce Evans), she put together a fascinating program and saw to all the details that go into making something like this happen. Thanks, Margaret!

Preparations are now underway for our 2002 meeting in Las Vegas. If you have suggestions, please feel free to contact Margaret Kaus.

This year we had elections for Vice-Chair/Chair-Elect and for Treasurer. Thanks to our nominating committee, Jane Penner (Chair), Steve Wright, and Paul Cauthen, for coming up with a fine slate of candidates and to all the candidates for agreeing to run. The winners were Ruthann McTyre (Vice-Chair/Chair-Elect) and Ruth A. Inman (Treasurer), both of whom have already begun work on behalf of MOUG. Those who did not win this time were Rebecca Littman and Emma Dederick-Colon. If history is any indicator, we may be hearing of these people again. Many MOUG officers have in the past come from the ranks of previously unsuccessful candidates.

We also thank our outgoing officers for their service to MOUG. Steve Wright, outgoing Past Chair, contributed to the organization in innumerable ways. Perhaps the most memorable were his inspired From the Chair columns and his brainchild, the popular MOUG mug, which attendees at the Louisville convention received with their registration packets. Debbie Herman is our outgoing Treasurer. The "numbers" people in any organization tend to be taken for granted, but suffice it to say that without Debbie's stewardship of our funds and her careful reporting of our financial situation, MOUG might not be as financially solid today as it is.

Next fall we will be having another round of elections, for Secretary/Newsletter Editor and for Continuing Education Coordinator. Please begin thinking about whether you would like to serve on the Nominating Committee, would be interested in running for office, or know of someone else who would make a good officer. We will be looking for committee members and for candidates later this year.

In my first From the Chair column, I promised to tell you a bit about why I like MOUG and then open the floor for your comments. This seems a good opportunity to follow through on that first column.

To give my comments some context, I will start by telling you who I am professionally: I am a music cataloger in a large academic library but also have responsibilities in public services. Librarianship is my second career. My first was as a musicologist, specializing in the music of the Middle Ages (a specialty which, incidentally, I find invaluable in my current job).

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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 Ruth Inman, MOUG Treasurer, Kennedy-King College, 6800 S. Wentworth Ave., Chicago, Illinois 60621 (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

What in particular do I like about MOUG? The first thing is in your hands right now: the newsletter. It keeps me up-to-date with what is going on in this organization and with OCLC. Even those facts that don't catch my attention at the moment often are useful later on, and I know exactly where to look to find them again. The newsletter also gives me many specific bits of information that help me in my job and that I probably couldn't find elsewhere. My favorite feature is Jay Weitz's Question and Answer column. Jay encourages readers to submit their own cataloging dilemmas, to which he gives wonderfully practical and informed answers. I have taken him at his word and from time to time have sent him questions about knotty problems that came up in my work. He always e-mails the answers back to me quickly - sometimes within hours - and moreover my questions and his answers have several times turned up in his column. Thus, not only do I get speedy answers to my difficulties but also the solutions are preserved in print, where I can refer to them readily and also can use them in the never-ending task of training of new cataloging assistants.

We just experienced the second thing I like about MOUG: conventions. I find it wonderful to have a whole convention focused on things I'm interested in, with emphasis on "how-to" sessions. MOUG's conventions are always packed with fascinating programs. They teach me specifics that not only do I get speedy answers to my questions but also the solutions are preserved in print, where I can refer to them readily and also can use them in the never-ending task of training of new cataloging assistants.

Another benefit of MOUG occurs at the conventions but is not restricted to them: MOUG gives an opportunity for networking with people whose interests are similar to mine. Many of these people are also members of MLA, but since MOUG is a smaller organization, I have a better chance of meeting them there than I would in the larger group. One byproduct of this networking is that I know people to contact when I have a question about my work that isn't covered by any of the documentation I have at hand.

Then there is the NACO Music Project. I happen to love authority work. This project has provided me with a focus for my interest and with training in how to create authorities for music. It has also helped me develop the personal connections necessary for discussing the endless details and conceptual issues that come up when I apply my training to making authority records and to teaching others the art.

Now it is your turn. What do you like about MOUG, and what would you suggest that we change to make the organization more valuable to you? Let's continue this discussion on our electronic list. Subscription information and addresses for list commands and for messages are on the MOUG website (www.musicoclcusers.org). The officers will be watching for your comments. We look forward to seeing what you have to say.

The MOUG Executive Board: A Historical Overview

Stephen Wright  
Northern Illinois University

I compiled this list at the request of the MOUG Board; while considering the admonition in the Officer's Handbook that the Nominating Committee should include former board members, we realized that we weren't sure who is a former board member and who is not.

When I began reviewing the early issues of the MOUG Newsletter, I was initially quite confused; the early years of MOUG are a baffling tangle of resignations and aborted terms. Fortunately I soon discovered that Linda Bammhart had prepared a similar list in 1989, which was easy to update.

I offer this list to acknowledge the contributions of the many people who have sustained MOUG for over two decades; those who served during those turbulent early years deserve special notice. (I call your attention to the fact that Ralph Papakhian actually served in two board positions simultaneously for two years!) I am also impressed to note that MOUG now has enough of a history for people to vanish into. Where, I wonder, are Christina McCauley and Pamela Starr now?

Chair
Karen A. Hagberg (1978)
Olga Buth (1979-1980)
Glenn Patton (1980)
Joan Swanekamp (1984-1986)
Timothy Robson (1986-1988)
Don Hixon (1988-1990)
Jennifer Bowen (1990-1992)
Laura Snyder (1992-1994)
Jean Harden (2000-present)

Vice-Chair/Chair-Elect
Olga Buth (1978)
A. Ralph Papakhian (1979-1980)
Joan Swanekamp (1982-1984)
Joan Schuitema (1984-1985)
Don Hixon (1986-1988)
Laura Snyder (1991-1992)
Jean Harden (1999-2000)
Ruthann McTyre (2000-2001)

Past Chair
Joan Swanekamp (1986)¹
Timothy Robson (1988-1989)
Don Hixon (1990-1991)
Laura Snyder (1994-1995)
A. Ralph Papakhian (1996-1997)
H. Stephen Wright (2000-2001)

Secretary/Newsletter Editor
Pamela F. Starr (1978)
A. Ralph Papakhian [and Sue Ellen Stancu] (1979-1982)²
Sue Ellen Stancu (1982-1986)
Ann McCollough (1986-1988)
Linda Barnhart (1988-1990)
Karen Little (1990-1992)
Sue Weiland (1992-1994)
Judy Weidow (1994-1996)
Michelle Koth (1998-present)

Treasurer
Judy Weidow (1984-1986)
Pam Juengling (1986-1988)
Christine Grandy (1993-1997)
Jane Edmister Penner (1997-1999)
Debbie Herman (1999-2001)
Ruth Inman (2001-present)

Continuing Education Coordinator
Karl Van Ausdal (1978-1980)
Christina Wolcott McCawley (1980-1982)
Timothy Robson (1982-1984)
Don Hixon (1984-1986)
Dean W. Corwin (1986-1988)
Laura Snyder (1988-1990)
H. Stephen Wright (1990-1992)
Laura Gayle Green (1994-1996)

¹ Joan Swanekamp is listed as Past Chair in the 1986 issues of the MOUG Newsletter; however, the office of Past Chair was not officially added to the MOUG Bylaws until 1988.
² Ralph Papakhian was appointed Secretary/Newsletter Editor in 1979 to replace Pamela F. Starr; Sue Stancu co-edited the MOUG Newsletter with him from 1979 to 1982.

MOUG/OCLC Liaison
Helen Hughes (1978-1981)
Glenn Patton (1981-1986)
Joan Schuitema (1986-1988)
Jay Weitz (1989-present)

CATALOGING

WorldCat 30th Anniversary

At ALA Midwinter 2001, OCLC launched a celebration of 30 years of online shared cataloging and the growth of WorldCat. More events are planned for ALA Annual 2001 and for the IFLA 2001 General Conference in Boston.

Bibliographic Record Notification

The OCLC Bibliographic Record Notification (BibNote) product has been enhanced to deliver OCLC-MARC records that have been upgraded with either new, or changed, or deleted Electronic Location and Access fields (856 tag) according to a BibNote user's selection profile. The 856 is a repeatable tag which contains many subfields, but the important subfields are the +u (Uniform Resource Identifier (URL)), and the +z (Public Note). While the entire contents of the 856 tag will be delivered in the upgraded record, only changes to the +u (URL) and the +z (Public Note) will trigger delivery of an upgraded MARC record. The BibNote delivery report has been modified to include an explanation of what's being delivered in the 856 field. A new column titled "856 STATUS" has been added and contains the new 856 field that is being delivered as well as the previous 856 on the record. By providing this information, a user can consult the report before dealing with the actual record to see if the URL change is useful to them. The 856 delivery options are a third data element supported by BibNote and are completely separate from the existing available elements, the Encoding Level and the 505 upgrade options. This also
means the format, encoding level, and publication year profiling options used to determine if the user wants to receive Encoding Level upgrades does not pertain to the 856 field.

**Arabic Cataloging**

The OCLC Arabic Cataloging Pilot, which tested cataloging of Arabic-language materials including the Arabic vernacular characters, made the transition into production during February 2001. Users can search for MARC records using both roman and vernacular indexes, edit records, upgrade existing records, create and add records that are not found in WorldCat, and download MARC records to a local system. The pilot project, which began in July 2000, involved eleven institutions in the U.S., six institutions in the Arabian Gulf area, and one in France. The software is available to all OCLC Cataloging members at no charge. If you attempt to lock a record with Arabic script using other software, you will receive an error message. You can determine if a record includes Arabic script by the presence of an 066 tag with values of either 3 or 4. For more information about OCLC Arabic Cataloging, please visit the OCLC Web site at http://www.oclc.org/oclc/arabic/.

**Pinyin Conversion Project**

OCLC, in close cooperation with the Library of Congress (LC) and the Research Libraries Group (RLG), is in the midst of its Pinyin Conversion Project, which will convert authority and bibliographic records that use the Wade-Giles Chinese romanization scheme to reflect pinyin romanization. Pinyin Day One, when users were supposed to begin cataloging Chinese language records in pinyin, was 2000 October 1. OCLC is also offering institutions an array of pinyin conversion options for their local data. For details on the project, see OCLC Technical Bulletin 240 at http://www.oclc.org/oclc/tb/tb240/, the OCLC Web site at http://www.oclc.org/oclc/pinyin/index.htm, and the LC Web site at http://lcweb.loc.gov/catdir/pinyin/pinyin.html.

**Cataloging Internet Resources**

The OCLC Institute, in conjunction with Amigos Library Services, NELINET, and SOLINET, and OCLC Institute consultant Steve Miller (University of Wisconsin-Milwaukee Golda Meir Library), has developed a web-based educational module "Cataloging Internet Resources Using MARC 21 and AACR2." This is the first offering in the Institute's Online Library Learning Series. It consists of 28 individual interactive lessons totaling nearly 16 hours of self-paced online learning and requires only a browser and an Internet connection. Each lesson includes objectives, examples, and quizzes that offer immediate feedback. The course is appropriate for all levels of expertise, from library school students to seasoned cataloging professionals. For more information, including pricing, see the OCLC Institute Web site at http://www.oclc.org/institute/oll/index.htm.

**OCLC CJK 3.10 Now Available**

OCLC CJK software version 3.10 is now available for electronic download. Visit the CJK home page at http://www.oclc.org/oclc/menu/cjk.htm for more information and to download the software. OCLC CJK 3.10 includes the following changes: changes to correctly display the new four-digit year LCCN; a link to "Bibliographic Formats and Standards" on the OCLC Web site; a new option to automatically back up your local file when you exit the software or change local files; a new "Copy Control Number" item on the right mouse click menu so you can copy the control number of the record to the Windows clipboard; the Start of Message (SOM) character is automatically added to new tags when you add a new tag by pressing <Enter> at the end of an existing tag. OCLC no longer provides a LAN installation option for OCLC CJK software. The software must be installed on the local machine. However, you can continue to copy the installation software to your LAN and run the installation program from the LAN to easily install it on various workstations. Also, you can continue to store your local files on a LAN. CJK 3.10 is compatible with settings and local files from previous versions, and can run on either Windows NT or Windows 2000 (English version).

**OCLC Multiscripts Z39.50 Client 1.00 Now Available**

OCLC Multiscripts Z39.50 Client version 1.00 (formerly OCLC CJK Z39.50 Client) is now available for electronic download. Visit the Z-client home page at http://www.oclc.org/zclient/, a public access site, for more information and to download the software. OCLC Multiscripts Z39.50 Client (Z-client) is a Unicode and Windows-based bibliographic information access and retrieval software program to be installed in the local workstation. Z-client offers a variety of programmable profiling options to Z-client administrator and flexible searching and displaying features for users. It is capable of displaying records containing Chinese, Japanese, Korean, and Arabic script and is capable of sending search queries containing Chinese, Japanese, and Korean script. All Z-client users must comply with OCLC products License Agreement. The OCLC Multiscripts Z39.50 Client requires that you have a font installed on your workstation that is provided with Office 2000 in order to display the CJK vernacular data.

**OCLC CatExpress Service**

Interest continues to be high in the OCLC CatExpress Service, both from small school and public libraries to whom the service is targeted and as an additional interface option.
for larger institutions. Recent enhancements to CatExpress include some improved searching options. For more information see the OCLC Web site at http://www.oclc.org/oclc/cataloging/catexpress/. The second edition of the OCLC Cataloging Express User Guide is now available on the OCLC web site at http://www.oclc.org/oclc/man/10482catx/. The new edition contains more detailed information on advanced search keys and qualifiers, common error messages and setting up a web browser.

Two Library Systems to Serve as Test Sites for OCLC Development Project

The Peninsula Library System (PLS) in California and the North Suburban Library System (NSLS) in Illinois have agreed to serve as test sites for enhancements to the WorldCat database. The planned enhancements – including new content, interface features, and database functionality – represent the first phase of OCLC's three-year strategy for evolving WorldCat from a database of library materials and holdings, into a global information exchange connecting libraries, librarians and library users. The library systems participating in the pilot will provide input on the direction, features, and usability of new database and interface capabilities that represent phase one of the WorldCat project. Over the past 30 years, libraries have used OCLC shared cataloging to create WorldCat, which today is the world's foremost bibliographic database. In the next three years as part of its global strategy, OCLC, with the help of libraries, will extend this cooperative framework to include new participants, new types of content, and automated tools to capture, organize, and deliver metadata. Each participating institution will use and share metadata that includes descriptions, holdings, reviews and previews as well as links to content. OCLC's global strategy, "Extending the OCLC Cooperative: A Three-year Strategy," calls for the evolution of WorldCat into a globally networked information resource providing public access to the content and expertise of the world's libraries, museums, archives, and other repositories of scientific, literary, and educational information. As development progresses, additional content will be linked to bibliographic records in WorldCat. Planned content includes more than 10 million article records from ArticleFirst and Electronic Collections Online, tables of contents from books and serials, book reviews, book and serial cover art, and links to full-text licensed through FirstSearch. Institutions participating in the project will access the new WorldCat features through either the OCLC WebExpress service or OCLC FirstSearch service interface. As the project progresses additional service options may be added, including integration of Z39.50-accessible resources under a single interface; scoping capabilities to limit searches by library group; collaborative recommendations that will present "recommended items" based on input from users ("frequently requested items," etc.); and fulfillment options that allow the user to link to full-text or web resources, view library OPAC holdings, initiate interlibrary loan requests, or purchase items from an online media vendor.

Arlene Taylor appointed to Dewey Editorial Committee

Arlene G. Taylor has been appointed to the Decimal Classification Editorial Policy Committee (EPC) through December 2005. Dr. Taylor is currently professor, Department of Library and Information Science, School of Information Sciences, University of Pittsburgh. Her teaching and research has focused on organizing information, including cataloging, authority control, and subject access. She recently completed the ninth edition to Introduction to Cataloging and Classification, and was awarded the 2000 ALA/Highsmith Library Literature Award for the Organization of Information. Dr. Taylor was the 1996 recipient of the Margaret Mann Citation, given by ALA/Association for Library Collections and Technical Services. Dr. Taylor holds a doctorate in library science from the University of North Carolina at Chapel Hill, an M.S.L.S. from the University of Illinois at Urbana-Champaign, and a bachelor's degree in English from Oklahoma Baptist University. The Decimal Classification Editorial Policy Committee is a 10-member international board whose main function is to advise the editors and OCLC Forest Press on matters relating to the general development of the DDC. The EPC represents the interests of Dewey users; its members include public, special and academic librarians, and library educators.

RESOURCE SHARING

OCLC Union List Strategic Reports

OCLC introduced the availability of the Union List Strategic Reports in January 2001 at the ALA Midwinter conference, based on a recommendation of the Ad Hoc Task Force on Union Listing in 2000. Formerly known as the Strategic OCLC Union List (SOUL) pilot project, the production service provides libraries with a list of serial titles requested on interlibrary loan from their previous 18 months' activity. This report gives libraries a "strategy" for entering accurate serial holdings data for titles that are frequently requested from them on interlibrary loan. During the pilot phase of the service, ILL fill rates increased up to 33% for participating libraries. Libraries may place an order for the report using the web form at http://www3.oclc.org/dev-app/soul/index.pl.

Any order placed prior to the 15th of the month will be ready for retrieval on the Product Services Web by the 15th of the following month. These reports are created using Microsoft Excel spreadsheets, and are provided at no cost to the library. Libraries ordering a Union List Strategic Report are also encouraged to contact their OCLC regional service provider for assistance, support, and/or training in entering LDRs.
Union List Local Data Record (LDR) Credits

OCLC announced at the ALA 2001 Midwinter conference that a credit for each new Union List Local Data Record (LDR) added will be given beginning February 1, 2001. This credit, equal to the cost of a numeric or derived search, was based on a recommendation made by the Ad Hoc Task Force on Union Listing in summer 2000. This "LDR addition credit" mirrors that of the "LDR update credit" which has been in place for some time. Both reward libraries for maintaining accurate serial holdings data within the framework of the OCLC WorldCat database.

REFERENCE

Electronic Collections Online Surpasses 3000 Journal Mark

The OCLC FirstSearch Electronic Collections Online database now has over 3000 journals from 55 publishers available online. Launched in June 1997, Electronic Collections Online passed the 1000-journal mark on Oct. 11, 1998, and the 2000-journal mark on Nov. 21, 1999. Nearly one year to the day after the 2000-journal milestone was passed, OCLC loaded the 3000th journal on Nov. 19, 2000. More than 3200 journals are currently under contract for the service. The publishers that have most recently agreed to make journals available through Electronic Collections Online are Technomic Publishing, the Mineralogical Society of Great Britain and Ireland, and the British Psychological Society. Many FirstSearch libraries subscribe to Electronic Collections Online journals already in their collections at no additional subscription cost through the Print Subscriber Program. Through this program, 30 publishers are making the electronic versions of more than 1,500 journals available at no additional cost to institutions that subscribe to these titles in print for 2001. Electronic Collections Online provides full-image journal articles (predominately in PDF format) on a wide variety of subject matter. A database on the OCLC FirstSearch service, Electronic Collections Online serves as a source of full text that is linked to citations in over 35 other FirstSearch databases to support widespread access to libraries' electronic journal content. A complete list of all publishers and journals included in the database is available at http://www2.oclc.org/oclc/fseco/index.htm.

OCLC Partners with BioOne: Strategic Partnership Brings BioOne to International Markets

OCLC announced in March 2001 its partnership with BioOne, the new web-based aggregation of research in the biological, ecological and environmental sciences launching April 2. Under the terms of the agreement, OCLC contributes funds for the development of BioOne's database and becomes the exclusive distributor of BioOne journals outside the United States and Canada. OCLC will make BioOne accessible internationally beginning in June 2001. Amigos Library Services distributes BioOne in the United States and Canada. The BioOne journals will be available outside the United States and Canada in the OCLC FirstSearch Electronic Collections Online service. OCLC will also serve as one of the archive sites for BioOne content. BioOne is an electronic aggregation of information resources in the biological, ecological and environmental sciences. It is being developed by SPARC (the Scholarly Publishing and Academic Resources Coalition), the American Institute of Biological Sciences (AIBS), the University of Kansas, the Big 12 Plus Libraries Consortium, and Allen Press. BioOne will offer a broad selection of 40 highly cited, peer-reviewed journals. These journals include American Midland Naturalist (University of Notre Dame), Annals of the ESA (Entomological Society of America), Ambio (Royal Swedish Academy of Sciences), BioScience (American Institute of Biological Sciences), American Zoologist (Society for Integrative and Comparative Biology), Photochemistry and Photobiology (American Society for Photobiology), and Wetlands, among many others. BioOne increases functionality of participating journals and enhances services to scientific society members, especially with its reference linking, broad distribution and library-friendly pricing.

Enhanced PAIS International Database Now Available on FirstSearch

PAIS International, long considered the premier public policy database, now has more to offer its users on the OCLC FirstSearch service. The enhanced PAIS International includes new indexing and record displays, which make searching the database faster, easier, and more flexible. PAIS International on FirstSearch now features links to full text from other databases and electronic journals within FirstSearch, allowing users to access a growing number of articles online. In addition, PAIS International on FirstSearch allows users easy access to library holdings information and allows them to limit their searches to items held by their own library or to specific library collections. The link from FirstSearch to the OCLC Interlibrary Loan service lets users submit loan requests for materials they need quickly and efficiently. PAIS International on FirstSearch also integrates selected web sites, as well as directory information for the journals, publishers and distributors it covers. The materials covered in the PAIS International database go back to 1972, giving it more depth and breath than most web-based resources. PAIS International is produced by OCLC PAIS (Public Affairs Information Service) and shares the high standards of other OCLC-produced databases. It provides selective subject and bibliographic access to periodicals, books, hearings, reports, grey literature, government publications, Internet resources, and other publications from 120 countries.
Q: I am trying to catalog the new Jesse Cook music CD "Free Fall." This is a normal music CD for the most part, with, if you listen to it on a CD player, 11 songs. However, like they're starting to do these days, if you put it into your CD-ROM drive on your computer, it plays 2 songs with videos that are not on it if played on the CD player. It states on the cover that "This is an enhanced CD including videos of 'Mario Takes a Walk' and 'Rattle and Burn.'" Is there an example of how to put in the 'Mario takes a Walk' and 'Rattle and Burn' so that it is easy for the patron to know just what this CD is all about? I looked at the Ricky Martin "Ricky Martin" OCLC #41417091, because it has a screen saver with it but all it said was "enhanced compact disc" which says almost nothing. Do you have any suggestions or are there any current rules you can hook me up with? Here is what I've done so far.

024 1 724384929008
028 00 72438-49290-0-8 ºb Narada World
100 1 Cook, Jesse.
245 10 Free fall ºh [sound recording] / ºc Jesse Cook.
300 1 sound disc : ºb digital ; ºc 4 3/4 in.
500 New Age guitar music ; all songs written by Jesse Cook.
500 "This is an Enhanced CD including videos of Mario Takes a Walk and Rattle and Burn."
511 0 Jesse Cook, guitars ; with additional musicians.
518 Recorded at Coach House Music, Toronto.
505 00 ºt Switchback ºg (4:04) -- ºt Air ºg (3:26) -- ºt Virtue ºg (4:07) -- ºt Free fall ºg (4:22) -- ºt Paloma ºg (4:10) -- ºt Incantation ºg (4:50) -- ºt All that remains ºg (3:15) -- ºt On walks the night ºg (4:36) -- ºt Querido amigo ºg (3:29) -- ºt Viva ºg (4:20) -- ºt Fall at your feet ºg (3:38).
505 00 ºt Mario takes a walk -- ºt Rattle and burn.
650 0 New Age music.
650 0 Guitar music.
650 0 Guitar music (Flamenco).

I did separate the two "hidden" songs.

A: The record you have created is a good start. Because you have already included the "Enhanced CD" quoted note with the video titles, you don't really need the second 505. What you do need is a 538 stating the system requirements for the two video tracks and a CF 006 field and CF 007 field for the computer file aspects of the disc. Although I've not examined these records closely enough to endorse all of the cataloging choices, here are a few samples of cataloging for "enhanced CDs": #45206530, #44625338, #44685581.

Q: This may be a retread, but here goes. When "Bibliographic Formats and Standards" describes circumstances that justify a new bib record, the section on 028 says, "Specific differences in numbering, except for minor variations in completeness, justify a new record." Have you ever issued any opinions on what the nature of these "minor variations" might be? My own guideline would be to heed variants that affect searchability -- in particular, added letters or numbers that would change the "mn:" search key. The particular item that triggers this question is an Acanta recording that appears to match OCLC #14584230 except that the OCLC 028 is 40.23543, while my item's label is 23.543 in all printed iterations (the number embossed into the vinyl is C-40.23 543, with a hyphenated alphabetical extension for side A and side B). Any guidance you are able/willing to venture is most welcome.

A: Your guideline on considering as significant any 028 differences that affect searching is generally sound, up to a point. Certainly, there are many cases where the difference in an alphabetic prefix, for instance, designates a different recording format (CD versus cassette versus LP). One also needs to be aware, as you suggest however, that different music publisher numbers may appear on different parts of the item (disc label, container, container spine, embossed in vinyl, etc.). The "minor variations in completeness" are meant to include the differences that might arise when catalogers don't notice that similar but not identical numbers appear in different places. If you have the first edition of "Music Coding and Tagging" handy, the "Claves" example on p. 70 would be one such instance where a variation that affects indexing does NOT justify a new record.

028 00 Cla D 907 ºt Claves
028 00 D 907 ºt Claves
500 Claves: Cla D 907 (on container: D 907).

"Minor variations" would also include those really long numbers that are strung together on, say, the container spine, but get broken into two or more separate numbers on the label. Catalogers can interpret such variations differently (as one long number or multiple separate numbers). It could also cover cases where there are both a set number and individual disc numbers, but catalogers have differed in what they included. LCRJ and MCD 6.7B19 also give a few implied hints about what might count and what might not count as significant differences. Remember also that the 028 text in "When to Input a New Record" covers scores, too, where there can be similar variations in plate and publisher numbers. Several years ago, I answered a question (which might not have made it into the Q&A column) about dashed-on numbers in plate numbers, another example of a "minor variation" that doesn't count. The AACR2 definition of "plate number" says that the plate number itself "is
sometimes followed by a number corresponding to the number of pages or plates." The implication here that these additional numbers are not to be considered part of the plate number proper was echoed by an old Music Cataloging Decision 5.7B19 (MCB 13:14, January 1982) that said this explicitly. Although the specific wording did not make it into AACR2, the current definition still implies the same thing, I believe. Both Richard Smiraglia in "Cataloging Music" 2nd edition (1986, p. 30; Richard did not carry this over to the 3rd edition, "Describing Music Materials") and I in MCAT 1st edition (p. 71; this HAS been carried over to the upcoming 2nd edition) say not to transcribe those dashed-on numbers. In the specific case that you describe, it sounds like these are distinct numbers that would justify separate records. Hope that offers at least a little guidance.

Q: Should we consider the following two publisher numbers to match one another?

| 028 02 | 289 445 185-2 | abyrinth Deutsche Grammophon |
| 028 00 | 445 185-2 | abyrinth Deutsche Grammophon |

In general terms, are there "numeric prefixes" (289 in the first publisher number above) that might be associated with a particular publisher, that some catalogers might record as part of the publisher number and others not? Is absence or presence of such a "numeric prefix" a "minor variation in completeness", not justifying a new record or a "Specific difference in numbering", justifying a new record?

A: You may generally consider such differences as these to be "minor variations in completeness." Often these numbers in differing degrees of completeness appear on different parts of an item (disc label, container, container spine, accompanying material, etc.) and the differences escape the cataloger's notice. In cases such as these, a new record is not usually justified, all other things being equal.

Q: We just noticed that a bunch of our records have been modified by OCLC ("OCL" added to 040 field). The only change we were able to identify is that the degree indication in 502 fields has been changed from "D.Mus." to "D. Mus." (adding a space before "Mus."). Can this be for real? I had consciously used "D.Mus." based on the usage shown in our university's register of academic appointees. Is someone at OCLC or some program at OCLC actually searching out "D.Mus." and changing it to "D. Mus."?

A: My colleague Robert Bremer occasionally runs a macro to correct such spacings. Here is Robert's explanation. (I had asked him if he based the correction on the example in LCRI 1.7B13, which has the space between Ph. and D.): "D. Mus.' is one of a whole group of academic degrees where spacing is routinely adjusted via a macro. However, the spacing is determined by RI 1.0C which would have you treat an abbreviation consisting of more than a single letter as if it were a distinct word, separating it with a space from preceding and succeeding words or initials. Actual usage doesn't figure into it~Ph. D. for example, is probably more commonly found as 'Ph. D.' in real life and is actually illustrated that way in rule 2.7B13. The spacing in all these kinds [of] academic degrees have an impact on keyword searching which has made it worthwhile to periodically run the macro to adjust them."

Q: Want to give me a "rule of thumb" when to use +e (relator term) and when to use +4 (relator code)? I am not able to locate any guidelines on their use. Most of what I know about these have been from "instinct" and from examples seen with LC. But I'm drawing a blank on a few items for which I have to create original records.

A: AACR2 allows the optional use of relator terms (officially "Designations of function") in only four cases according to 21.0D1: compiler (comp.), editor (ed.), illustrator (ill.), and translator (tr.), with occasional other terms that may be called for in specific rules. It also allows other terms derived from standard lists in specialist and archival cataloging. LCRI 21.0D1 further limits the use of these abbreviations to "ill." alone, for illustrators of children's materials. So in general, unless you're cataloging children's materials, you should not be using subfield +e or these terms in headings. These relator terms should not be confused with additions to personal name headings that serve as points of differentiation (such as terms of honor, terms of address, designations of sainthood or royalty, etc.), as are called for in rules 22.12 through 22.16 and elsewhere (and which usually go in subfield +c). On the other hand, relator codes (subfield +4) may optionally be used wherever appropriate. If your own local system cannot use them to differentiate the different roles of a particular individual (for instance, Leonard Bernstein as composer [+4 cmp] versus pianist [+4 prf] versus conductor [+4 cmp] versus speaker [+4 spk]), you needn't feel obligated to create them.

Q: I'm cataloging a CD of the Faroese band Spaelimeuminir; it will be a new record in OCLC. The title is one word and contains an "eth," a special character that I think occurs only in Faroese and Icelandic. We can input it OK, but am wondering about searching for others who may want to find this record by title. A derived-title search will work since the "eth" is the seventh letter, but the search will be 3*, since the title is only one word. No one will find it by keyword or title browse since the special character cannot be input in the search. We've looked in the "Diacritics and Special Characters" manual and in the LCRI to find if there is an equivalent character(s) that we could put in a 246, but found no help. My gut says make a 246 substituting a "d" (since
the "eth" kind of looks like a "d") and another 246 substituting a "th" (since I think the "eth" became a "th" in English). But that's just my gut. Any ideas?

A: According to OCLC's "Searching for Bibliographic Records" (http://www.oclc.org/oclc/man/9798srv/frtoc.htm), here's how the "eth" should be treated in various search situations. In derived searches, substitute "d" (Section 4.2; p. 4:5); in title phrases scan searches, substitute "d" (Section 6; p. 6:6); in keyword searches, substitute "d" (Section 7; p. 7:11). Guidance for alternative title treatments in field 246 is provided in LCR1 21.30J, but there appears to be no specific provision for characters such as the "eth" that can be represented by the ALA Character Set. That suggests to me that no alternative 246 fields are needed when such characters are present.

Q: I'm puzzling over "When To Input a New Record" regarding the 028. My score has "UE 13641" (also an ISMN which I'll add in an 024). I find four likely matches on OCLC, all of which have "UE 13641" in the 028. But all four ALSO have a second 028, with "UE 7028." This second number is nowhere on my item. "When To Input ..." has this marvelous phrase, "Absence or presence of field 028 alone does not justify a new record." I confess I've never been clear on exactly what "absence or presence" means in practical application. It would seem to be saying that I can use one of the records in OCLC even though there is an 028 "present" which is "absent" in my score. New record or not? The four existing records are all for the same thing already. I hate to further clutter the database, but... Thanks.

A: That "absence or presence" phrase is intended to cover a whole range of possibilities and does it vaguely. The general point is supposed to be that you shouldn't assume that simply because an existing record does not have certain information that it does not appear on the actual item, at least in certain circumstances. Or that the presence of something on your item in hand may not make it different from an existing record that does not contain that piece of information. The idea is that you need to use your judgment regarding certain differences, and that in many cases, it makes more sense to edit an existing record than to (in your phrase) "clutter the database." A good example is the presence of the ISMN on your item, where it may not appear on any existing records. Since the ISMN is a fairly recent phenomenon, you're not likely to see it on a record for something published several decades ago; except that many newer prints of such older items may well include this new standard number. If the presence or absence of an ISMN is the only significant difference between a record on line and an item in hand (and the item in hand with the ISMN does not otherwise appear to be a new edition or new publication under the definitions of AACR2), it's probably wise to simply edit the record and not add a new one. I'd lean toward the same solution in the case you describe. Hope that helps.

Q: The subdivisions for popular music, jazz, rock music, and similar headings include both geographic and chronological subdivisions. Geographic subdivisions can be assigned to these headings except for those listed under LC Subject Heading Manual H 1916.5 and the authority records for those headings that indicate this in the geographic subdivision byte of the fixed fields. The authority records established for the subject heading subdivided by decade (e.g., Popular music -- 1911-1920) indicate that these headings are not to be subdivided geographically, that is, this byte is blank. However, general practice seems to be that the place is included, e.g., Popular music -- France -- 1911-1920. LC Subject Heading Manual H 1916.5 gives instructions for geographic and chronological subdivision, but does not specifically indicate that the two are to be combined, nor are the decade subdivisions considered free-floating or pattern subdivisions, as far as I can tell. It makes sense that subject headings of the pattern, Popular music -- 1911-1920, would not be geographically subdivided, because that would violate the [Topic] -- [Place] -- [Date] order established for subject headings by placing the place after the date, e.g., Popular music -- 1911-1920 -- France. If the instructions in H 1916.5 were followed precisely, it would appear that two subject headings should be applied (Popular music -- France and Popular music -- 1911-1920) to express the concept, Popular music -- France -- 1911-1920. Is there any rule or policy that confirms the use of headings such as Popular music -- France -- 1911-1920? There are clearly advantages for users both ways. I guess what confuses me about these headings is that the authority records for the Popular music -- 1911-1920 type headings do prohibit geographic subdivision.

A: When it comes to subject heading subdivisions, the philosophy that seems to work is: That which is not forbidden is permitted. As far as I can find, there's nothing in SCM H 1916.5 that says not to combine geographic and chronological subdivisions in these instances (except, by implication, those that cannot be subdivided by "United States"). In fact, Section 3 of H 1916.5 -- which reads in part "Use geographic and period subdivisions for all items to which the subdivisions apply, collections and separate works" -- seems to say it's OK. If we probe further and more generally, we find in H 1916.3, Section 3.7, "In general, geographic subdivisions are added to music subject headings according to the provisions of H 690 through H 1055." That leads me to H 860 and H 870, both of which refer to the "[topic] -- [place] -- [chronology] -- [form]" pattern that has been adopted as widely as possible since 1992. There are numerous recent LC music bibliographic records that reflect the "[topic] -- [place] -- [chronology]" pattern for popular, jazz, and rock musics.
(OCLC #44702386; LCCN 00-528037)
(OCLC #45486874; LCCN 00-726236)
(OCLC #45487587; LCCN 99-490651)
Jazz +z Germany +y 1991-2000.
(OCLC #38496386; LCCN 97-708782)
(OCLC #36982793; LCCN 97-751261)
(OCLC #34115461; LCCN 96-70048)

Although the popular/jazz/rock headings subdivided chronologically prohibit further subdivision by geographic area (that is, geographic subdivisions FOLLOWING the chronological subdivision), the root headings (Popular music [sh85088865], Jazz [sh85069833], and Rock music [sh85114675]) all allow geographic subdivision directly following the heading proper but BEFORE any chronological subdivision. So, I think the rules do, in fact, allow these formulations.

Q: Is there any differentiation in the MARC record for enhanced CDs?

A: At MLA in 1999, LC promised it would issue some sort of guidelines on so-called "enhanced CDs," but I never heard anything about it after that. What I've been telling people is to include a quoted note, if appropriate, that indicates what the CD calls itself (or just a note that says "Enhanced compact disc"). A 538 field will be needed for the system requirements for the computer file aspects. A computer file 006 field will also be needed for those aspects. Whatever special features are included can be outlined in a general note or as part of the contents, whichever makes more sense. Otherwise, the cataloging is pretty much the same as any other sound recording. There is currently no special coding for such enhanced CDs.

Q: Will UPCs ever be indexed?

A: UPCs and all other standard numbers found in field 024 ARE indexed, and have been since the September 2000 enhancements to keyword searching. Technical Bulletin 235 Rev, Keyword Searching Changes in WorldCat (http://www.oclc.org/oclc/tb/tb235/frames_man.htm) has the details. The new "standard number" (nn) index is where they are to be found.

Q: One of our paraprofessionals just came up with an interesting dilemma. She is cataloging a multi-volume set that includes pieces by various composers. In this instance it is logical to include a contents note (at least for now; we may change our mind if many more volumes come out). It's going something like this:

505 1 V. 1. Aria / Telemann; Song / Gluck; Piece / Handel -- V. 2. Another song / Vivaldi; Second aria / Lully; <and so forth>

Now, in this format, how should she input two pieces in a row by the same composer? If we were using <dash-dash> between titles ordinarily, we could use <space> ; <space> to separate the titles and then follow the second title with / <statement of responsibility>. But since we're already using the <space> ; <space> technique to separate titles (the VOLUMES are separated with <dash-dash>), that won't work. We need something to indicate one more step down in the hierarchy, to make the grouping clear.

A: There are only so many marks of punctuation, and even fewer that may be used if we are to follow AACR2 and ISBD. You may recall that LC's Delta Davis presented a workshop on contents notes several years ago, and I have incorporated her suggestions (as well as the relatively sparse guidance from AACR2, the LCRIs, and the MCDs) into the section on field 505 in the upcoming second edition of "Music Coding and Tagging." Here is an excerpt with a related example. This isn't an exact science, of course, and our goal is to emphasize clarity over strict adherence to any vague rules of ISBD punctuation.

For multipart works and multi-volume items, separate the larger designation (collective title, act of an opera, volume, etc.) from the individual titles with a period-space; volumes are set apart with a space-hyphen-hyphen-space.

505 0 v. 1. Aria, gavotte and variations, gigue / Elisabetta de Gambarini. Sonata in F major / Maria Hester Park. Lesson VI in D major / a lady -- v. 2. Sonata in A major / Marianne Martinez. Sonata in C major / Maria Hester Park.

Using your example, I've added two works by the same composer to show what that would look like.


That makes the hierarchy fairly clear without being too cluttered.

Q: During a recent training session it was mentioned that LC was no longer using 045, 047, and 048 fields. What
happened to the LC guidelines that used to come with the MARC format? I seem to recall some statement about them going away, but are LC usage guidelines available somewhere? Do you know if they are still using the 033?

A: Although LC no longer inputs 045, 047, and 048 (and hasn't done so since October 1991), the specifications remain in MARC 21 documentation, as they are still valid fields. When LC uses copy cataloging from other sources, they do not remove these fields, so you will still find them in LC records (and in records created before October 1991, of course). As far as I am aware, LC continues to use field 033 when appropriate. The current edition (1999, with updates) of LC's internal "Music and Sound Recordings Online Manual" no longer has LC usage specifications for 045, 047, and 048 (that is, it simply says that LC no longer uses them), but 033 remains. I've heard of no plans to remove any of these fields from MARC 21. Lots of libraries continue to use these fields and the choice about their inclusion is entirely up to you.

Q: I have parts to a brass ensemble accompaniment. Half of the parts are 26 cm. and half of them are 28 cm. How do you note that in the 300 field? By the way, it works like this, one of the first trumpet parts is 26 cm., the second first trumpet part is 28 cm.; the same is true with each of the other parts. We are often given permission to make photocopies of parts and this is why I have this problem.

A: Referring to AACR2 2.5D3, you could give the range of sizes as 26-28 cm. Because the size difference is relatively small, however, you could ignore it and record the size simply as 28 cm. without doing serious damage to the integrity of the record.

**REVIEWS OF THE ANNUAL MOUG MEETING**
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What's New With FirstSearch

Martin Jenkins                  Wright State University
Report by Tracey Rudnick       University of Connecticut

Evaluation of WorldCat Functionality in the New FirstSearch Interface

In the interest of maximizing OCLC WorldCat's utility for musicians and music scholars, since 1998 the MOUG Reference Products Committee has conducted a series of evaluations of WorldCat, using the MLA Automation Subcommittee's "Automation Requirements for Music Materials" as a guide (http://www.musiclibraryassoc.org/committee/co_adm_autoreq.htm). It is recognized that WorldCat is different from a local OPAC, but the requirements regarding indexing, searching, and bibliographic display are aimed at making any catalog useful and comprehensible for library patrons and other researchers.

Remarks below refer to the new FirstSearch interface. Only those segments of the Requirements addressed in the session are reproduced here. The presenter's original comments are represented with bullets. Additional comments made during the presentation are noted by the reviewer in italics; some text has been edited for space or clarity. These comments do not represent formal recommendations to OCLC. After the meeting, the presenter will forward high-priority issues and salient examples to the MOUG Board, which will decide what, if any, recommendations to pass on to OCLC.

Readers are also referred to "RILM Abstracts on FirstSearch" by Robert Acker, Emma Dederick-Colsn, and Rebecca Littman in the Music OCLC Users Group Newsletter 76 (September 2000). This summary of their MOUG 2000 presentation has several tips and observations not duplicated below that apply to WorldCat.

I. Indexing/Searching Requirements

A. General

2. It should be possible to search using either menus or commands, both separately and in combination.
   - This is available.

3. The system will to the greatest extent possible ignore or forgive variations in spacing, punctuation, case, and diacritics.
   - Comma is now ignored in indexing, eliminating a significant problem in old FirstSearch (e.g., bach, j. s.). This is true in both Expert and Advanced search modes. Advanced mode phrase searches can still be confusing if one types a comma, as the user is often dropped into the browse list several headings away from the desired heading. Example: an author phrase search on "bach, johann sebastian" finds "bach julie"; the user must scroll back several screens.

4. The system should have the ability to right-truncate search statements and to prevent truncation, at the user's discretion.
   - Several varieties of truncation/wildcard are available: + for simple plurals (s and es only); * for right truncation after 3 characters; # for a one-character wildcard; ? for a zeroto nine-character wildcard; ? may be modified with a maximum number, 0-9. Caution: the system limits how many terms it will retrieve in a wildcard search. Example: "symphon*" produces the error message "your search contained a term with wildcard characters that
6. Online, context-sensitive help will be available at any time without losing the search in progress.

- This is available by clicking on "Previous Searches."

5. A search history should be available to the user; this history will display the number of hits for each search step and will be viewable without losing the current search.

- The only way to stop a long search is to use browser "Stop" button. Partial results may be displayed, but user must return to search screen to modify search. Presenter's experience has been that few searches are slow enough to be a problem.

4. Searches in which multiple indexes can be combined in the same search argument will be allowed.

- Yes.

3. It will be possible to obtain appropriate bibliographic records through any type of initial search, without rekeying (e.g., searching on a name-title cross-reference would cause the necessary chain reaction leading to records using the proper uniform title).

- There are no cross-references from unauthorized to authorized forms. A search on a transcribed title will not automatically give any idea of existence of uniform title.

2. Searches in which the results are taken a long time to be retrieved and displayed), with patron options to revise, see partial results, continue, abandon the search, etc.

1. The only way to stop a long search is to use browser "Stop" button. Partial results may be displayed, but user must return to search screen to modify search. Presenter's experience has been that few searches are slow enough to be a problem.

8. It should be possible to specify adjacency as well as single words.

- Yes: "w" (ordered) and "n" (unordered) operators are available; they may be modified by a number up to 25. No simple bound phrase [i.e., left anchored] search (e.g., "English horn") available. Indexes labeled "Phrase" require search element to appear at beginning of indexed field. Participants inquired about phrase searching within fields. Adjacency operators or phrase searches using quotation marks (not mentioned in meeting) work in some cases. Example: "american w1 musicians w1 abroad" or "american musicians abroad" (in quotes) finds The Jazz Exiles: American Musicians Abroad. Adjacency operators and phrase searches do not seem to cross subfields. Example: neither "jazz w1 exiles w1 american" nor "jazz exiles american" (in quotes) works, though one can use different search boxes for different subfields (e.g., "exiles" in one box and "musicians w1 abroad" in another box).

7. It will be possible to interrupt a long search (a search in which the results are taking a long time to be retrieved
11. It will be possible to include in search strings any symbol currently included in the American Standard Code for Information Interchange (ASCII) character set or non-ASCII characters such as the sharp and flat. A system-defined synonym for any such symbol may be used.

• # is a wildcard symbol, and using it as a musical sharp produces an error message for a truncation based on too short a character string. The letter "b" appears to substitute for the musical flat sign, but this may only be in records created using the "b."

C. Access Points

1. Combined name/title searching will be possible for 1XX/240, 1XX/245, 1XX/240 +p, 1XX/245 +p, 7XX +a/+t, 7XX +a/+p, 8XX +a/+t, and 8XX +a/+p fields. (It should be understood throughout this document that by +t and +p, we mean +t and +p and all following subfields that contain title information). Linkage between any title (+t or 240) and its parent name field will be retained in searching.

• Searches may be constructed combining terms in name fields and title fields, but no bound name/title search is available.

2. Headings and cross-references from name/title authority records, transcribed titles, and uniform titles (including their associated names, if any) will be searchable together by the public (i.e., it will be possible to search a title without knowing what sort of title it is). It should be possible, however, to restrict a search to either uniform titles or transcribed titles only.

• Headings from transcribed titles and uniform titles are searchable, though the distinction in the last sentence can only be made in Expert mode (or using expert labels in the other search boxes). There are no cross-references. Participants commented that the aforementioned searches are difficult for users to learn and remember.

3. Name of title part (+p) will be retrievable as title data, both separately and in combination with other access points.

• Yes.

4. It should be possible to search any number or combination of characters in any indexed field.

• Yes.

D. Stop lists and synonym lists

1. The system should allow any stop list to be locally defined. It will be possible to override this list during a search.

• Stopword "a" cannot be overridden, so works in keys of A major, A minor, A-flat major, A-flat minor, are not accessible. This ability has been implemented for some other stopwords by using quotation marks, e.g., "no" for Japanese drama or work numbers (e.g., "no. 34.")

2. The system should allow the creation of a locally defined synonym list, so that a search entered in one way (e.g., with a common misspelling) will be performed as if it had been entered as defined in the list (e.g., correctly spelled). If such a synonym list exists, it will be possible to override it during a search.

• No synonym list. One would be helpful, especially for foreign terms.

E. Index Attributes

1. Indexes will include, at a minimum,

a. Names (1XX, 600, 610, 7XX, 8XX [in all cases, all subfields except +t and following subfields]).

b. Titles (all applicable fields, including but not limited to 130, 240, 440, 630, 730, 740, and 830; as well as 245 +a, +n, +p, +b; 246 +a; 1XX +t; 4XX +t; 6XX +t; 7XX +t; 8XX +t. In all cases, +t means +t and all following subfields that contain title information).

• The basic "title" search includes only 245, 246, 740. "Extended title" search includes all fields above. Participants noted that the "extended title" search with 700 +t, 240, etc. should be the default for title [keyword] and title phrase searches in Basic and Advanced modes. Users who perform the logical, easy search (title) otherwise miss several other relevant titles.

b. Titles (all applicable fields, including but not limited to 130, 240, 440, 630, 730, 740, and 830; as well as 245 +a, +n, +p, +b; 246 +a; 1XX +t; 4XX +t; 6XX +t; 7XX +t; 8XX +t. In all cases, +t means +t and all following subfields that contain title information).

• The basic "title" search includes only 245, 246, 740. "Extended title" search includes all fields above. Participants noted that the "extended title" search with 700 +t, 240, etc. should be the default for title [keyword] and title phrase searches in Basic and Advanced modes. Users who perform the logical, easy search (title) otherwise miss several other relevant titles.

• No bound name/title search.

2. Names (a combination of name parts, e.g., +p, +n, +t, +b, +q, +r).

• No bound name/title search.

3. Subject headings (6XX).

• Yes.
II. Bibliographic Display

A. General

2. The display of search results will include the search string entered by the user.
   - Yes.

3. The display will include fields 1XX, 240, and 245 when present in the bibliographic data. Truncation of the 245 display may occur when necessary.
   - Uniform title does not display in summary results list.

   Participants noted that more accurate, informative displays help users assess and select records more quickly, sometimes bypassing the full record, and perhaps reducing server loads.

4. The display will include cross-references from authority records, filed alphabetically within the bibliographic record citations.
   - No cross-references provided.

B. Individual Record Displays

2. Brief Individual Record Displays.
   - There are no brief record displays in WorldCat.

3. Full Individual Record Displays.

   a. The system will be capable of displaying records in MARC format as well as in a labeled or other customized format.
   - WorldCat records display only in labeled format.

   b. The system will be capable of showing in the customized bibliographic display any and all fields in the MARC record that contain bibliographic data (as opposed to codes).

   c. The system will be capable of accepting and retaining any order of the variable fields in MARC records (not necessarily in ascending MARC tag order) regardless of the record source or method of input. Further, the system shall allow this order of all fields, or within selected field groups (e.g., all 5xx and 6XX fields), from the MARC record to be reflected in the customized, non-MARC display as specified by the local library.

      • In the full record display, the uniform title still displays in the "other title" field at the bottom of the record; also, if there are several added entries for a piece, they are run together in one "other title" field with poor punctuation, making it difficult to determine which strings go with which. The 245 display still breaks at the statement of responsibility. If there is unique information in the, it does now display in a field at the bottom labeled...
"responsibility." Any author/title info for other works contained in this field (as is common for recordings with no collective title) is not retrievable by an author or title search. Example in session: see OCLC record #23966824 ((Brahms's double concerto and Berg's chamber concerto). The illogically scrambled fields make it difficult for users to identify the musical works and composers. This is especially problematic since there are no name/title cross references. Adherence to AACR2r display order (or at least MARC order) would eliminate most of these problems.

C. Multiple Matches

2. Uniform titles from †t or from field 240 will be displayed with the associated name from the parent field (+a or 1XX); names appearing in name/title combinations will not be displayed without their dependent †t uniform titles.

• Uniform title does not appear in summary results list at all.

3. The General Material Designation (GMD) or bibliographic record type will be displayed in intelligible form along with each citation so that various formats of material can readily be distinguished.

• Bibliographic record type is displayed. Earlier task force recommended display of GMD, but record type is a major step forward.

4. Entries retrieved from name searches should display in intelligible form any †4 information associated with the name in each record.

• Abbreviations now appear. Reviewer adds: they appear in bibliographic records but not phrase lists; punctuation is messy and confusing.

5. Users should have the option of requesting that the results of any type of search be limited to and/or sorted by the format of the material (e.g., book, score, or sound recording).

• Limit - yes; sort - no. Not a major problem.

D. Sorting of Displays of Bibliographic Citations

• Default sorting of initial results display is not clear (OCLC accession order?). Pre-search ranking by date or relevance may be specified. (Relevance ranking doesn't seem terribly useful in a database of mostly monographic material without abstracts; there is not much to rank relevance on.) Post search sorting is available if retrieval set is under 200 items. May be sorted by author, title, date, or library count. We recommend default alphabetical sorting by main entry.

3. The system will provide clear guide screens to facilitate moving around within the alphabetical sequence.

• Clear guides are provided; sequence is not alphabetical.

Other Discussion

Participants affirmed that recommendations are made not for librarians (though they benefit), but on behalf of patrons who use FirstSearch products. To facilitate communication with OCLC, MOUG representatives will use natural or mnemonic language rather than MARC-centric terminology when appropriate, and will look for examples outside of music to support enhancement requests. The group will continue to press for full record displays in AACR2r order. Treating MARC information as raw data and jumbling the fields is an "egregious fault" and does not make more sense to library patrons.

Usage statistics by search or material type may help demonstrate that musicians are significant consumers of WorldCat; researchers should focus on title and keyword searches since the uniform title search (as implemented now) is obscure and beyond most users. Still, statistics, while enlightening, should not be used to marginalize a population with specific needs, nor should they be the basis for bypassing well-established national standards, particularly those associated with OPAC design. Deviating from the national standard handicaps, rather than helps, WorldCat users. Adherence to the Automation Requirements does serve the greater good.

An OCLC representative, Sonya Oliver (olivers@oclc.org) spoke briefly but positively, expressing excitement over the group's comments and the opportunities to drive OCLC's next phases, especially as OCLC looks for ways to serve new user groups.

RILM on New FirstSearch

The following recommendations are based largely on the aforementioned February 2000 FirstSearch RILM review by Acker, Dedrick-Colón, and Litman. Comments were revised for the 2001 MOUG meeting by Marty Jenkins, taking into account changes brought by the New FirstSearch interface. At the time of the meeting RILM had not yet been re-indexed under New FirstSearch; some recommendations may be resolved when re-indexing takes place.

Recommendations realized

1. Fix pre- and post-search sorting.

• Post-search sorting is available by year, author, classification, title, and library count. This seems to be
working properly. Pre-search ranking is not presently available in RILM.

2. Plurals function.
   • There is no automatic plurals function. Users may search for simple plurals (s, es) by adding + to a term. In addition, right truncation (*) and wildcards (#, ?) are also available.

   • Full Boolean searching is available, with AND, OR, NOT, and ordered and unordered proximity operators.

4. Limit searches to holdings in local library, region or state.
   • The RILM search screen has a check box for a pre-search limit to "items in my library"; or, a pre-search limit may be set for any library code (if you know the OCLC siglum). Participants observed that there is a link to the sigla, but results can be unpredictable (e.g., if one's library is part of a consortium). There is no limit for states/regions.

Suggested Improvements

1. Multiple names in the author field have no punctuation separating them. This makes for a confusing display, e.g. Holst, Imogen Britten, Benjamin

2. Add RILM's complete authority file to the subject heading index (rather than separate Xreference index), with links to actual records. This would be best implemented in a browsable subject heading index by providing hyperlinks in the authority file, which would automatically execute the search for the correct form of name. Example: a subject search for Mozart's Magic Flute should refer to Zauberflöte, with the opportunity to search that term.

Another example: if a student searches for Tchaikovsky, s/he will get very few hits because RILM spells it Cajkovskij; the student won't be prompted with the cmss reference. It would be nice if the cross references automatically appeared as part of the search results. This is true for piece names too, e.g., original-language names for things like Julius Caesar (Giulio Cesare in Egitto), The Love of Three Oranges, etc. Include "see also" references in the authority file.

At the very least, the authorized form found in Xreference search should be clickable, bringing up a search screen with an authorized name form entered in one of the boxes. At present, piece names are not included in the Xreference search at all.

3. In brief displays of multiple hits, include the journal title, volume, issue, and page number, thus providing users with the information needed to track the item down without having to go into the full record. This would result in a reduced load on the OCLC servers by largely eliminating the user's need to toggle back and forth between the list view and the full record.

4. Change the label of RILM on the new FirstSearch from "MusicLiterature" to "MusicLit (RILM)." Otherwise, people aren't sure it is still RILM! Currently the name is inconsistently applied. The database is listed as "RILM" on the FirstSearch database list, though it is in the position where "MusicLiterature" would be alphabetically. In the list of databases on the FirstSearch Help screens, the title "MusicLiterature" is used.

5. Provide the ability to override stopwords such as the single letter "a." Another example is Japanese no drama. Right now RILM transliterates this as noh, but to be consistent with their transliteration system, the word would be spelled no with an overbar over the 0. Stopwords should be searchable using quotation marks or some other operator. In WorldCat this works for "no" but not for "a." No override appears to be available in RILM at this time.

6. [Revised by reviewer] There is some access to RILM numbers. Patrons can use the RILM Number index to search the complete RILM number (e.g., 95-16338-ap); use the Main Work index to find partial RILM numbers (e.g., 95-16338); or use the Contents of Collected Work index (partial number, e.g., 90-00244) to find entries for the contents of a work. For more information about RILM numbers, consult a RILM search guide at the University of Connecticut: http://www.lib.uconn.edu/music/guides/RILMguide.pdf. Unfortunately, these search strategies are beyond most of RILM's users. The problem may partially be resolved by creating hyperlinks between parent-child references. Users do encounter incomplete RILM number references in other sources, so they still need the ability to search incomplete numbers in a simple to understand, single index. Clear instructions would be helpful.

7. Provide more choices for material type limits (to at least include periodical articles) in Advanced searches. Barring that, list codes for all document types in Help screens and explain how to search in Expert mode. Currently, results may be limited by the document types: articles, books, commentary, dissertations, media, reviews.

8. Expand Help screens, including more meaningful examples, provide classification numbers (or link to RILM's list at http://www.rilm.org/classnum.html), give proximity searching tips more prominence, and explain
how to limit to document types in Expert searches. Searchable help screens would also be desirable.

9. Provide cross-references from a journal whose title is an acronym or abbreviation (e.g. FoMRHI - Fellowship of Makers and Restorers of Historical Instruments) to include information such as the name of the publishing organization or an ISSN, to verify the publication. The table version of the list of titles included in RILM on FirstSearch (that is accessible) includes most ISSNs but not all. This would also be helpful to less experienced users who may not know what the acronyms mean.

10. Include subject heading and subject indexes in New FirstSearch (OCLC plans to add; follow up with this).

11. Implement a synonym list for multilingual musical terms (e.g., sinfonia = symphonie = symphony, or hautbois = oboe), English names for foreign cities (e.g., Florence = Firenza); incorporate it into a browseable subject index (this may be part of RILM's internal thesaurus, inclusion of which in the subject heading index is noted above).

12. Provide hyperlinks within the elements of the bibliographic record (e.g., author, subject headings, and other indexes in the bibliographic record). A similar capability is currently provided in WorldCat by the "Expand" button.

A Beginners Guide to OCLC Passport Macros: How to Get, Make, Change, and Use Them

David Procházká
University of Akron
Report by Christia R. Thomason North Carolina School of the Arts

David Procházká's session entitled "A Beginners Guide to OCLC Passport Macros: How to Get, Make, Change, and Use Them" was a well-organized and entertaining basic introduction to this time-saver of a topic. A macro is a series of steps or processes that are executed in a single command. A macro can speed up repetitive keystrokes, and help reduce errors in complex processes (especially if they are processes you don't often use).

Passport comes with many macros, ready to go and easy to use. Many of the commands we know and love (such as the "F11" send command and the "F12" print command) are, in fact, macros. If Passport doesn't have the macro you need you can: import an existing macro; record a macro as you execute it; edit a copy of an existing macro; or create a macro from scratch (not for the faint of heart!). One very good bit of advice given at the session was to leave the macros that come with Passport alone! If you want to make changes to them, make a copy first. It can be difficult to get back to the original macro once you've made changes!

It's important to understand how and where macros are stored and organized before you start importing and creating them for yourself. Mr. Procházká explained that Passport macros are kept on your hard drive (usually) in a default directory called "Oclapps" in a folder labeled "Passport." The macros are organized in "Macro books" which have a file extension of .mbk. One important macro book is "Prsmutil.mbk" (Prism utilities) which contains the send command and other vital macros used everyday. You can also create macro books of your own, which can make managing your macros easier. Use pull down menu "Tools | Macros" then "Create" to make a new macro book. A macro book name can only be eight characters long, so keep that in mind as you name your book.

A good source for ready-made Passport macros is OCLC. From their website (http://www.oclc.org/oclc/passport/macros.htm) you can download OCLC supported macros (which have been tested by OCLC, and are compatible with Passport) and unsupported macros. Regarding other sources for macros Mr. Procházká recommended the article: "OML Macros: Web Presentation Guidelines and Source List," by Sheau-Hwang Chang from OCLC Systems & Services (v. 15, no. 2, 1999; p. 73-80). The article examines Passport macros available on the Web and reviews more than 50 macro books. There are clear instructions on how to download macros on the OCLC site, just make sure you save the macro to the proper location- i.e. in the Passport folder in your Oclapps directory.

No matter how you get your macro into Passport, the next step in using a macro is to give it a key assignment. This will be the keystroke (or combination of keystrokes) that you use to invoke the macro. You will use the pull down menu "Tools | Customize" to call up the proper dialog box. Select the category Macros and you'll see a list of all available macros. The typical macro entry looks something like this: PRSMUTIL!PageDown. The name of the macro book is in capital letters, followed by an exclamation point, and the name of the macro. By convention the first letter of each word in the macro title is also in capital letters. You will highlight your macro, click on the "Press New Shortcut Key" and enter the desired keystroke for your macro. After you have done that, press the "Assign" button and you are ready to invoke the macro. The system will let you know if you try to assign a shortcut that is already in use.

The next topic covered was recording macros. With recording you basically tell the computer to capture everything that you are typing (every space, arrow key movement, command, and any mistakes you might make!) to be replayed when invoked as a macro. Another helpful hint from Mr. Procházká was to observe the sequence of steps that you want to record a few times to help you avoid recording mistakes. But if you do make a mistake Mr.
Procházkà recommends that you stop recording and start over. If you want to redo the macro, highlight the name of the individual macro and click the "Delete" button. You'll get the standard "Are you sure?" prompt, click "yes" and the macro is gone.

You will use the "Tools | Macro" pull down menu again to record a macro. Highlight the macro book you want to use for the new macro, and enter the name of the macro in the "Macro names" box. Macros names can be as long as you care to make them, just remember the naming convention and capitalize the first letter of each word. Once you have named the macro you are ready to press the "Record" button. When prompted to record text received from the host, choose the default, which is "No." You will be prompted to enter a description for your macro. Mr. Procházkà's advice is to give a fairly detailed description of the macro, this will help you figure out what the macro does, say a year down the line. He also recommended including a date and possibly operator initials. This would be most helpful if you are sharing macros with others in your department.

A screen that looks like the regular Passport screen will appear. It has a new tool bar containing a stop and a pause button. Mr. Procházkà recommends starting a macro with the "home" or "reformat" command-it can save you from inserting materials in the wrong place in the record you are working on. When you are finished with the sequence you wanted to capture, press the red stop button. You will need to assign your new macro a shortcut key, and then you are ready to go!

If you decided to edit a pre-existing macro Mr. Procházkà strongly advises that you always use a copy of the macro you want to edit. To make a copy of a macro use the "Tools | Macro" pull down menu. In the lower right corner is a box called "Organizer," click that box and you will see a window with a dual display of macro books. There are dual lists and macro book choices. Scroll down the list of macro books to select the desired book for each side and the macros contained in the respective books will display in the "Macro list" above. To copy a macro, highlight the desired macro in the left window and press the "Copy" button. A dialog box will pop up with "from" and "to" lines. In the "To Macro" box enter the new name for the copy being made and click on "OK." You can close the organizer once your copy has been made.

When you get back to the main macro screen you can press the "Edit" button to see the actual content of your macro in the OML editor. The content you will see is written in OML (OML Macro Language) a variant of the commercial programming language Visual Basic. Mr. Procházkà says that to write your own macros from scratch you'd need to learn a fair amount about OML. But for our basic purposes, you need to know that CS stands for Current Session, which means that you're working with the session you already have active (as opposed to having the macro open, create, or otherwise utilize another session). Most of your editing at this level will be finding a text string that you want to modify and making your changes. To close the editor after you are done, click the lower of the two "X"s in the upper right hand corner. You'll be prompted to save the changes in your macro.

The other area that Mr. Procházkà touched on in his presentation was keyboard customization. You can redefine keys to make your work more efficient. For example, you could reprogram the "Enter" key to execute the "F10" send command. You would use the "Tools | Customize" pull down menu, select "Macros" and scroll down to "PRSMUTIL|Send." the macro that OCLC created. Click in the "Press a New Shortcut Key" and press the "Enter" key, finish with "Assign" and "OK" and you have just customized your keyboard. Mr. Procházkà strongly recommends discussing any changes you might make with colleagues if you share a computer and documenting the changes you have made!

This session touched on the basics of using Passport macros, but it certainly gave those in attendance a glimpse of the possibilities and the know-how to get started with macros!

Report by Diane Napert

Music OCLC Users Group Newsletter no. 78

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Question: What if I have two authority records for a work with different dates, for example (1950) and (1960), and can't tell which one I have?
Response: Try to establish which one you have, if you are unsuccessful, use "cataloger's judgment."

Question: What if I'm unable to identify a piece by a common composer?
Response: After making a reasonable effort, Mr. Bartl would do a 100 and 245 field only.

Question: What criteria can I use to distinguish a publisher's number on a score from a series number?
Response: This depends on what the source is, is it from the copyright office? One can contact the source or try to establish the intended use of the item. Mr. Bartl also suggested using a worksheet on manuscript cataloging, which was prepared by a LC specialist. Margaret Kaus offered to make copies of this document for those interested. She can be contacted at Mkaus@utc.edu.

Question: I have a score purchased from a composer, it also has added markings in the composer's hand. How would I treat this?
Response: Add a local note "added markings in composer's hand."

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Question: What abbreviations should I use in the note fields? Response: Code the 041 subfield a for both languages, subfield h for the original language.

Question: For the following subject headings: piano music (jazz), guitar music (rock) are the styles in parenthesis considered free floating?
Response: No, these parenthetical qualifiers are not free floating.

Question: What abbreviations should I use in the note fields? Response: One should use the abbreviations provided in AACR2. For example: 500 Acc. arr. for piano. However, Mr. Bartl noted one is not absolutely obligated to abbreviate everything one can.

Question: What would be the best subject headings to use for a score and parts for an opera aria arranged for violin and piano?
Response:
   Violin and piano music, Arranged + v Scores and parts.
   Operas + v Excerpts, Arranged + v Scores and parts. 
   For a score for violin and orchestra music, arranged for violin and piano, use:
   Violin with orchestra + v Solo with piano
   (use "Solas" when there is more than one solo instrument)
For a sound recording for violin and orchestra, arranged for violin and piano, use:
   Violin and piano music, Arranged.

Question: I have a score with a 1990 date on the title page and a 1992 date in the caption. The end note says revised 2-3-92. What should I use as the publication date?
Response: The 245 field would show the 1990 date. For the publication date use the 1992 date.

Question: What if I have a score that says copyright pending 1998?
Response: Mr. Bartl suggested bracketing [1998]. Others said it was unnecessary because copyright is automatic and they would just put c1998. Per AACR2, chapter 4, if the item is a manuscript, one can use the date of the manuscript.

Question: I have a score purchased from a composer, it also has added markings in the composer's hand. How would I treat this?
Response: Add a local note "added markings in composer's hand."

Question: How do I determine if a photo-reproduction of a manuscript is published?
Response: This depends on what the source is, is it from the copyright office? One can contact the source or try to establish the intended use of the item. Mr. Bartl also suggested using a worksheet on manuscript cataloging, which was prepared by a LC specialist. Margaret Kaus offered to make copies of this document for those interested. She can be contacted at Mkaus@utc.edu.

Question: I have several computer-generated scores from the composer. Some say "printed by," some say "published by," and others have no designation. Would I treat all of these as unpublished?
Response: Mr. Bartl would tend to treat these all as unpublished and possibly add applicable notes to the records. However, a discussion ensued which brought out the fact that if a composer sells something, it is considered published. This issue comes up when the author or composer is also the publisher. In the end, treatment of these remains an unclear area.

While only some of the discussion touched upon "arrangements," the handout is quite extensive and should prove very useful for catalogers. It ranges from the more general question "what is an arrangement?" to subject headings and authority considerations. This handout is available through Joe Bartl, Library of Congress.

Sound Recording Cataloging Workshop
Stephen Yusko Library of Congress
Report by Mary Prendergast University of Virginia

After ascertaining that most of the attendees had between 3-20 years experience in cataloging sound recordings,
Stephan began the workshop with a description of LC's SONIC (Sound Online Inventory and Catalog) database. SONIC currently contains records for 1.5 million sound recordings, of which 350,000 are non-MARC inventory-style records and will eventually be replaced. This database is accessible from the home page of the Recorded Sound Reference Center (http://lcweb.loc.gov/rr/record/) and provides access to portions of the collection which were previously uncataloged and difficult to access.

Stephen's presentation focused on questions that he'd solicited over MLA-L prior to the session. Extensive handouts, including material from AACR2, LCRI, and LC's Music and Sound Recordings Input-Update Manual, documented the rules, interpretations and local practice involved in resolving each question. Handouts also included the geographic classification codes for the 033 field used by the Music Division and a bibliography of essential resources for sound recording cataloging.

The first set of questions dealt with dates in the 008 and 260 fields.

1) If I have the dates "c1999" and "p1956" on my CD, what do I put in the 260 "c" and what dates do I use for the fixed field? If I have a date "cp1997", do I just ignore the "c" and only use "p1997" in the 260 "c"?

In the first instance, you would use [1999], p1956 in the 260 "c". Give "p1999 1956" in the 008. Remember that the p date refers to the copyright of the sound. Since publication dates rarely appear on sound recordings, they must usually be surmised from the copyright date(s) for the sound and/or accompanying material.

2) Often there are reissue or recording dates for only some of the pieces on a disc. When that's the case, does one use "r" or "p" (as appropriate) and use the earliest known date for the second date? Or, does one use code "r" or "p" and code the second date "uuuu"? Or, does one consider such situations ineligible for codes "r" and "p"?

Stephen said his preference would be not to use "r" or "p" unless the entire item is a reissue. Information on previously recorded selections can be given in a 518 or other 5XX note. However, in the case of a reissue with one or more "bonus tracks" added, then "r" would be preferred because the entire contents of the original are included on the reissue.

3) Help! I found a bib. record for a CD which has "p1955/56, [c1995]" in the 260, and "p 1995 1953" as coding in the 008 (as well as the following note: "Recorded in 1953 (1st work) and 1956 (2nd work)." How do I make sense of this?

The publication date can be inferred from the copyright date, but should be given in brackets (without the "c"). If you can determine that the phonogram date applies to the work as a whole, use the latter date, giving "p1955 1956" in the 008. The 260 would read: "]1995], p1956."

For 78s and LPS lacking a probable year or decade, a question mark is not required after "19-"; they're assumed to be published in the 20th century.

On questions about publishers and labels, Stephen noted that LC practice is to apply the option in 6.4D1 and add the distributor in the 260 (if it differs from the publisher). Examples in the handout highlighted the difficulties of distinguishing labels from publishers. Phonolog was suggested as a good source for identifying record labels for popular music. When both the parent company and a subdivision, trade name, or brand name is given, the latter is preferred, according to 6.4D2.

On the topic of the 007, Stephen reported that LC practice is to input "s" (for stereo) into the 007 subfield e (configuration of playback channels) for compact discs, even if it doesn't appear on the item (unless, of course, the item is known to be other than stereo). In that case, however, don't give "stereo" in the 260. For most LPS, "mono" or "stereo" is stated explicitly for post-1957 discs; those before 1957 can be assumed to be mono. 78s stamped "Deccalite" are plastic, not shellac; DAT tapes employ electric storage techniques. One example in the handout showed an example of multiple 007s; in this case a single bib. record was used to describe both the acetate disc, dubbed from an Edison wax cylinder, and the preservation master sound reel of the same recording.

UPCs and other standard numbers are receiving more attention now that more systems are able to index them. UPCs have 12 digits and EANs (international article numbers) contain 13. The latter are currently being used mainly on European items. All 12 digits of the UPC must be transcribed in the 024. Unless you have equipment able to scan the barcode, leave the indicator 2 blank.

A list of thesauri for formulating subject headings in various disciplines (other than those specified by one of the defined values in 6XX, indicator 2) is given in the MARC Code List for Relators, Sources, Description Conventions. The coding appears in *2 of the 6XX field.

Stephen pointed out that H250 of the Subject Cataloging Manual now lists "Music of a single instrument qualified by style" under types of headings for which authority records are required. Both the main heading and the term in the qualifier must be established separately before they can be concatenated. For example, "Rock" can be used as a qualifier since "Rock music" has been established as a heading. In a
related vein, a language must first be established before being used as a qualifier (e.g., Songs, Galician). Anyone may propose an LC subject heading by filling out the online form at http://lcweb.loc.gov/catdir/pcc/sacopropform.html and submitting it to SACO. SACO FAQ's are available at http://www.loc.gov/catdir/pcc/sacofaq.html.

Ask MOUG: Reference and Public Services
Facilitator: Sonya Oliver
OCLC

Report by Matthew Sheehy
SUNY-Stony Brook

Sonya Oliver, a representative from the OCLC Reference and Resource Sharing Division, facilitated the Ask MOUG session at the 2001 conference in New York City. Oliver encouraged suggestions and criticisms while she made a presentation entitled The OCLC FirstSearch Service.

Currently, over 50 of the 75 available OCLC FirstSearch databases include full-text or links to full-text. Approximately 7,500 journals indexed in FirstSearch databases include full-text articles. There are over 7.5 million articles, although many are available from databases like Wilson Select, so the entire journal may not be available. FirstSearch has fully integrated Electronic Collections Online, which includes 3,115 journals from 55 publishers (more than 3,400 journals are currently under contract), and 1,577 journals that are available at no additional charge if you have a subscription to the print version.

New features in FirstSearch include increased visibility of local library holdings, streamlined access to full-text, expanded search capabilities, and increased ability to customize the interface to meet the needs of local user groups. Enhancement ideas come from user suggestions.

It is possible to limit a search to the local library's holdings. When performing a search that is not limited, there is an icon in the results that indicates that the item is locally available. The user can choose to see all the libraries that own the item. The default is to go to libraries in the state of the hosting library, then an alphabetical list by state. The results can be sorted by library as long as there are less than 200 records. This is performed by the "Library Count" in the "Sort by" field of the sort screen. Technical limitations currently restrict how high OCLC will set the sort limit. The holdings information is provided by the OCLC holdings record. These displays and options are customizable by the institution.

When in a detailed record display, the library can choose to display a link to the local OPAC search screen, or it can perform an ISBN or ISSN search. It was pointed out that this option works well for Innovative users. There are limitations to such searches. If the ISBN/ISSN number is not in the local record it will show that the item is not held locally. It does not search by ISMN. If a UPC number is used as a linking field in the future, inconsistent practices of inputting the number will have to be addressed. It was suggested that the search be performed on the OCLC number, but this option presents problems for libraries new to OCLC whose holdings are not accurately represented, as well as libraries that do not have OCLC numbers in all their records. Also some items will have several OCLC numbers associated with it. There is a return button that can be put in the local OPAC that will bring you back to the search results.

There is an option to limit the search to full-text only. This will only display the results to which the library has access. It does not display if full-text is available through a service that the library does not subscribe to. Similar to the local holdings icon, there is a full-text icon that will display in the results even if the search was not limited to full text only. It will show multiple links if there are multiple access points to the full-text.

There is also an option that allows you to limit to the CORC database of internet resources.

Other changes have been made to make the service less cumbersome:
- Displaying assistance if a search retrieves either zero results or more than the 500 items. These tips were always available, but the user had to follow a link to reach them.
- Grouping the active databases at the top when you select the "List All" under "Databases."

Other customization options include:
- Turning on and off individual databases. In the past, databases were grouped together in packages. The future may bring title level control for journals.
- Choosing the default search screen to either "Basic Search," "Advanced Search," or "Expert Search."
- Local topic areas, or database groupings, can be added that will suit the needs of local users. Also, the ability to set the default topic area.
- Flexibility in setting the timeout to a session.

The interlibrary loan request (ILL) form is very flexible. The link for an ILL request can send the form to the local ILL office, or directly to the ILL Direct Request Service available from OCLC. The form is completely customizable, which allows flexibility in requested information. The request form is linked to a retrieved record and therefore it is limited to items that are indexed individually. It does not have the capacity to make a request from a record of the journal if the article in not indexed. There is only one form per institution. It was suggested that it might be good to have different forms available depending on the format of the requested material.

These options are set locally in the Administrative Module. Majority in the room said that they did not have access, but
find that those who are responsible are usually open to suggestions.

The future: First Search Functionality

Planned enhancements:
- Per article purchase from OCLC's Electronic Online Journals. This will be useful for journal titles that are less frequently accessed, but still desirable. Prices for this service will average $10-$20 and up per article. The prices are negotiated with the publishers. This option should be available around July.
- Limiting by library can be turned on or off locally. This is important because new OCLC members may not have their holdings accurately represented.
- Low search notification. Libraries that pay by search will be able to customize what constitutes a low number. There will be two e-mail addresses that can receive notification. Most likely one will be the local librarian who is the OCLC administrator, and one will be the local OCLC representative.
- Local control of IP address recognition.

The future: Content Development.

Oliver outlined OCLC's current priorities. They include WorldCat, OCLC database Content (with emphasis on NetFirst, PAIS, etc.), additional content to the detailed records, and integration of other OCLC products and services.

WorldCat enhancements:
- Short-term goals are to add articles and improve the descriptive content. This might include adding tables-of-contents, cover art, and reviews.
- Task-based "wizards" which will walk users through complicated procedures, "scoping," which was defined as providing different views of WorldCat (examples include being scoped by subject, or geographic region); and other refinements to the search forms.
- A sample of the proposed detailed view was presented for comments. This screen included cover art, reviews, a link to table-of-contents, reader reviews, a star rating (from 1-5 stars), information about the author, ILL link, a link to check the local catalog, and a link to purchase the item.

There was a great deal of discussion about the future and the relevance of these new features. It was pointed out that the cost of OCLC borders on being prohibitive, even to larger libraries, and the concern is that these features will raise costs and be prioritized over cleaning up the data. Oliver replied that OCLC is sensitive to the cost and is working to keep the cost down. She also said that cleaning up data and cataloging maintenance are parallel operations to enhancement and development. The development group looks into what is desired by the users, and then they look at the cost. It was emphasized that what users want may be different then what users need.

The point was raised as to whether librarians are in the business of evaluating knowledge, or recording it. Are the reviews a selection mechanism? It would be useful for collection development, and may be useful to students, but perhaps they should be linked rather then on the first page. There was a concern that including reviews would require a lot of bibliographic instruction to teach users how to deal with the information properly. It was also questioned if reader reviews and rankings should be included at all.

While discussing the option of purchasing the located item, Oliver said the commission could go to the library. It was questioned whether it would be a good service because it is not clear how to deal with the older works, out of print material, or items only available through small or specially publishers. There are also rights issues in music that also must be addressed. Many music items are only available for rent and therefore a link to Amazon or Borders will not be accurate.

If the table-of-contents is included, it should be searchable.

Oliver asked who is currently using WorldCat and for what purpose. The consensus was that both faculty and students use it. It is used to see if a musical recording really does exist, for collection development, and by researchers to create bibliographies. It is used for interlibrary loans and to search national libraries. It is also used to search for alternate spellings of names and titles.

Oliver asked if OCLC's Authority file would be useful as a public database searchable by reference libraries. It was agreed that it would be useful to check uniform titles, accepted name and title spellings and dates. Oliver asked if it was a service that libraries would be willing to purchase. Majority agreed that it was a valuable enough database to purchase.

It was finally suggested by Marty Jenkins that there be a Music Specialist on the OCLC Reference and Public Service Development Committee. Although the music library community is small community, we have very specialized needs. Sonya Oliver agreed.

Using CORC at Duke University

Lois Schultz  Duke University

Report by Jean Finks  Stetson University

OCLC's CORC (Cooperative Online Resource Catalog) service "is a metadata creation system for bibliographic
records and pathfinders describing electronic resources.” (CORC Home Page) It was launched in January, 1999, as a research project. Duke initially declined to become a member of the development group, but joined the project in August, 2000, after the test phase was complete. A task force consisting of seven librarians from three library departments was charged by the library administration with creating a pilot project implementing CORC (note that three of the librarians have connections to music). At this point, CORC became mandatory. CORC PIG, (CORC Planning Implementation Group), guided by the charge document, directed the project involving approximately 40 librarians and ultimately created a report which included an analysis of the project, strategies for implementation of CORC within the library system, and suggestions for on-going resource needs, such as OCLC costs and staffing. The Administration was enthusiastic about providing access to all kinds of materials and supported CORC PIG's efforts to involve other staff.

Benchmark institutions were selected from other large research libraries and information about their experiences was solicited for purposes of evaluation and comparison.

Duke's Collection Development Policy for Free Internet Resources (http://staff.lib.duke.edu/catweb.htm) provided very clear criteria for the selectors. One of the goals of the policy was to make patrons aware of Internet sources from within library's catalog. The time-consuming process of selecting electronic sources was integrated as one of the regular responsibilities of the selectors. The usual standards for material selection were applied to electronic sources, including supporting the curriculum and research needs, meeting standards of excellence, comprehensiveness and authority, and enhancing library collections. In addition, the sites needed to be of long term value and remain stable and available.

Selectors could either e-mail the URL's and titles to one of the catalogers or go to the CORC site and search the Resource Catalog for records. In either case, the addition or change of keywords was encouraged as helpful information for the cataloger. Either MARC fields or Dublin Core fields could be selected. If no CORC record existed for the site, a new record was created. The CORC software harvested the information from the URL. The catalogers then regularly checked the CORC Save File for new titles to be added to Duke's DRA catalog. CORC records were exported as 'dat' files, incorporating them into the regular cataloging workflow using CatME. The records were then edited in DRA, using macros to add the phrase 'View at Internet address:' and remove the copy information so the patron would not expect that there was something to be checked out. Catalogers also add a local subject heading, "Web sites - [broad topic]" so that patrons can easily locate sites recommended by the resource specialists.

In addition to creating CORC records for Internet sites, CORC could also be used to create Pathfinders, similar to the research guides already produced by Duke's librarians.

As part of the implementation project, recommendations were made to OCLC for enhancements to the software. One of the best parts of the Duke experience was OCLC's response to suggestions. They acted quickly to correct bugs, replace software, and notify users. Because the software was installed at OCLC, no local installation was required and changes were immediately accessible. The software was stable and rather easy to learn, although navigating between records remained awkward. Cataloging using CORC took approximately the same amount of time as cataloging with the standard workflow. Patrons clearly benefited from having carefully selected resources with summaries and keywords contributed by Duke's selectors integrated into the library's online catalog.

The CORC PIG concluded that their own research guides were preferable to the Pathfinders produced in CORC because they had already developed sophisticated Web pages. Since OCLC charges for the storage of Pathfinders as well as each usage, it was not cost-effective to create them.

Several examples from Duke's catalog were presented. A subject search on 'web sites' brings up an extensive list of local subject headings using 'web sites' as the main heading with general subdivisions to group them. For example, 'web sites - music (other) currently includes 70 sites. Yale Fineman's DW3 web site for music currently includes 3,000 sources. The selections under 'instrumental music' are being added to CORC as part of the initial implementation.

In addition to the CORC experience, Lois shared some other uses of metadata at Duke, including a Dublin Core-generated site index, finding aids for manuscripts in Encoded Archival Description (EAD), a list of e-journals in a separate database, and the future experiment to generate the DW3 pages automatically from the DRA records rather than manual input.

Working Session on NACO-Music Project
Report by Jill Shires, University of North Carolina at Chapel Hill

Mark Scharff, Chair of the NMP Advisory Committee, and Ralph Papakhian, NMP Coordinator, led the Working Session on NACO-Music Project held 4:45 p.m., Wednesday, Feb. 21. Mark announced that 15 participants, representing a wide spectrum of libraries, have been added with institutional or personal status (or both). About
two-thirds of them are currently contributing and the others are in the process of getting set up.

The Advisory Committee will be announcing future calls for new participants. Interested persons who haven't already talked with Mark should contact Mickey Koth or Ralph. Reviewing is the logistical problem in accepting new participants.

Pending approval of the MOUG Board, Mickey will be the new Chair of the Advisory Committee. The Chair is appointed for a two-year term.

Ralph gave statistics for fiscal year 2000 (federal fiscal year): 9507 new name headings, 119 new series, and 3802 modified names, for a total of 13,450 new and modified headings. The cumulative total for NMF contributions is 81,937 new and modified headings. NMP is the largest contributing funnel project.

Ralph mentioned a document about creating authority records; it includes a macro for creating and exporting an authority record to one's database without adding it to OCLC and NACO. This document may be posted on the Web later.

Mark announced that the NACO home page has recently added a list of "FAQ on the 670 field" (http://www.loc.gov/catdir/pcc/naco/670faq.html). Of particular interest is that the Program for Cooperative Cataloging is discouraging the use of LC database citations. Mark, pointing out that NMP has been using these as reference citations, has asked Ana Cristan of LC about this. Her response was that such citations are not forbidden, but if one uses a citation as justification, they must be careful that it is from an actual, legitimate, full LC record. It is difficult to tell what is a fully authoritative record. Mark recommends doing reference work rather than relying on LC citations.

Mark had also asked Ana about LCRI 22.17-22.20 (Additions to Distinguish Identical Names). Previously we had been instructed not to add dates to headings from pre-AACR2 full level (book) records. "FAQ on Reporting BFM including headings labelled [from old catalog]" (http://lcweb.loc.gov/catdir/pcc/naco/bfmfaq.html) indicates that we are not limited to LC's bibliographic universe. We can use our own (usually OCLC or RLIN) for justifying headings, e.g., go with the headings on 45 records on OCLC rather than 2 on LC. If a heading submitted is different from the heading used on an LC record, bibliographic file maintenance must be reported to LC. Accordingly, dates can be added to headings, when appropriate.

Question: What about MDARs? Answer: Upgrade them and report file maintenance. Joe Baril from LC said that if the heading on the MDAR is in AACR2 form, retain it as it appears. If you have to turn it into AACR2, then you can add dates.

The difficulty in recognizing full level LC records was discussed: it is difficult to limit name/title searches to DLC, accessing LC's Web catalog is slow, and it is difficult to see the coding presented in the MARC view on LC's Web.

Leonore Holm, the contact person at LC for file maintenance, asked if changed headings were being sent to the Music Cataloging Bulletin editor or if she needed to do this. Mark replied that persons changing headings should send the changes to the MCB editor; if the change affects LC headings, the message should be copied to Ralph. Ralph commented that it is more convenient for LC to deal with one person in the funnel project rather than many. Joe concurred, because BFM will be going to one address rather to one person.

Mark reported that issues about undifferentiated personal name headings came up in the LITA/ALCTS Authority Control in the Online Environment Interest Group (ACIG) meeting during ALA Midwinter 2001. The Pinyin Conversion Project has resulted in many names previously undifferentiated becoming differentiated. It was proposed that MARC documentation be changed so that once a heading is coded as undifferentiated, it remain coded as undifferentiated, even if only one name is left as the heading. The consensus was that this was a good idea. It was also suggested at the ACIG meeting that the first name in an undifferentiated heading be retained, even if this name referred to a musician. Mark will report on this ACIG meeting in the MLA Newsletter and the Music Cataloging Bulletin.

Mark had asked NMP-L whether we as a community want a uniform way of citing web resources. In one batch of responses he was sent information about sites people use; he has posted this list to NMP-L. The other responses regarded style of the citation. Mickey Koth and others will look at this and give examples in the Handbook of Examples for Use in Authority Records Created by the NACO-Music Project (http://www.library.yale.edu/cataloging/music/nmp_hdbk.html), which already contains an example for citing New Grove Online. He said for people with ideas or who have an interest in working on this topic to communicate with Mickey. He stressed including the date a source is encountered be sent to her.

Question: How do reviewers get to reviewees' records? As a reviewer I do not have this access. Ralph replied that he does not have this difficulty; he said for someone in the questioner's regional utility to talk with someone who handles this in his regional utility. Likewise, other reviewers
are not having difficulty. Also, one reviewer has her reviewees copy and paste records into email; after receiving her comments, they contribute the records themselves.

There was a question regarding the creation of provisional records when one cannot establish a heading in the original language; this was posed in context of BIBCO records, which require authority records for all headings. Examples are excerpts from operas. How about using the "Not found field?" Joe Bartl, who was asked to address this, said that creating a provisional record was about the only solution; the burden to straighten out the heading will be on whoever uses the file in the future. Since LC's ILS has come up, LC catalogers are required to do authority records, and in such cases, provisional ones. Mark said that persons under review should ask their reviewers to suggest additional resources.

The meeting adjourned at 5:45 p.m.

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

Video Recordings Cataloging Workshop
Jay Weitz OCLC

Report by Marcelyn D'Avis University of Colorado

Jay Weitz of OCLC presented the Video Recordings Cataloging Workshop the OLAC/MOUG Conference. Jay has been at OCLC for over eighteen years and has fielded questions about "funny formats" for much of that time. He said he is available to answer questions via email (jay.weitz@oclc.org) or phone (OCLC's 1-800 number). Jay emphasized that the workshop could not be comprehensive because it was impossible to achieve in the time available, and he would try to make the workshop practical and would mold it around the questions of the group. Highlights of Jay's presentation follow, and his Powerpoint presentation is now available at the OLAC website under the conference.

Sources of information and main entry

The first choice for information about videos should be the main entry is the norm for videos as they are usually works of mixed responsibility.

Inputting new records:

The OCLC manual, Bibliographic Formats and Standards, includes field by field instructions for when to input a new record in OCLC. For videos some standard reasons for a new record are:

- black and white versus color
- sound versus silent
- significantly different length
- difference in machine used (VHS, Beta, DVD)
- changes in publication date
- dubbed versus subtitled
- different language
- wide screen versus regular screen

An example of a difference that would not justify a new record is the absence or presence of multiple publishers as long as one of the publishers matches. OCLC's duplicate detection software works only for books format. Other formats are done manually. If you find duplicate records for a video, report it in some way. It is OK to contact Jay with this type of information.

Statements of responsibility:

Information on the overall responsibility for the video goes in the 245. The Library of Congress puts producers, directors, and writers in this category (LCRI 7.1F1). Use the note area for others who have some responsibility (508 for technical and 511 for performing responsibility) and be liberal in making exceptions. For example, generally put the cinematographer in the 508 field unless s/he is as important as the director in the particular film.

Dubbed voices:

If the person who did the dubbing is identified, include the name in the 508 or 511 field. If the original voices are no longer available (because the film is dubbed) but are mentioned, include this information in a 500 note. Onscreen narrators should be listed in the 511; offscreen narrators should be included in the 508. Voice actors for animated films should be listed in the 511 coupled with the characters for whom they provide the voice.

Playing times: For moving images, give the playing time as stated in 7.5B2. If the intellectual content is of one item, include the playing time in the 300 field. If the video contains more than one substantial work, state durations in a note. For still images give playing times in a 505 if mixed with moving images. If the work is all still images, include number of frames in the 300 field.

Generally speaking ignore advertising when cataloging videos.

Most of the questions Jay had received in recent months and at the workshop dealt with DVD cataloging, so he narrowed
the focus to that format for the remainder of his presentation. DVDs (digital video discs) were introduced in March 1997. This format for video is grooveless, laser read, 4 3/4 inches in diameter, and looks exactly like a CD ROM or DVD ROM. The remainder of the presentation covered DVD cataloging.

Fields for DVDs:

007 Do more that one 007 for different part of the DVD as appropriate.
245: GMD = +h video recording
300: SMD = +a videodisc(s); +e 4 3/4 in.
538: DVD plus any special sound, color, etc. characteristics. (See AACR2R 7.7B10). If your system will put notes in selected order, you may want to put the 538 as the first note to move the DVD information up in the record.
546: Note for any language information including closed captioning, subtitles, dubbing.

Dates: Consider items with substantial new or extra material (such as trailers, documentary material, different versions or cuts, out takes, interviews) as a new edition with Type of Date code s for single date. Include a note about the date of the original even though new materials have been added to the current version. If the DVD is the same as the originally production, use Date Type p and include date of DVD release and date of original movie release.

Notes: If the item is restored, include a statement such as "A reconstruction of . . . " in a 520 (Summary) note. The information is presented as an edition statement, use the 250 field for the information, i.e., Restored version. If the item has been digitally mastered or remastered include the information in a 500 note or in a 520 note as mentioned above.

If there are regional restrictions, include this information in a 505 (Restriction on Use) note. These restrictions may be indicated by a code number superimposed over a globe or included after the credits.

For more information about DVDs, see the website DVD Demystified at http://www.dvddemystified.com/dvdfaq.html.

A very comprehensive and useful handout was distributed at the workshop. Mark stated that the session would cover only those areas specifically addressed in the handout and questions posed by the group.

Titles: Try to find a collective title for the sound recording otherwise cataloging of the CD becomes more difficult. Look first at the label on the item itself but go on to the container or the container spine, etc. if necessary. There is an MCD (Music Cataloging Decision) in Chapter 6 that explains what not to use as a collective title.

For uniform titles in the 240 field and subfield "t" of the 700 12 added entries, use the Types of Compositions website and the steps given in Chapter 5 of AACR2R (Scores) to determine if the title is generic or distinctive. Many of the elements that are removed to arrive at the basic generic form for the uniform title are included in the uniform title but are in a specified order. (See the OCLC Bibliographic Formats and Standards, 240 field.) The title given in the 245 field is the title as used on the item. If it is a distinctive title, only the distinctive title goes in the +a of the 245; all other title information goes in the +b. If the title is not distinctive, all descriptive information (key, number, medium) goes in the +a. The GMD (General Material Description) always follows the +a.

Other titles for the item as a whole are entered in a 246 field. Parts of other titles go in 740 fields. If there is no collective title for the item, portions of the first title and variations of it go in a 246. (See LCRI 21.30J for when to make title added entries and notes.)

Physical Description: Analog or stereo in the +b of the 300 field indicates the method of playback. CDs are digital; cassettes and LPs are analog.

Publication: Using only the "p" date to determine date of publication is not always accurate. The "p" indicates the copyright date for the recorded sound but the publication date can be later. If there is a "c" copyright date for other parts of the CD, you can infer the date of release from this date.

Other Fields:

007: This field is required for sound recordings. (See OCLC Bibliographic Formats and Standards for coding information.)

028 The method of inputting issue numbers depends on how your system indexes. For the correct way to input manufacturers' numbers, see AACR2R, Chapter 6, and MCD 6.7B19.

Descriptive Cataloging of Sound Recordings
Mark Scharff Washington University in St. Louis
Report by Marcelyn D'Avi University of Colorado

Mark Scharff, Music Cataloger at Washington University in St. Louis, presented the workshop on sound recording cataloging. Mark has an extensive music background and is very involved with the NACO Music Program. Highlights of his presentation follow.
Other Fields:

007: This field is required for sound recordings. (See OCLC Bibliographic Formats and Standards for coding information.)

028: The method of inputting issue numbers depends on how your system indexes. For the correct way to input manufacturers' numbers, see AACR2R, Chapter 6, and MCD 6.7B19.

033: Schedule G of the Classification Schedules is required to add this optional, coded version of dates.

041: Use this field if more than one language is used on the recording. Subfield "a" is not used for sound recordings. Use subfield "d" for the language of the recording itself.

If your clientele requires playing times for tracks on the recording, use as many as you need. (The Library of Congress uses only 6.) If the recording is of a single work, the duration can be included in the 300 field. Otherwise, include the durations after the appropriate work in the 505 (Contents Note) or the 500 note (if no collective title and all the titles are listed in the 245).

Spoken Word Recordings:

Spoken word recordings with incidental music are not cataloged as musical sound recordings but as spoken word recordings. This type of recording would benefit from a summary note.

References:

The New Harvard Dictionary of Music is a "must have" reference tool for music catalogers. There are many CD sites on the World Wide Web that can be useful for catalogers without an extensive music background. Descriptions of CDs on these sites can provide examples that will help in subject analysis.

Some helpful web sites for cataloging sound recordings (as listed in the handout):


- http://www.library.yale.edu/cataloging/music/types.htm: A list of the types of compositions for use in music uniform titles.
THE MUSIC OCLC USERS GROUP 2000 ANNOUNCES A NEW UPDATED EDITION!
THE BEST OF MOUG, 7th EDITION, 2000


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 S543, The General Libraries, The University of Texas at Austin, P.O. Box P, Austin, TX 78713-8916 TAX NO: 31-0951917

2000 Annual Financial Report
January 1, 2000
Cash and Bank Accounts
MOUG Checking 2,138.65
MOUG Savings 13,223.05
TOTAL ASSETS 15,361.70

INCOME
Bank Rebate 40.03
Interest Inc 291.90
Meeting Registrations 5,445.00
Membership Dues 2000 5,910.00
Membership Dues 2001 70.00
Miscellaneous 15.00
Publications:
 Best of MOUG, 6th ed. 3,505.00
TOTAL Publications 3,505.00
TOTAL INCOME 15,276.93

EXPENSES
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 Board Meeting 1,822.43
 Refreshments 1,747.70
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December 31, 2000
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