



M U S I C O C L C U S E R S G R O U P

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

NEWSLETTER

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From the Chair

Tracey Rudnick, University of Connecticut

Greetings, fellow MOUG members! By the time you read this, the semester will be well under way. Many of us in academia are busy training student assistants, helping users find new repertoire for the season, pushing out rush cataloging requests, and fine-tuning and promoting new electronic services.

MOUG's Reference Services Committee, chaired by Steve Luttmann (University of Northern Colorado), is taking a closer look at one such service, WorldCat Local. If your library has implemented WorldCat Local, please feel free to send comments or suggestions to any Committee member. What's working well? What's not working so well, especially from a music user's standpoint? Find contact information for committee members at <http://www.musicoclcusers.org/reftools.html>.

In the meantime, here are a few updates on MOUG activities.

The Best of MOUG, a two-volume set that helps identify uniform titles for prolific composers, is selling well. Seventy-five sets have been sold to date, and more orders will likely arrive once the new fiscal year is well under way. Thanks once again to *The Best of MOUG* editor, Margaret Kaus (Kansas State University), for managing the sales and working with the MOUG Board on inevitable sales questions.

The obvious sales questions may have occurred to you: why does MOUG not accept credit cards, and *when* will MOUG accept credit cards? Everyone is

well aware of the usefulness of credit cards for routine transactions, especially in today's fast-moving global economy.

MOUG is a small professional organization run entirely by volunteers—you! There is no formal business office, and MOUG's membership, subscribers, and income sources have traditionally (and arguably) not been large enough to make the acceptance of credit cards cost effective without significantly raising dues. The Music Library Association (MLA), as a much larger organization with substantial income, is able to outsource such transactions to a professional business office.

That said, online commerce services (e.g., PayPal) may bring affordable, secure credit card options into MOUG's reach. The MOUG Board is now investigating options. While no promises can be made about the outcome, we certainly expect to report our findings to you at the Chicago business meeting, if not earlier. In the meantime, the Board chose to offer *The Best of MOUG* for sale right away so you could acquire this useful publication as soon as possible.

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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 electronically in Word. 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 Deborah Morris, MOUG Treasurer, Technical Services Librarian, Performing Arts Library, Roosevelt University, 430 S. Michigan Ave., Chicago, IL 60605 (Dues in North America, \$20.00 for personal members, \$25.00 for institutional subscriptions; outside North America, \$35.00; 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's FEIN is 31-0951917.

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.

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On a related front, last year MLA suggested including MOUG in MLA's online meeting registration form. This form allows the use of credit cards, and one-stop registration would indeed be easier for attendees. The MOUG Board needed more time to consider the implications and work out details (e.g., data transfers, accounting, timelines). This summer and fall the MOUG Board is collaborating with appropriate MLA representatives and MLA's business office (A-R Editions) on this project. While (again) no promises can be made, we very much hope to pilot joint online registration for February's Chicago meeting.

Of course, before you turn your attention to the Chicago MOUG and MLA meetings, please consider attending the joint OLAC–MOUG conference in Cleveland, September 26–28, 2008. The registration deadline was August 20, 2008, but information about the program and late registration can be found at <http://www.notsl.org/olac-moug/home.htm>.

The MOUG Board will hold its day-long summer business meeting at that OLAC–MOUG Cleveland conference, rather than in July in Columbus near OCLC headquarters. In addition to accomplishing the MOUG work that would normally be done at the midsummer meeting, Board members will interact with OLAC officers and members so both Boards can learn more about our organizations' respective operating styles; informally recruit new MOUG members; and attend as many sessions as possible to show support for OLAC and learn more about the organization. Be assured that at this time of rising travel costs and tighter fiscal resources, the MOUG Board is closely monitoring expenditures in order to minimize their effect on MOUG.

In a related effort to gently offset increasing expenses, MOUG members voted sixty-eight to fourteen in May/June to raise the annual dues. (Two additional ballots were invalid.) See the June newsletter (no. 98) for background information. You will notice the change when renewal notices go out this November; rates are reproduced in the membership application form on the back page of this newsletter. Thank

you to everyone who voted and participated in MOUG's governance. This small change will help keep MOUG's operational expenditures and income in balance and may help support new initiatives.

One recent initiative should be brought to your attention: the NACO-Music Project Advisory Committee (NMPAC), chaired by Ann Churukian (Vassar College), recently revised and clarified the NACO-Music Project application form in light of changes that had occurred since the form was created (e.g., the demise of certain bibliographic utilities, a decreased need for training visits, and questions about requisite information). MOUG Board NMPAC liaison, Alan Ringwood (University of Texas at Austin) shuttled revisions back and forth between NMPAC and the MOUG Board until both groups were satisfied with the result. Please find the new form at <http://www.musicoclcusers.org/nmpapp.html>, and discard any old versions residing in your files. Thank you Ann, NMPAC, Alan, and the MOUG Board for seeing this through!

Finally, a few words must be said about changes in OCLC's governance. Information about changes can be found in a Governance Study Committee's final report to the OCLC Board of Trustees at <http://www.oclc.org/memberscouncil/documents/GovernanceStudyReport.pdf>. MOUG, as an official user group, has been allowed to have a non-voting observer at OCLC's Members Council meetings. The MOUG Board is following new developments to help ensure that MOUG can continue to participate appropriately in the new governance structure and proactively represent the interests of music users. The newly described "Regional Council meetings"—with three to six councils across the world—may be the appropriate forum in the future, but all is not clear yet; most changes would take effect July 1, 2009. In some non-MOUG circles there have been concerns that the new meeting structure may "dilute" access to OCLC, but the new structure can also be seen as offering more communication venues and fostering inclusiveness in today's global information economy.

That's it for this time. Have a great semester, everyone, and we'll see some of you in Cleveland!

**From the Continuing Education Coordinator
Bruce Evans, Baylor University**

Many of you have asked if there will be a meeting in Chicago because of our joint meeting with OLAC this September. I can enthusiastically say that we will indeed have a meeting in 2009 with a full schedule! As of this writing, many of the topics we will cover are starting to come into clearer focus. One of the biggest developments in our profession in the past year was the release of the Library of Congress Working Group report on the future of bibliographic control, *On the Record*. This of course has been followed by many official responses to it, such as the one by Thomas Mann and by the Library of Congress itself. This report is rich with many possibilities for the profession, including those of us in the music library community; we hope to use it as a launching point for discussion or debate. Other potential topics

include ways that data in authority records can be utilized to help our work (plus some timely updates along those lines), an overview of the Enhance program (which could include topics such as deciding when to input a new record, enhance an existing record, or edit a record locally, as well spreading the word about the value of the Enhance program), and a music cataloging-related workshop (topic TBA). You of course can also look forward to the ever-popular Ask MOUG sessions to hear answers to your most challenging cataloging and public-services related questions.

In developing the Chicago program, the Program Committee and the Board are trying to emphasize overarching, “hot” topics that are of interest to both public and technical services music librarians. However the final program turns out, we will do our very best to make sure there is something to entice each of you to Chicago.

OLAC–MOUG Conference is Just Around the Corner!

Mary Huismann, University of Minnesota

Rock and roll your way to Cleveland, Ohio for the 2008 joint OLAC–MOUG conference!

The conference will take place Friday, September 26–Sunday, September 28, 2008. Please check the conference website (<http://www.otsl.org/olac-moug/home.htm>) for updates on program sessions, speakers, schedules, and local information. The conference chair is Sevim McCutcheon (Kent State University) and the vice-chair is Kevin Furniss (Tulane University).

The historic and elegant Renaissance Hotel (<http://www.marriott.com/hotels/travel/clebr-renaissance-cleveland-hotel/>), adjacent to the Tower City shopping complex, will serve as the conference hotel. Attendees will have the opportunity to view the newly remodeled Cleveland Museum of Art at Friday night's reception, and tour the Rock and Roll Hall of Fame.

There will be an exciting array of speakers and workshops. Keynote addresses will be delivered by Lynne Howarth (former Dean of the Faculty of Information Studies at the University of Toronto) and Janet Swan Hill (Associate Director for Technical Services, University of Colorado). A large group session, presented by Glenn Patton (OCLC) and Heidi Hoerman



(University of South Carolina School of Library and Information Science), will inform the audience of what's in store for catalogers with RDA.

Conference workshops will cover much more than “traditional” cataloging: metadata for audiovisual materials, WorldCat Local, form/genre, electronic resources, integrating resources, videorecordings (basic/advanced), music scores (basic/advanced), and sound recordings (basic/advanced). There will also be poster sessions on a wide variety of topics.

Be there or be square!

News from OCLC

Compiled by Jay Weitz, OCLC

General News

OCLC-MARC Update 2008 Connexion Install for Browser and Client

On June 1, 2008 OCLC implemented changes related to the OCLC-MARC Update 2008 in Connexion browser and client. These changes are based on MARC 21 Bibliographic, Authority, and Holdings Formats, Updates No. 7 (dated October 2006), MARC Code List changes and additions, and a few changes suggested by users and OCLC staff. For complete details, see OCLC Technical Bulletin 255 at <http://www.oclc.org/support/documentation/worldcat/tb/255/default.htm>. Changes include, but are not limited to:

- Addition of codes from the IAML list of musical composition codes in 047.
- Addition of subfield \$j (Relator term) in 111, 611, 711, and 811.
- Addition of 034 (Coded Cartographic Mathematical Data) in Authorities.
- Addition of field 506 (Restrictions on Access Note) in Holdings records.
- New country (Ctry) and geographic area (field 043) codes for Kosovo.
- New bibliographic indexes: Language of Cataloging Description (040 subfield \$b) and Access Restrictions (506 subfields \$a and \$f).
- New authority index: Cartographic Data index (034 subfields \$d, \$e, \$f, \$g, and \$z).

Ability to search codes from the IAML list of musical composition codes in 047 subfield \$a in both Connexion browser and client will be available later in 2008. New indexes and codes will be available in Connexion client dropdowns when the next version of the client is released. In client 2.10, new indexes may be searched manually in the command line and new codes may be entered manually.

OCLC Members Council Approves New Governance Structure

OCLC has adopted a new governance structure designed to extend participation in the cooperative to an increasing number of libraries and cultural heritage institutions around the world. On May 20, 2008 the OCLC Members Council approved changes to the Articles of Incorporation and Code of Regulations

that had been recommended by the Board of Trustees. The changes will transform the current Members Council into a Global Council that connects with Regional Councils around the world. The new Global Council will replace the Members Council in a transition that is expected to take 12-18 months and will be coordinated between representatives of the 2008-2009 Members Council and the Board of Trustees. Members Council passed a resolution recommending that Council, as a body, vote on the new recommended structure; that the Regional Councils should be set up based on agreed upon principles, and that they are funded properly. The resolution also stated that a methodology should be designed for broad representation of all types and sizes of institutions represented on Regional Councils. OCLC has made steady progress toward becoming a global library cooperative since its beginning as an intrastate cooperative in the state of Ohio. The OCLC governance structure was established in 1977 and was last reviewed and revised in 2000. That process led to changes such as adding more delegates from outside the United States. During that process, it was recommended that OCLC review its governance structure within a 10-year period. After discussions at the Members Council meeting in February 2007, the Board of Trustees established a Governance Study Committee comprised of past and present Members Council and Board leaders. A report from that committee was the culmination of extensive deliberations informed by a consultancy group. In February 2008, Members Council, with many trustees present, spent a great deal of time discussing issues raised by the studies. Discussion continued at the April 2008 Board meeting, and resulted in the recommendations approved by Members Council May 20. The new governance structure comprises: Members, Regional Councils, Global Council and Board of Trustees.

Members. OCLC Members are those entities that meet a minimum threshold of engagement with OCLC as defined in the Membership and Governance Protocols. A more complete definition of membership will be developed as part of the transition process. The Members will participate in meetings of their respective Regional Councils.

Regional Councils. The purpose of the Regional Councils is to strengthen the cooperative throughout the world and make it easier to participate in its governance. Members will convene at one or more Regional Council meetings on a regular basis to keep

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current on issues of vital and immediate interest to the OCLC cooperative. The Regional Councils will also elect Member Delegates who will attend the Annual Global Council Meetings.

Global Council. The Global Council will be comprised of Member Delegates elected by the Regional Councils. The Global Council's principal responsibilities are to elect six members of the Board of Trustees and ratify amendments to the articles of incorporation and code of regulations of OCLC. The Global Council will convene at least once a year at an annual Global Council meeting, location to be determined by the Council.

Board of Trustees. Under the new structure, the Board will normally have 15 trustees elected to a four-year term, but can vary in size from 13 to 17 trustees from time to time as determined by the trustees. The Global Council will elect six trustees, and the Board will elect the remaining trustees. The President and CEO will continue to hold a voting seat on the Board. Normally, a majority of the Trustees will be members of the library or cultural heritage communities. The Board of Trustees performs all of the traditional fiduciary and constituency duties related to such governing bodies.

Latest OCLC Research Report on Public Library Funding Support in U.S.

OCLC has released findings from a research study funded by the Bill & Melinda Gates Foundation designed to identify factors that both drive and limit local library funding support in the United States. *From Awareness to Funding: A study of library support in America* found that most people are unaware of how their local libraries are funded, that library financial support is only marginally related to library visitation, and that voters who believe that the library is a transformational force, rather than a source of information, are more likely to support an increase in



library funding. The OCLC report was funded by the Bill & Melinda Gates Foundation, part of a \$1.2 million grant to determine the current state of public support for public libraries in the

United States. OCLC worked with Leo Burnett USA, a national research and marketing agency, to conduct the study. Some 80 percent of U.S. public library funding comes from local funding sources. But many other vital public services—such as police and fire departments, public schools, public health, road maintenance, and park services—are also funded locally. Like other public services, libraries are facing increased financial strain. Library visitation is up, but the rate at which library referenda are being placed on the ballot and passing has decreased steadily in the last decade. Who should libraries target with their marketing and advocacy efforts? And how can they balance the need to increase awareness of the need for financial support with serving the increasing number of people who are using the library? The report suggests that market segmentation is key in helping libraries advocate for increased funding support for U.S. public libraries. Among the findings from the report:

- Many people are unaware of what their libraries offer. People may know about traditional services, but they are less aware of library community services and programs. Much of the effort to develop programs to meet the needs of teens, seniors, and other groups within the community go unrecognized and voters have low awareness of the many electronic resources that comprise more and more of libraries' collections and budgets.
- The library's most committed funding supporters are not the heaviest library users. In fact, the research showed almost no correlation between voters' likelihood to be 'definite' library supporters and how often they use the library. Advocating for library support to the most frequent library users is not the most effective strategy as many of the strongest library supporters rarely visit the library.
- Perceptions of the librarian are an important predictor of library funding support. Voters who see their local public librarian as committed to advocating on behalf of the library and its role in the community are more likely to vote 'yes' for a library funding initiative. Passionate librarians who are involved in their community make a difference in library funding support.
- Most voters see the public library as a provider of 'information.' But those who see the library as

'transformational' are more likely to increase their taxes in its support. One participant in the research, a cattle rancher from Kansas, summed up the library's transformational power when he explained, "People who've been exposed to libraries realize that there are a lot of other cultures and things out there that a small town of 4,000 doesn't provide access to. The library is literally a window on the world."

- Increasing support for libraries may not necessarily mean a trade-off of financial support for other public services. A comparison of voter willingness to support increased taxes for a variety of public services, including safety, health, and education, shows that the voters most likely to fund the public library are also more likely to fund police and fire departments, schools and parks.

OCLC hopes the report will spark discussion and interest among library professionals. *From Awareness to Funding: A study of library support in America* is available for download free of charge at www.oclc.org/reports/funding. Print copies of the 200-page report are also available from the same site.

Ted Fons Named Director, OCLC WorldCat Global Metadata Network

Ted Fons has joined the OCLC management team as Director, OCLC WorldCat Global Metadata Network. In this new position, Mr. Fons will take primary responsibility for and direct the performance of WorldCat global metadata management. He will ensure the effective coordination of hundreds of projects related to the WorldCat database, and will extend and expand the utility of WorldCat metadata for electronic resource management. WorldCat continues to grow at an extraordinary rate due in part to improvements in batchloading capabilities and loading large national bibliographies. This year, OCLC is on pace to process some 264 million records—which is double the number processed last year. OCLC expects to double that number next year. Mr. Fons was most recently Director of Customer Services, Innovative Interfaces, Inc., where he was responsible for the global call center and customer service operations in 2008. He was Senior Product Manager from 1997-2007, responsible for establishing the market vision for the acquisitions, electronic resource management, and reference linking products offered within the Innovative Interfaces integrated library system. Mr. Fons began at Innovative Interfaces as Systems Li-

brarian, responsible for direct customer support of specialized applications. He began his career in libraries as a Copy Cataloger at the Tisch Library, Tufts University, from 1992-1995. He has been heavily involved in the development and implementation of a variety of standards. He continues work on the Standardized Usage Statistics Harvesting Initiative (SUSHI) since 2005, and the ONIX for Serials/JWP Steering Committee. Mr. Fons is also a writer and contributes regularly to journals focusing on library and information science issues. He is frequently invited to present at conferences around the world. Mr. Fons began work at OCLC on July 14.

OCLC and Google to Exchange Data, Link Digitized Books to WorldCat

OCLC and Google Inc. have signed an agreement to exchange data that will facilitate the discovery of library collections through Google search services. Under terms of the agreement, OCLC member libraries participating in the Google Book Search™ program, which makes the full text of more than one million books searchable, may share their WorldCat-derived MARC records with Google to better facilitate discovery of library collections through Google. Google will link from Google Book Search to WorldCat.org, which will drive traffic to library OPACs and other library services. Google will share data and links to digitized books with OCLC, which will make it possible for OCLC to represent the digitized collections of OCLC member libraries in WorldCat. WorldCat metadata will be made available to Google directly from OCLC or through member libraries participating in the Google Book Search program. Google recently released an API that provides links to books in Google Book Search using ISBNs, LCCNs, and OCLC numbers. This API allows WorldCat.org users to link to some books that Google has scanned through a "Get It" link. The link works both ways. If a user finds a book in Google Book Search, a link can often be tracked back to local libraries through WorldCat.org. The new agreement enables OCLC to create MARC records describing the Google digitized books from OCLC member libraries and to link to them. These linking arrangements should help drive more traffic to libraries, both online and in person. The new agreement between OCLC and Google is the latest in several partnerships between the two designed to increase the visibility of libraries on the Web and deliver information to users at the point of need. OCLC will be working with other organizations to include digitized content in WorldCat in the months to come.

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OCLC Minority Librarian Fellowship Program

OCLC has announced a new OCLC Minority Librarian Fellowship program designed to provide a unique opportunity for aspiring library professionals from historically under-represented groups. The Fellowship program offers an opportunity to be part of the world's leading library cooperative. The 12-month program offers the selected Fellow two, three-month assignments within specific divisions of OCLC, and one six-month assignment with a specific operating unit within the OCLC organization. In this inaugural year, in honor of Duane Webster, retiring Executive Director of ARL, OCLC is opening applications first to participants in and alumni of the ARL Scholars Program, which has a strong diversity program for graduate students and librarians. The OCLC Minority Librarian Fellowship program will offer:

- Three months working with OCLC Member Services, which includes orientation to the OCLC member community, assistance with governing projects and participation in the Jay Jordan IFLA/OCLC Early Career Development Fellowship Program, a 30-day program which provides early career development and continuing education for library and information science professionals from countries with developing economies.
- Three months in OCLC Research assigned to a research scientist.
- Six months in an operating unit working with an assigned mentor from that unit. The 2008/2009 Fellow will work in OCLC Digital Collection Services, exploring opportunities to digitize historically important collections.

Collections and Technical Services

H.W. Wilson, MLA Article-Level Records to be in OCLC WorldCat.org

Database producers H.W. Wilson and the Modern Language Association have agreed to make article-level records available in WorldCat.org, increasing visibility and access to authoritative content licensed by libraries on the Web. MLA and H.W. Wilson will permit a portion of their content to be indexed in WorldCat.org, the Web destination that allows information seekers to find what they need from a single source, online through OCLC's cooperative organization of libraries. The article-level metadata from

H.W. Wilson and MLA will be added to the more than 50 million articles indexed from NLM MEDLINE, the Department of Education's ERIC database, the British Library Inside serials, the GPO Monthly Catalog, and the OCLC ArticleFirst® database to expand access and discovery of authoritative content through WorldCat.org. OCLC will continue to add article-level records to WorldCat.org to enrich the search experience, and make collections from libraries more visible on the Web.

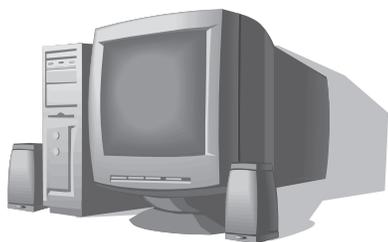
OCLC and Index Data Working to Extend Capabilities of WorldCat Local

OCLC and Index Data, a software development and consulting enterprise that specializes in information retrieval and metasearch solutions, are working together to extend the discovery capabilities of WorldCat Local to include all licensed and full-text resources of a library. WorldCat Local is the service that combines the cooperative power of OCLC member libraries worldwide with the ability to use WorldCat.org as a solution for local discovery and delivery services. WorldCat Local provides a powerful discovery environment that presents localized results most relevant to the library user while at the same time allowing the user to search the entire WorldCat database of more than 100 million records. OCLC continues to work with database producers to add article-level metadata to WorldCat.org to enrich the search experience and make collections from libraries more visible on the Web. Index Data will help OCLC incorporate metasearch into WorldCat Local for searching databases that are not indexed in WorldCat.org.

Resource Sharing, Contract Services, Collection Management, Other Services

OCLC's New Web Harvester Captures Web Content to Add to Digital Collections

OCLC is now offering Web Harvester, a new product that allows libraries and other cultural heritage institutions to capture and add Web content to their digital collections managed by OCLC's CONTENTdm Digital Collection Management Software. OCLC's Web Harvester addresses the need to store and provide access to otherwise highly transient information resources that solely exist on Web sites. OCLC's Web Harvester evolved from collaboration with several state libraries, state archives and universities over a period of seven years. Participants emphasized the increasing importance of collecting and managing Web-based content as information resources move



online yet remain within libraries' and archives' collection scopes. The Web Harvester is integrated into library workflows, allowing library staff to capture content as part of the cataloging process. The captured content is then sent to the organization's digital collections where it can be managed with other CONTENTdm digital content. The Web Harvester is accessed via the Connexion client and captures content ranging from single, Web-based documents to entire Web sites. Once retrieved, users can review the captured Web content and add it to a collection managed by OCLC's CONTENTdm software, a complete solution for storing, managing and delivering a library's digital collections to the Web. Once in CONTENTdm, then Web content can be accessed and managed in conjunction with other digital collections. Harvested items are discoverable from WorldCat.org, WorldCat Local and the CONTENTdm Web interface. For additional security, master files of the captured content also can be ingested to the OCLC Digital Archive, the service for long-term storage of originals and master files from libraries' digital collections. The Web Harvester is an optional product for current Hosting users of CONTENTdm to expand their ability to collect, manage and provide access to digital content. The Georgetown Law Library and the State Law Libraries of Maryland and Virginia have been using OCLC's Web Harvester in a pilot project. The Chesapeake Project is a digital preservation program established to preserve and ensure permanent access to vital legal information currently available in digital formats on the World Wide Web. Libraries or other cultural heritage institutions interested in more information about OCLC's Web Harvester should send e-mail to digitalcollections@oclc.org.

Marilyn Gell Mason to Retire as Executive Director of WebJunction

Marilyn Gell Mason, Founder and Executive Director of WebJunction, has announced she will retire effective September 1 after serving in several prominent leadership roles in public libraries and for OCLC. She will continue to work as an advisor for WebJunction, the online community where library staff come together to connect, create and learn. Ms. Mason has

also served as a special advisor to the President of OCLC and was a member of the OCLC Board of Trustees for 13 years. As Founder and Executive Director, Ms. Mason helped establish WebJunction in 2002 with funding from the Bill & Melinda Gates Foundation. The online community now has close to 90,000 unique visitors a month. On May 12, 2003, the WebJunction community launched with a celebration at the Library of Congress. Over the last five years, the community has grown to more than 30,000 registered members, shared over 20,000 pieces of content and collaborated in 30,000 discussions. Previously, Ms. Mason was Director of the Cleveland Public Library and the Atlanta-Fulton Public Library. She also served as the Director of the First White House Conference on Library and Information Services in 1979-1980 and was appointed by President Clinton to the National Commission on Libraries and Information Science in 1999. Ms. Mason has served on numerous national and international committees including the Council on Library and Information Resources (CLIR) Board of Trustees. She has directed research and management consulting projects and has published widely in the areas of strategic management, and the integration of print and electronic information. WebJunction celebrated its fifth anniversary with the launch of a new logo, information about an upcoming site refresh and reflections on the past five years. More information on what's ahead for WebJunction can be found at <http://webjunction.org/do/DisplayContent?id=20175>.

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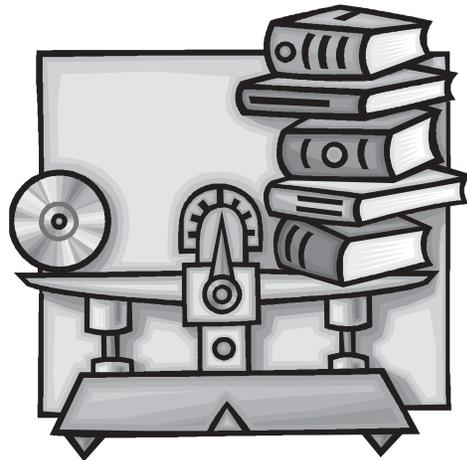
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WorldCat Collection Analysis Now Includes Circulation Analysis

Circulation Analysis, available to individual Collection Analysis subscribers, is a new usage analysis that allows you to see how your collection is being used (or not used) by your patrons. This information about your collection's usage can inform decisions about weeding, movement to off-site storage, budget allocation, digitization and acquisitions. Data available within Circulation Analysis includes: Circulation Date, Total Checkouts, Circulation Frequency, Total Titles Circulated, Percentage of Titles Circulated, Titles Not Circulated, Average Checkouts per Title Circulated. In conjunction with the other analyses available via Collection Analysis, Circulation Analysis gives you a robust portrait of your collection and can provide critical data to support your collection development and management decisions.



MOUG-L Running Smoothly After Change of Host

MOUG-L is an electronic discussion list for the dissemination of information and the discussion of issues and topics of interest to music library professionals. Postings routinely include discussion of music cataloging issues, OCLC products and services as related to music cataloging and reference work, related announcements, and information about conferences and other professional development opportunities. MOUG-L is an open discussion list; anyone may subscribe.

Originally established at the University of Nevada-Las Vegas by Cheryl Taranto, the list has served the organization as a discussion medium since 2000. In 2008 the list was moved to its current location at the University of Kentucky. Kerri Scannell Baunach (University of Kentucky) is list owner, with H. Steven Wright (Northern Illinois University) serving as emergency contact. For questions about MOUG-L or to report any problems with the list, please contact Kerri Scannell Baunach at kscannell@uky.edu.

Since being moved to the University of Kentucky, MOUG-L has experienced a resurgence of sorts. As of August 1 there were 220 subscribers, and eighty-two messages had been posted. Monthly traffic has thus far increased steadily, from thirteen messages in April to thirty messages in July.

To subscribe to MOUG-L, send an e-mail message to listserv@lsv.uky.edu; leave the subject line blank. In the body of your message, type ONLY the following (no signature): SUBSCRIBE MOUG-L YOUR NAME (substituting your own name; commands are not case-sensitive).

A searchable archive of MOUG-L postings is available at <http://lsv.uky.edu/archives/moug-l.html>.

Please note: If you previously subscribed to the old listserv, you must subscribe to the new listserv if you wish to receive MOUG-L postings. The subscriber roster was not moved from the old listserv to the new one.

For more instructions, see <http://www.musicoclcusers.org/listserv.html>.

Announcing *The Best of MOUG*, 8th edition Margaret Kaus (Kansas State University), editor

The Music OCLC Users Group (MOUG) is pleased to announce the publication of the 8th edition of *The Best of MOUG*, a browsable, two-volume compendium of authorized name/uniform title headings from the Library of Congress/NACO Name Authority File for C.P.E. Bach, J.S. Bach, Beethoven, Boccherini, Brahms, Clementi, Handel, J. Haydn, Mozart, Schubert, Schumann, Telemann, and Vivaldi. There are also lists arranged by thematic index number for Bach, Handel, Mozart, Schubert, Telemann, and Vivaldi (by both Fanna and Ryom numbers, with a concordance from the former to the latter). Each list includes uniform titles and corresponding authority record control numbers and is current to September 2007.

It also includes an index of commonly searched English and other cross references with corresponding authority record control numbers for works by Bartók, Dvořák, Glazunov, Glière, Glinka, Grechaninov, Janáček, Kodály, Martinů, Mussorgsky, Prokofiev, Rachmaninoff, Rimsky-Korsakov, Shostakovich, Smetana, Stravinsky, and Tchaikovsky.

This browsable print resource is particularly handy at a reference desk to assist patrons when it may be inconvenient, if not impossible, to log on to OCLC's WorldCat® and search the online authority files. It is also an inexpensive yet authoritative resource for catalog departments that need to limit online searching of the LC/NACO Name-Authority File because of budget considerations, and has proven extremely useful in classroom settings and in workplace training situations.

This is the first new edition to appear since 2000, and the first to be issued in two volumes. The editor, Margaret Kaus, and the Executive Board of the Music OCLC Users Group wish to acknowledge the invaluable contributions of the editors of the 1st through 7th editions, Ann (McCollough) Caldwell (Brown University; 1st-2nd eds.) and Judy Weidow (University of Texas at Austin, ret.; 3rd-7th eds.), who laid the groundwork for the present edition.

The cost per two-volume copy of the 8th edition is as follows (payable and shown below in U.S. funds only; includes shipping and handling):

\$36.00 (for orders to locations in the U.S.)

\$46.00 (for orders to Canada or Mexico)

\$58.00 (all other countries)

To order *The Best of MOUG*, 8th ed., use the order form on the reverse side of this page; or point your browser to <http://www.musicoclcusers.org/bestofmougorder.pdf>. Complete the form online, print it, and mail it via postal mail with your check to the indicated address. (Only pre-paid orders can be filled.)

For questions about the new edition, please contact the editor:

Margaret Kaus
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Manhattan, KS 66506-1200
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Listserv Etiquette: The Dos and Don'ts of MOUG-L

1. DO include a CLEAR subject line on your postings so that readers can clearly distinguish if it is a message of interest to them or not. Please change the subject line if you change the subject of a discussion.
2. DON'T use the list to locate other email users (i.e., no "This message is for John Doe, everyone else please ignore" messages). If you have difficulty reaching someone via private e-mail, use the telephone or snailmail.
3. DO include a SHORT signature at the end of ALL your list posts. For purposes of the listserv, signatures should include your name, email address, and affiliation. If your email client allows you to set up more than one signature file (i.e. Outlook), it is recommended that you create a short version of your signature specifically for listservs.
4. DON'T include attachments. MOUG-L does not accept them, so don't try it.
5. DO maintain a civil tone; do not use profanity or abusive language and do not attack others on the list. Attacks of any kind are unprofessional and not in keeping with our organization as a whole. Always read over your emails before posting remembering that the written word is only about 7% effective in communicating our thoughts and ideas when body language and tone of voice are missing.
6. DON'T use a "return receipt message" option when sending posts to MOUG-L. If your system provides this option, disable it. The listowner has the right to delete your subscription if this feature is used.
7. DO be sure to check the TO line of your messages before you send them. It is very important to not send a message intended for an individual to the entire list. Also, pay attention to how the poster wants replies. Many surveys or other types of queries are posted with replies requested to the sender only. The original poster should be prepared to send a summary of responses to MOUG-L.
8. DON'T forward messages about viruses to MOUG-L. Although your intentions are good, many warnings are often hoaxes. Instead send the message to the listowner for evaluation.
9. DO provide a BRIEF context to your replies to list posts; paraphrase or quote a few relevant sentences only. Avoid extremes of quoting or adding in your replies amongst the original text of the post (this gets extremely long and confusing to those with digest subscriptions). It also is extremely useful, and highly recommended, to delete all previous replies from the body of your message (again, a big help to those with digest subscriptions).
10. DON'T forward messages from other lists to MOUG-L without first obtaining permission from the poster of the original message. Please make sure any forwarded messages are clearly and directly relevant to MOUG. If in doubt about the appropriateness of a particular message, consult the listowner.
11. DO keep postings to MOUG-L within the scope of the list. We are a music librarianship organization specifically interested in OCLC products (how they work, what's new, how we use them in our jobs, etc.). While other aspects of librarianship can have a profound impact on our specialized field, we ask that you think carefully about the scope of any other message you post and keep other discussions to a minimum. For more information about the scope of the list please see the "About MOUG-L" section of: <http://www.musicoclcusers.org/listserv.html>.
12. DON'T send posts to the list in all upper-case letters. This is the e-mail equivalent of shouting and can appear rude to readers.
13. DO check with your system administrator, if you use an "Out of Office" message when you are away, that these type messages will not be sent out to everyone who posts to MOUG-L during your absence. If your email client cannot distinguish between list-generated mail and mail sent from individuals, please set your MOUG-L subscription to NOMAIL. Failure to comply with this request can result in the deletion of your subscription by the listowner.

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Questions and Answers

Jay Weitz, OCLC

Two Title Pages and Too Much Information

Q: I have a rare example of an item from the nineteenth century that gives too MUCH information. I have what appears to be original binding of "Lee's method for violoncello : progressive and practical" Boston : J. White, c1878. This information appears both on the cover and on the title page. So far so good. Flipping through the score I notice that the plate numbers change and sure enough, after p. 69, I see another title page. This one reads "Forty melodic and progressive studies for violoncello : supplementary [sic] to the method / by Seb. Lee., op. 31" Boston : J. White. On the title page verso is the first page of the second section with a copyright date of 1892. Furthermore, there is a caption title that reads "Part II. 40 etudes melodious and progressive for violoncello," supporting the idea that these two parts go together. Normally, I'd just call this a bound-together and do two records, but the pagination is continuous with the first section; it starts on p. 70 and goes through to 113, and as I said, the binding looks original. My question: what should I do about Date Status, field 260 subfield \$c, and a 246 entry?



A: Trying to piece together what the rules might say in such a case, here's what I come up with based on how you've described your resource. AACR2 1.1G deals with the Title and Statement of Responsibility Area for items without a collective title. Rule 1.1G3 would give us the following 245:

245 10 Lee's method for violoncello : \$b
progressive and practical ; Forty melodic
and progressive studies for violoncello :
supplimentary [sic] to the method, op. 31 /
\$c by Seb. Lee.

As far as I can determine, your 260 would read:

260 Boston : \$b J. White, \$c c1878-1892.

And you would use DtSt "m" with the dates "1878, 1892". A 246 field would be used only for variations on the first title, in this case (with or without the subfield \$b text, depending on your preference):

246 30 Method for violoncello : \$b progres-
sive and practical

The second title and any variations on it (including the caption title) would be in 740 fields. You might want to include notes to explain some of the special circumstances here, including the disposition of the caption title you mentioned. Those are my best guesses.

Identical Volumes of Scores with Parts

Q: I am looking at a record (#184842301) for a score with a 300 field that simply reads: "1 score (3 v.)." I've discovered that each of the three volumes is actually two identical scores and, in addition, volume 1 also has 5 parts and volumes 2 and 3 each have 1 part. So we are unsure if we should make it "2 scores (3 v.)" or if it's correct as it is. Secondly, what do we do with the parts? "+ 7 parts" doesn't seem to work since it's not 7 full parts in 3 volumes. Should we just make a note about the parts?

A: First, one wonders if this might have been published in various permutations, including the relatively simple three volume score that is implied by OCLC #184842301, as well as the version you have with parts. If there are different versions, it sounds as though separate records are justified. Here's what I come up with to describe your resource, with reference to 5.5B2, LCRI 5.5B2, and 1.5B1:

2 identical scores (3 v.) + 7 parts

Listserv Etiquette

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14. DON'T post signoff requests to MOUG-L. The unsubscribe instructions are on the Listserv Web site at <http://www.musicoclcusers.org/listserv.html>. If you have any questions or run into difficulties, please contact the listowner (also listed on the website).

15. DO enjoy the conversations and the colleagues you meet virtually via MOUG-L. All questions are welcome; please don't be shy about posting. We were all beginners once and remember what it was like. This is why the listserv is here.

Depending upon how one reads the second paragraph of LCRI 5.5B2 (“When parts are issued in two or more ‘volumes,’ include the number of volumes”), a volume designation after the parts in your resource (such as “7 parts (3 v.)”) could be legitimate. From your description and from what I could glean from the existing bibliographic record, though, it didn't seem that these parts were in “volumes” in the way that the scores were (a preferable way to read the LCRI), only that there was a part or parts associated with each of the score volumes (another, less preferable way to read the LCRI). So I thought about, but decided against, a volume designation for the parts. There doesn't seem to be a way to more precisely delineate which parts belong to which volume in the physical description, as far as I can figure. You could do that as part of a contents note, if that's appropriate, or in a 500 note if that makes more sense, depending upon what needs to be explained.

Explicit Notes Versus Notes Generated by Indicator

Q: My question regards enhancing score records. We are working with older scores, many of which have pre-AACR2 cataloging. A number of these have notes on plate numbers, but no 028 field. We generally upgrade anything we enhance to AACR2, in which case we do, of course, need a note on plate numbers, and we would add a 028 for indexing purposes. My problem is that I go through cycles of extreme caution vs. lesser caution regarding what we can assume about records and OCLC users and what we should not fiddle with. So, I wonder, does anyone have an ILS which will not print a note from a 028 second indicator 2 (all systems not being the same as to what they can do with indicators)? BFAS states that second indicators 0 and 3 should only be used for pre-AACR2 records, but are we removing a display that someone would like if we delete the plate note (i.e., the 500 field) when we add the 028 1 or 2? As I said, this is probably just my ignorance of ILS systems we don't use, but I always want to err on the side of not removing something which might be of any use to anyone. This also leads to the question of other fields which control display/added entry through indicators, specifically the 246. If someone has a note: “500 Cover title: Title 1,” and no 246, is it better to leave that note and add a “246 34 Title 1”, or to just delete the note and add a “246 14 Title 1”? I've also seen instances where someone has put in a 500 note for a cover title, for example, and also put in a 246 14, in which case the question becomes: Delete the note or change the 1st indicator to a 3?

A: Regarding the capabilities of local systems to generate notes from 028 fields, I honestly have no idea if there are still systems out there that can't do so. OCLC implemented the 028 field a long time ago and I would imagine that by now, most local systems have the capability of generating notes and/or added entries according to the coding of the Second Indicator. If you look more closely at BFAS, you will see that it DOES NOT limit the use of Second Indicator values “0” and “3” to pre-AACR2 records. Here is what it says: “Use values 0 and 3 for pre-AACR2 records since the provided notes would be inappropriate for such records.” What that is intending to say is that only those two values should be used on pre-AACR2 record because the notes generated by the other values would not necessarily be properly formulated for pre-AACR2 cataloging. It is definitely NOT intending to say that “0” and “3” can be used ONLY on pre-AACR2 records. There are many, many circumstances in AACR2 records where a sensible note cannot be generated from field 028 and so “0” or “3” is the proper choice, especially when there is any sort of complexity in the numbering. (The very common Sound Recording circumstance that is explained a bit later on in the BFAS entry on field 028 where ranges of consecutive numbers are in increments other than one, is such a case.) If you are re-cataloging a score or sound record to AACR2 and are adding field 028, you may remove a corresponding explicit note if you can determine that a usable note could be generated from the 028 that is replacing it. If the 028 could not generate a usable note, you should reformulate the existing note into the form called for in AACR2 5.7B19 or 6.7B19, in addition to creating any appropriate 028 fields. Really, the same goes for most other fields that can be set to generate notes (including 246). If a sensible note can be generated from the field, you may delete an explicit note in the body of the record. You don't need to concern yourself about the capabilities of all the local systems out there. One would hope that any cataloger working in a local system with such limitations will know what needs to be done to records to make them usable in their system and that this would be their responsibility, not yours.

Dancing the Chronological Subdivision Samba

Q: Is it possible to have subdivisions by decade for the subject heading “Sambas” as it is for “Popular music”? If not, why not?

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A: If I am interpreting LC's "Subject Cataloging Manual: Subject Headings" correctly, according to H 1916.5, there are only seven headings for jazz and popular music that can be subdivided chronologically by decade: Bluegrass music, Blues (Music), Country music, Jazz, Popular instrumental music, Popular music, and Rock music. Each of those headings has a special set of chronological subdivisions that reflects their specific historical development. The more general rules covering chronological subdivisions for musical compositions, found in Section 4 of H 1160, notes that the standard century subdivisions are not to be used under headings for jazz and popular music, referring instead to H 1916.5, nor under headings for folk or non-Western music, with a reference to H 1917 (where there does not appear to be any provision for chronological subdivision). In short, it seems that the heading "Sambas" cannot be subdivided chronologically. As to the "why," that question would more properly be addressed to LC's Cataloging Policy and Support Office.

To © Or Not To ©

Q: We're cataloging a CD that has a date typo. Disc says: "p & c 2002." Container says: "p & c 2006." (In this case, it turns out that the original release of the title was phonogram copyrighted in 2002; a new release came out in 2006 with a different mix of pieces. Date on disc is simply wrong, container is correct.) When this kind of thing happens, we put the latest date in 260 (with lowercase "p", following LC practice) but add a 500: "Phonogram date on disc: 2002; on container: 2006." (Mostly for ourselves—we are also users of the catalog.) I have two questions:

1. With the implementation of symbols for "p" and "c" outside of the 260, will our note now read: "© [date] on disc: 2002"? Should we use the symbol?
2. If so, however, should a note begin with a symbol? My gut says no, following Chicago Manual of Style's injunction against beginning with a numeral. For example:

500 © date on cover: [Looks pretty weird.]

Or should we say:

500 Date of © on cover: [Looks better.]

A: According to LCRI 1.4F5, LC practice is still to use the lowercase "p", although it will accept and "pass through" records that use the phonogram copy-

right symbol. To my mind, that constitutes permission to use either the lowercase "p" or the symbol, according to your taste (and your local policy, which you may want to document). As to your second question, in a narrative/natural language note such as the one you cite, I see no reason to use such a symbol that is not in conjunction with an actual date or as part of a quotation. "Copyright date on cover" would be my preference here. Generally, I'd also try to follow Chicago (via AACR2 0.2) and not begin notes or sentences with numerals or symbols if it can be avoided.

Cataloging Podcasts

Q: Could you point me to any guidelines for cataloging podcast interviews that also have transcripts? I do an interview program we call Periodical Radio at <http://communications.stroese.edu/Radio-PeriodicalRadio.htm>. I'm interested in having our cataloger create a bibliographic record for each program, but he has little experience with multimedia. I found the OLAC "Best Practices for Cataloging Streaming Media" document (<http://ublib.buffalo.edu/libraries/units/cts/olac/capc/streamingmedia.html> or <http://ublib.buffalo.edu/libraries/units/cts/olac/capc/streamingmedia.pdf>), but it doesn't quite seem to fit this circumstance.

A: The OLAC streaming media guidelines don't fit your precise situation, but these guidelines and the existing rules in AACR2 Chapters 6 and 9 are easily adaptable to podcasts. We could also refer to the LC "New Sound Recording Formats" document (<http://www.loc.gov/catdir/cpsr/soundrec.pdf>), which includes a section on MP3 files. The podcast files in question have the "MP3" extension, and although the LC document deals specifically with MP3 files on a tangible disc of some kind, we can also adapt the format of the 300 subfield \$b from here. In accordance with the streaming media guidelines, I would lean toward including a 300 field, following the option in 9.5B3 of "1 sound file" and then use the LC document for the 300 subfield \$b of "digital, MP3 file." One would note in a 538 the particular media player that is needed, if that is a consideration, and (again following the preferences of the LC document) note in a 500 that it is a podcast or a download. The GMD would be "electronic resource," the Type Code would be "i" for these non-musical files. One would also want to note the availability of the transcript with its URL.

Imperfection, of a Kind, Was What They Were After

Q: I'm sure others have run into this situation, so I figured I would ask how you treated it. I am looking at OCLC #54936174. The copy I have in hand, as well as a "replacement" copy sent from Kalmus when our acquisitions department questioned them about it, has the pages printed in the wrong order. It is a single piece of paper, folded in half. There are two movements. To play the piece, the instrumentalist has to unfold it to see both pages of the movement, which is normal, but then they have to read the pages out of order. When folded, the pages are numbered 2,5,4,3. So, first, you play the right page, and then you play the left page. Then, you flip it over and play the right page, and finish with the left page. Is there a good way to note this in the catalog record, or should I just not bother? Of the 11 holdings on the record, I didn't see anyone else that had mentioned it in their catalogs. Kalmus insists it is fine and they aren't planning on reprinting it. So, they sent us a second copy unchanged.

A: E.F. Kalmus succumbing to laziness and bad publisher behavior by insisting that an incorrectly printed part is, in fact, OK as it is, doesn't make it OK, at least not in my estimation. This sounds like an imperfection in the copy being described, which leads us to LCRI 1.7B20. It is labeled "LC practice," but seems to be good sense in any case to note the sequential oddity. (H. Stephen Wright's suggestion of something along the lines of "Pages printed out of sequence and numbered 2, 5, 4, 3" sounds good to me, or you could follow more closely the wording suggestions of the LCRI.) Because it is an imperfection, though, a new record really isn't justified, according to both "When to Input a New Record" (in the 5XX fields) and *Differences Between, Changes Within* (in Point 5 of the "Basic Guidelines").

Choice of Publisher Name

Q: I have a question about transcribing publisher names for video and sound recordings. When cataloging DVDs, I tend not to transcribe publisher names that appear in the copyright statements, even when they appear on the chief source (the disc surface). Instead, I choose a name that clearly appears as a formal publisher statement, which often comes from the container. I just wanted to check whether I have been doing the right thing, or whether I should be transcribing the publisher name in the copyright statement on the chief source instead. This informa-

tion can appear differently (e.g., "Madacy Home Video" on container vs. "Madacy Entertainment Group, Ltd." in the copyright statement next to the year with the "c" symbol) on the disc surface. Or is choosing either one acceptable? I am wondering about this, because I have noticed that it seems to be common practice to transcribe publisher or distributor names appearing with the copyright date on the chief source (disc surface) for musical sound recordings.

A: In my experience, although surely not universally, entities cited in such copyright statements for both video and sound recordings have usually tended to be the parent/umbrella organization rather than the entity that would ordinarily be cited as the publisher, when they differ. For sound recordings, there is the explicit rule 6.4D2 that states: "If a sound recording bears both the name of the publishing company and the name of a subdivision of that company or a trade name or brand name used by that company, give the name of the subdivision or the trade name or brand name as the name of the publisher." Perhaps because videorecordings don't have a similarly widespread problem, there's no equivalent advice in Chapter 7. In both Chapters 6 and 7, the prescribed sources of information for publisher include the container, so if the information there is more useful, it can be preferred. This also seems to be in the spirit of 1.0A3b.iii: "If the container is a unifying element for the bibliographic resource, prefer the container as the chief source of information." What you may be seeing on sound recording records (especially in this era of publisher consolidation and merger) is catalogers' desire to account for conglomerate names as well as "label" names, so as to reduce the incidence of duplicates.

Coding the Fixed Field "Form" Half-s

Q: Take a look at WorldCat record #235467947—no; wait a second. Have a good, stiff drink, and then have a look at #235467947. This was an interesting situation. We catalog music supplements to *The Strad* that come occasionally with the print magazine to make them available to students and faculty. Now, though, in an apparent cost-cutting measure, *The Strad* is sometimes issuing only "teasers" with the print edition. In the present case, only the violoncello part of Ysaye's *Serenade, op. 22*, was issued with the magazine, but (at least for now) anyone may download the piano reduction of the full score from the publisher's

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Web site free of charge. So I went ahead and did that, printing it two-sided on a laser printer, and then I proceeded to catalog it together with the part issued with the hard copy magazine as though both had been issued in hard copy. My rationale: The print issue (July 2008, v. 119, no. 1419) makes overt reference, internally and collectively, to both the score and part as “the supplement” to that issue. That the reader or subscriber must find a computer and a printer in order to have a performable set of score and part seems moot to them. So I didn't catalog the two things separately, treating the PDF as if it were a reproduction of some sort, because technically—and in the eyes of the publisher—it isn't. (Each printed PDF seems to me to be at least as “original” as anything that might have been issued by the publisher in hard copy to print subscribers.) I gave the URLs for both the score and the part in separate 856s (they are separate PDF files on the publisher's site). I also mentioned in a 500 that one has to acquire the score via download, but of course that's something that works today, but not necessarily forever. As you can see from the subject heading, I also treated it as “Violoncello with orchestra \$v Solo with piano.” (Despite the title “serenade,” it is not a multi-movement, multi-sectional work, so “Suites (Violoncello with orchestra) \$v Solo with piano” would not have been appropriate.) Cataloging the part alone, I probably would have done “Violoncello with orchestra \$v Parts (solo),” classing it in M1016 instead of M1017, and using “part” as the final element of the call number. to make it clear to a shelf browser that they weren't getting the real deal. Just how bad is this? Please let me know if you're sending the cataloging police to my house as soon as you read this.

A: The next sound you hear will be those cataloging police breaking down your door. They will haul you away to an undisclosed location (rumored to be somewhere in the vicinity of Mr. Cheney's). They have been instructed to serenade you with the most annoying studies and exercises ever published for the instrument that you play until such time as you have been rendered harmless or succumb entirely. This treatment has been approved at the highest levels of the Bush administration and the Department of Justice for those accused of Crimes Against Lubetzky.

But seriously. You seem to have taken an idiotically complicated situation and created an elegantly simple bibliographic record out of it. I hesitate to suggest anything because most suggestions would

only add complexity. My first suggestion *does* simplify, following the recommendations of both OCLC and the MLA MARC Formats Subcommittee, to use the “blank” defaults in the “Part” and “TrAr” fixed fields. But I'm going to complicate things from here on.

Because you have cataloged a creature that is half print publication (violoncello part) and half printout of an electronic resource (piano reduction), you would need to code the “Form” fixed field with a half-s. (Sorry, I just could not resist that one.) This thing is both fish and fowl, more than is dreamed of in our cataloging rules, Horatio. (There's got to be another pun in there somewhere, but all I kept coming up with was “both fiche and fowl,” but that would be funny only if we were talking about microforms. If there's anything at all funny about microforms.)

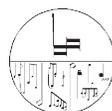
But seriously again, as I think about this case, here is what I'm coming up with. Let's consider the piano reduction, which is a printout of an electronic resource, to be the main resource here, with the cello part (acquired in print form) as a secondary resource, merely for purposes of making decisions about how to catalog this. This leads us to LCRI 1.11A. Because the PDF is the “original” of the piano reduction, we describe it in the body of the record and in the fixed field, except that Form would be coded “r” for the “regular print reproduction” and there would be no “[electronic resource]” GMD in field 245. There would be no field 006 and Computer File field 007 would be optional. You would include in the body, field 538 Mode of access, 500 Source of title with Description based on, and so on. You would also need to explain that the cello part came in print form as a supplement to *The Strad*. Include two fields 856, one for the URL of the PDF original of the piano reduction, the other for the URL of the cello part, both with a second indicator of “1” because the record represents the printout, not the electronic original. You could probably simplify the subfields \$3 in each 856 because the date viewed would already be part of the “source of title” note in the body of the record. Field 533 would describe the printout itself, with your institution as the responsible body.



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