FROM THE CHAIR

I am pleased to greet you all for the first time as Chair of MOUG. A debt of thanks and round of applause are due Glenn Patton for his accomplishments and leadership during his too brief tenure. We wish him continued success at OCLC and look forward to his presentation at the forthcoming MOUG membership meeting at New Haven on February 9th and 10th. This meeting, incidentally, for which Chris McCawley and the Program Committee are diligently preparing, will offer a wide range of topics and excellent guest speakers. Plan now to attend!

David Knapp
Chair, MOUG
Librarian for Technical Services
Oberlin College Conservatory

OCLC AT THE SIBLEY LIBRARY

The catalog department of the Sibley Music Library went on-line with OCLC in the Spring of 1979. This last year has been for everyone a period of reevaluation and change, and it is our hope that others might benefit from our experiences.

The Sibley Music Library of the Eastman School of Music of the University of Rochester is one of the world's largest academic music libraries with well over 180,000 cataloged titles representing over 360,000 volumes. Our holdings include monographs, scores, recordings, serials and microforms; among these holdings are rarities and unica. The cataloging staff consists of four professional librarians supported by a clerical staff and student assistants.

The advent of an automated cataloging system has made it necessary for us to evaluate and, in many cases, change procedures. Workflows, pre-cataloging searches and filing were

THE PRELIMINARY PROGRAM FOR THE 1981 MEMBERSHIP MEETING IN NEW HAVEN ON FEB. 9th AND 10th IS ENCLOSED ON P. 12
just a few areas in need of modification. The catalog staff was reorganized, and the record department was abolished as a separate entity. The cataloging of scores, books and recordings is now shared by the entire department.

The various OCLC formats seem to be adequate for our needs, and as a result we are cataloging all materials (monographs, scores, recordings — including analytics, serials, microforms, dissertations and rare materials) on the system. The major problems we have encountered with the system are its inability to handle more than thirty printing fields in any one tag group, and its maximum record size of 4096 characters. It is our practice to analyze recordings completely and refrain from the use of [Selections] in uniform titles. We also make extensive performer added entries. These practices often result in rather lengthy records and in the frustrations of being "logged-off." At times the only solution has been to input a brief record, produce extra cards and manually type the added entries.

The primary use of our terminal and accompanying General Electric printer is for cataloging. The procedures we have evolved are rather simple. New materials are searched on the terminal and the copy is printed out for those items already in the data base. Items with copy are then cataloged. Items without copy go to a holding area and are rechecked at regular intervals. "Request items", serials, and recordings with LC copy (proof slips, NUC) are cataloged without delay.

We still retain a number of "local cataloging practices" which have evolved over the years; the use of local subject headings (plans are underway to adopt LC for all materials); the use of the relator "performer" in the recording catalog for all individual performers; and the use of Cutter-Sanborn numbers rather than LC author numbers. We handle these individualities by inputting a conventional record, updating it, reformatting, changing it to reflect any local practices and then producing cards. A new add-on AACR II catalog is planned for 1981, and at that time more conventional practices will be adopted, helping to simplify our routine.

OCLC also serves other functions in the Sibley Library. We are successfully using the Interlibrary Loan Subsystem for lending and borrowing, and the reference and acquisitions departments use OCLC as a verification tool. Stuart Milligan, our Circulation and Microforms Librarian, had great praise for OCLC earlier this summer when he was using the system to verify information for his list of serials-in-microform (Notes, Dec. 1980). And, this summer we began printing labels on the printer, thus saving money as well as time.

Our first year with OCLC has been a successful one. The card production function alone has saved many hours, and we can only guess at the cataloging time saved. But perhaps it is more important to note that, while automated cataloging has required us to reevaluate our priorities and procedures, it has afforded the opportunity to streamline . . . with successful results.

Joan Swanekamp
Co-Head, Catalog Dept.
Oct. 1, 1980

RECORD MANUFACTURER NUMBERS: PART III

Although our charge in the third and last installment of this series is to examine numbering practices on European labels, the sheer number of companies renders any discussion perforce incomplete. And in reality little use would be served by pursuing the subject over a wide range as the European numbering systems are similar in purpose and construction to the American ones detailed in my first article. I do want to cover three specific areas: the EMI conglomerate (called with some justification the largest recording organization in the world, although Polygram's recent corporate acquisitions are making that giant even larger), the "problem" of international labels such as RCA and CBS International, and, finally, some thought on retrieval of recordings by manufacturer number.

EMI Records, founded during the depression as a merging of the English Gramophone Company (eventually RCA in the U.S.) and English Columbia, consists of literally hundreds of labels owned, licensed or distributed throughout the world (EMI products in the U.S. are available pri-
marily through Angel/Seraphim). Most have distinctive names even though EMI itself is a legitimate label. It is entirely possible that catalogers will find themselves working with EMI discs from any of these countries. For example, many libraries received a gift from the Danish government several years back of an anthology of Danish music: if memory serves me correctly, most of these were EMI's. Similarly, if the acquisition of Japanese discs sounds too esoteric, some libraries are undoubtedly taking advantage of that country reissuing many of the Great Recordings of the Century series which was available in the U.S. on Angel in the 1950's and 1960's (some are still on Seraphim). I suspect though that the majority of EMI's purchased by the "average" music library are from England or Germany, and it is worth our while to contrast the numbering system used on EMI and H(is) M(aster's) V(oice) in Great Britain and the one used by Germany's EMI Electrola. This is done easily by picking a recording available in both countries; Max Bruch's first violin concerto played by Itzhak Perlman. In England the performance is on HMV ASD 2926; in Germany, Electrola EMI 1C 063-02428. CN.B. "1C" means 1 record; 063 is the series prefix; 02428 is the disc's number in that series. The longer Electrola format seems to be the more prevalent world-wide, showing up on French EMI, Italian EMI, etc. The readily discernible division between the two types of numbering systems has led some libraries to arrange their manufacturer and/or order files for EMI products not by EMI (Sweden) or His Master's Voice (France), but by the two types of numbering. Thus an Italian disc might file next to a German one. An advantage to this system is that since libraries may have just a few discs from some of the countries, this eliminates the necessity for so many files. More importantly, it allows for some doubt in the mind of the searcher as to just what country the disc is from, or, in some cases, even what the label is. This latter problem is frequently caused by the question of ownership of trademarks. For example, right to the famous "his master's voice" painting are owned in the U.S. by RCA, and recordings which can legitimately bear this trademark abroad are supposed to have the offending animal covered up on foreign discs imported here. Although these trademarks may be covered in a variety of ways (from Pathé to Peters International stickers), the "standard" coverup has been with an Odeon label (Odeon being a label generally unavailable in the U.S., and thus presumably trademark safe.) The consequence of this is that many libraries, including the Library of Congress for a while, cataloged these discs as if they were actually products of Odeon, instead of relegating this information to a note.

You will observe from all of this that it is possible to have labels of the same name in more than one country. In some cases these change with the language: His Master's Voice, La Voix de son Maître, Voce del Padrone, etc. This seems particularly bothersome in the case of those whose names do not change, such as RCA and CBS International (or even Philips and DGG). Again this raises the question of setting up manufacturer files: do you have dozens of separate files for RCA (country name) or do you make one RCA (Foreign)? To take this another step, is there any value in a library establishing the name for a record company which could be used in any retrieval system based on manufacturer number? Domestically you will have RCA, RCA Victor and Victor, for example, and a decision might be made that the company's name in your files would be only RCA. (An additional problem which need only be mentioned here is the question of what to do about subsidiaries and budget labels: for example, RCA Victor and RCA Victorla, or ABC and ABC Command.) Large libraries may even go a step further and set up a complete referencing system to use both in establishing company names as well as providing instructions to filers "file Philips Festivo under Festivo". To do this effectively requires considerable research into the use and history of manufacturer numbers. (An introduction to the complexity of numbering systems can be gathered from the label listing in Creighton's monumental Discopedia of the Violin.)

As regards the retrieval of an OCLC file via record number, the thrust of this series has been that it is first necessary to correctly identify the record number (and in the case of foreign discs, in particular, the actual label's name). An international
record number along the lines of the ISBD has been proposed for years, but even if the record companies can be persuaded to accept this, it will be of no help in retrospective searching. The major stumbling block in any retrieval process is that a recorded performance can be available on any number of different labels depending on the country or the years it has been around, and this does not get into numbering complications caused by mono versus stereo versus quad versus direct-to-disc/digital, or disc versus cassette versus 8 track tape versus (the day is coming, folks) video disc. The linking system necessary to bring all of this together seems rather formidable, but even having retrieval only under the label and number of the item actually being cataloged would be of immense value, and I hope it comes to fruition.

Robert Skinner
Southern Methodist University

COMMUNICATIONS FROM OCLC

The officers of MOUG want to encourage the membership to use the MOUG Newsletter as a forum to help all of us solve problems related to using OCLC for the cataloging of scores and sound recordings. If you have a problem, a question, a complaint, send a letter to:

Ms. Chris McCawley
MOUG Continuing Education Officer
Head, Non-Print Cataloging
West Chester State College
West Chester, PA 19380

Chris will confer with music specialists at OCLC, and publish an answer in the next Newsletter.

The following information on OCLC MARC coding and related topics has been summarized from correspondence received from OCLC. Please address questions and comments as follows: Network libraries to Network offices; Western Service Center Libraries to Western Service Center Office; Independent libraries and others to User Contact Desk, OCLC, Inc., 1125 Kinnear Rd., Columbus, Ohio, 43212 (614) 486-3661.

Fixed field "Comp"

Is an orchestral arrangement of folk music "fm" or "zz"?

Code for form of composition whenever possible. An orchestral arrangement of folk music would be coded: fm. The code zz is in reality no code at all.

Fixed field "Type" (Type of record)

Is a collection of studies or exercises classified in MT to be cataloged using the book format or the score format?

Studies and exercises are type c (score format)

305

What is the suggested format for open entries for discs?

The preferable form is no spaces or unusual characters before "discs."

Corrections to Revision 2 of On-Line Cataloging of Scores and On-Line Cataloging of Sound Recordings

p.21 of Scores and p. 23 of Sound Recordings:
The second sentence should read: "If the multiple numbers are also consecutive, set the second indicator in each $28..."

p.38 of Scores and p. 37 of Sound Recordings: Tag 386 (Government Publication Number) was inadvertently omitted from the revision pages. Please retain the unrevised pages or refer to p.55 of Fixed and Variable Tags for Books for information about this tag.

p. 14 of Sound Recordings: Please note value "$Z" should be used for all pre-AACR 2 cataloging for sound recordings. Use of value "$R" will produce ISBD punctuation which is inappropriate for cataloging under AACR Chapter 14 revised.

P. 33 of Scores: The changed codes for Voices should read: vz Unspecified (obsolete; use "vu" instead)

vu Unknown
The Mysterious "No Dates"

The recent installation of Search/Retrieval Enhancements has pointed up a misunderstanding about the transfer of dates from the 261 and 262 fields to the fixed field. Dates do not transfer from the date subfield in:261 in the AV format or the 262 in Sound Recordings. As a result, many records will show up in the group displays in the category "No Dates" even though a date is present in the record. Users should be reminded always to enter the date type and the appropriate date(s) in the fixed field.

OCLC records which contain a date in the 26x field but no date in the fixed field should be reported to Bibliographic Maintenance Section for correction. Users may report these records, as well as those in which the publisher's plate number or manufacturer's serial number appears in "Date 1", by simply sending a list of OCLC control numbers. If an OCLC record contains no date and a user is able to supply one, a change request form, with proof attached, should be submitted.

The New Subfield 4 in 700 and 710

Some clarification is in order on the use of the new subfield 4 in 700 and 710 fields in the Sound Recordings format. The subfield, which is non-printing, can, at the present time, contain only the three-letter code "prf". It should be input at the end of the 700 and 710 field following any final mark of punctuation. A comma should not be used before the subfield code.

Examples:
700 11 Dupré, Marcel, d1886-1971. 4 prf.
700 11 Serkin, Rudolf, d1903- 4 prf.
710 21 Chicago Symphony Orchestra. 4 prf.
710 21 Pablo Cruise (Musical group) 4 prf.

AACR 2 Descriptions of Items without a Collective Title

The library of Congress has recently indicated that AACR 2 descriptions for items without a collective title in which no part predominates and which are by different persons or bodies (rule 1.1G2) will be separated by a full stop followed by one space (rather than the two spaces specified by the rule). OCLC users may follow either LC practice or the rule.

Invalid LCCNs

Now that invalid LC card numbers (Ø1Ø Ø) are indexed, users should be reminded of the instructions in Fixed and Variable Field Tags for Books (p. 31) and Books Format (p. Ø:4) for the circumstances under which an LCCN should be considered invalid.

Ø45

The recent addition of indicators and sub-field 'b' to the Ø45-Chronological Code or Date/Time--has caused some users to think that both a chronological code (Øa) and a specific date or dates (Øb) should be input. If a specific date (or dates) or a range of specific dates is available on the piece—or the cataloger chooses to supply them from reference sources—enter the date(s) in one or more Øb's with the appropriate first indicator. If no specific date can be determined or the broad range of dates conveyed by the chronological code is more appropriate to the item being cataloged, enter the four-character code in Øa with the first indicator 'Ø'. A Øa and a Øb would not ordinarily appear in the same Ø45 field.

Ø44 in Scores and Sound Recordings

Addendum no. 3 to Music: a MARC Format added Ø44, which had previously been valid in the Audiovisual Format, to both the Scores and Sound Recordings Formats. It should not be used to code a publisher or record manufacturer whose offices are located in a number of countries, to code for countries where distributors or agents are located, or to code for a recording released in one country and later released in another country by a different company (e.g. Erato recordings released in the U.S. by Musical Heritage Society). Having eliminated these potential uses, it remains unclear what constitutes a valid use of the tag in the music formats.

Ø52 in Scores and Sound Recordings

The Ø52 is also a product of Addendum no. 3. Since it is possible to code for cities and areas within cities, the Ø52 is considerably more specific than the Ø43—Geographic Area Code. The criteria for applying the Ø43
contained in Geographic Area Codes (1979 February) should also be applied to the Ø52.

Users may choose between the Ø43 and the Ø52 based on such factors as the availability of the Library of Congress Class G schedule, the specificity of geographic coding necessary, etc.

Libraries wishing to obtain a G schedule (or to order extra copies) may order from:

Cataloging Distribution Service Division
Library of Congress
Building 159
Navy Yard Annex
Washington DC 20541

The cost is $15.00. Card service subscribers may charge purchases to their accounts; others must pay in advance by check or money order payable to the Chief, Cataloging Distribution Service Division, Library of Congress.

Users may need to consult a standard geographical dictionary before using the indexes to the G schedule since the indexes consist principally of country names. Users should also be aware that the numbers to be used for the Ø52 are the numbers for maps not the numbers for atlases. Some "cutters" for cities are in the schedules and accompanying tables. Others may be constructed using LC book number tables. A decimal point should not be used.

Ø33 in Sound Recordings

Tag Ø33 contains, in coded form, the information on date and place of recording which appears in tag 518. No Ø33 should be used unless a 518 is present. Dates appear in the year, month, day order (YYYYMMDD). Any part of the date that is not known should be represented by a hyphen. Subfields 'b' and 'c' are constructed in the same fashion as subfields 'a' and 'b' of tag Ø52.

Ø33 2 197802--fa 197803--fb 4364 fc 859 518
"Recorded February-March, 1978 at the Record Plant, Sausalito, California."

Ø33 0 197605--fb 4104 fc 04 518
"Recorded May 1976 in Chicago."

Ø28 in Scores and Sound Recordings

The Ø28 field was added in Addendum no. 3 for two reasons: to provide for automatic note-printing capabilities for AACR2 (and added entry-printing for those libraries who wish to have them); and to provide an indexable field to make up for the spotty use of ISBNs for printed music and the lack of an ISN for recordings. OCLC will implement the automatic generation of notes and added entries as part of AACR2 changes to the card print program. There is, at present, no scheduled date for indexing the Ø28.

In the intervening months prior to 1980 January 2, users may input Ø28s in addition to the inclusion of manufacturer's numbers, matrix numbers, plate numbers and publisher's numbers in the appropriate places prescribed by AACR1, Chapters 6 and 14 (rev.) and Library of Congress practice -- 262, a4, for plate numbers. The first indicator should correspond to the type of number being input; the second indicator should be 'Ø'.

The number, including any alphabetic characters, should be input in fa just as it appears on the item, including any spaces and marks of punctuation. Future indexing will ignore internal punctuation and spacing. For scores, fb should contain the publisher's name; for sound recordings, the label name.

Manufacturer's number of a Columbia recording: M 35073.
Ø28 1Ø M 35Ø73 fb Columbia

Plate number of a Breitkopf & Hartel score: B. & H. 1735.
Ø28 2Ø B. & H. 1735 fb Breitkopf & Hartel

In the case of a multi-volume score or recording with each volume bearing a different number, input a separate Ø28 for each number. If a boxed set of recordings has both a number for the set and numbers for each disc, input as a minimum the number for the set. The individual numbers may be input in separate Ø28s if you wish.

Further guidelines for the use of the Ø28 are being developed. Please contact Glenn Patton or Robert Cunningham at OCLC, 1125 Kinnear Road, Columbus OH 43220 (800-848-0350; 800-282-6505, in Ohio) to suggest problem numbering situations to be considered or
to comment on the suggested guidelines.

**Performer/Title Searches**

As described in Technical Bulletin No. 95 (p. 2), name/title searches using the newly indexed performer and performing group entries utilize only the 245 /a, not the 240. This functions the same way as other added entry/title searches (see Searching the On-Line Union Catalog, p. 3:15).

**Corporate Bodies Consisting of or Containing Initials**

The AACR2 data base conversion (see OCLC Technical Bulletin, no. 97) will adjust spacing in corporate name headings only if the headings appear in the Name-Authority file. This will, of course, mean that unconverted corporate headings will need to be searched in all possible ways to reduce the possibility of duplicate records and to locate all publications related to a corporate body.

**Oversize Stamps**

If a 3¢0 field contains more than one /c, the card print program will base the selection of oversize stamps on the first /c. If, as might be the case with a miniature score with oversize parts, an oversize stamp is needed but would not be generated automatically, the oversize symbol could be entered as an input stamp (if the Library's profile allows) or the record could be edited prior to producing to delete the first /c. The card print program would then look at the remaining subfield "c" to determine the applicability of oversize stamps.

**Printing of $28 Field**

Present plans call for the automatic generation of notes and added entries from the $28 field (Publisher's Number for Music) to be implemented prior to 1981 January 2. The note will print as the first note for sound recordings in accordance with the Library of Congress's rule interpretation for AACR2 rule 6.7B19. For scores, the note will print as the last note. Print constants and internal punctuation as shown in Scores Format and Sound Recordings Format will be supplied by the card print program as will a final period.

Although the system will not supply any tag to the notes and added entries generated by the second indicator in $28, the note will be treated as a $28 note and will therefore be governed by an individual library's card profile -- e.g. if a library is profiled to suppress notes on shelf cards, the notes generated from the $28 will not print on those cards. The added entry will print as the last tracing in the tracings paragraph and will be sorted as a corporate added entry heading (710). Future plans call for an exploration of the possibility of sorting these added entries into a separate card pack.

**Punctuation in Tracings and Headings Generated from 44¢s**

At present, a 44¢ field in AACR2 form:

44¢ $ Title, /x 1234-5678 ; /v no. 1

will print as a series statement:

(Title, ISSN 1234-5678 ; no. 1)

as a tracing (for a second series statement):

II. Series: Title, no. 1.

and as a heading:

Title, no. 1.

Obviously, the punctuation in the tracing and the heading is incorrect and an attempt will be made to correct it prior to 1981 January 2.

**Repeatability of Subfields**

Specific instructions on the use of subfield codes are given in the text of the Formats and in the examples -- for example, p. 2:13 of the Books Format gives instructions and shows examples of the repeatability of /a in 260 and p. 2:9 indicates that /b in 245 should not be repeated. In a few instances ($1¢ /a, for instance) the system will not allow a subfield code to be repeated. Consideration is being given to a tabular appendix for each format which would list all valid tags and subfields with repeat-
ability, printing characteristics and input standards...

Subfield "b" in 245

The Library of Congress has recently indicated that, in AACR2 descriptions of items without a collective title and which are all by the same person(s) or body (bodies), a \( b \) will not be used following the semicolon. The first two examples in 1.1G2 would be subfielded as follows:

- Clock symphony (no. 101); Surprise symphony (no. 94) \( b \) GMD \( c \) Haydn.
- Lord Macaulay's essays; and, Lays of ancient Rome \( b \) GMD

Users should be aware of the implications which this decision has on searching and card printing.

Subfields m, o and r

Subfields, m, o and r, which are presently not valid in tags 600, 610, 700 and 710 in the books format, will be validated in those fields, as well as in 870 and 871 prior to 1981 January 2. Since Books Format reflects the "state of the format" as of that date, a number of presently invalid content designators have been included.

Subfields which print in Traced Titles

A decision has not yet been made on whether the new subfields "n" and "p", and subfield "h" will print in title tracings generated from 245 fields. Users will be notified when a decision is reached.

ON-LINE AUDIOVISUAL CATALOGERS ORGANIZE

On-Line Audiovisual Catalogers, a group for users of OCLC and other bibliographic utilities, was formed during the ALA conference in June, Nancy E. Olson, Mankato State University, President. The organization will provide members with an opportunity to exchange ideas and information and to interact as a group with institutions and agencies such as the Library of Congress, OCLC, and The American Library Association. Membership is open to any interested individual or institution. Annual dues of $5.00 per person, $10.00 per institution (includes a subscription to the newsletter) go to David Hedrick Gettysburg College, Gettysburg PA 17325.

MUSIC REFERENCE USE OF OCLC

At the meeting of the Reference Interest Group (RIG) during the San Antonio Music Library Association meeting, a number of persons were appointed to serve as liaison persons with other groups which have partially overlapping interests. I have recently been asked to serve as liaison between RIG and the Music OCLC Users Group. I would be interested in hearing from those of you who have been using OCLC in public services capacities, and those who are planning to start such services in the near future. What are you doing? How is it working? What problems have you encountered) etc. Perhaps those persons in the latter category and those who are still in the "wishful thinking" stages might also write to me with your concerns, thoughts, questions, etc. If there is enough interest, perhaps we can get a dialogue on this aspect of OCLC with some regularity in the Newsletter, and/or get some directed discussions of your specific questions for the MOUG and MLA meetings.

Richard E. Jones
Music Librarian
UWM Library
P. O. Box 604
Milwaukee, WI 53201
The MOUG OCLC Music Cataloguing User's Survey was reported in MOUG Newsletter no. 7, and OCLC's response was printed in Newsletter no. 8. The following comments refer to both.

PROBLEMS b, c, i, n, d, o (these problems are time consuming composer/title searches; insufficient title search keys for generic titles; lack of performer searches; lack of indexing of 700 12 analytical entries; lack of uniform title searches; lack of ability to refine searches by type code)

OCLC is to be lauded for its response to the needs of its users in general and of its music users in particular. The search enhancements recently instituted go a long way toward speeding up record retrieval for cataloguing purposes. This in turn has its effect on the length of the average search and on the costs of OCLC cataloguing.

However, the problems remain. There has been no attempt to logically display uniform titles in collective displays, let alone develop strategies for searching 240 subfields. Arrangement of bibliographic records for musical works by uniform title has been around a long time. The Library of Congress has been using uniform titles for music since 1941. They are a logical extension of Cutter's principle of collocation of materials. They are the only sensible way to bring together all manifestations of a musical composition. They are more important in a machine environment than in the card catalogue because the user cannot flip through the cards to see what is there.

The viability of the oft-trumpeted "on-line union catalogue" seems to be at stake in this issue. Cataloguing staffs, who search for copy with piece in hand can quickly retrieve the records they need. Reference librarians, who know only the name of the work for which they are searching, acquisitions personnel who attempt to find out what manifestations of a given composition are available, and plain ordinary library users trying to find the work they need do not have the piece in hand. More often than not they do not know the editor's name, the date of publication or the layout of the title page (let alone the way some cataloguer chose to distribute subfield indicators in 245). Without uniform titles, music catalogues are nearly useless.

As a start, why not instruct the machine to display type c, d & j records in order by 240 instead of 245? A logical search key (here utilizing commas and slashes though of course any characters would do) would access the n and r subfields of 240. After the initial author-title key instruct the machine to disregard alphabetic characters which precede numeric characters in subfield n and to disregard spaces in subfield r.

EXAMPLES:  

<table>
<thead>
<tr>
<th>key:</th>
<th>response:</th>
<th>response:</th>
</tr>
</thead>
<tbody>
<tr>
<td>beet, fide</td>
<td>BEETHOVEN, LUDWIG VAN</td>
<td>Fidelio (150)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fidelio. Vocal score (145)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fidelio...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>key:</th>
<th>response:</th>
<th>response:</th>
</tr>
</thead>
<tbody>
<tr>
<td>beet, symp/7/A ma</td>
<td>BEETHOVEN, LUDWIG VAN</td>
<td>Symphony, no. 7, op. 92, A major</td>
</tr>
</tbody>
</table>
This would solve the problem.

PROBLEMS q, no. 2 of additional problems (Variation in the application of music cataloguing standards; delay of implementation of MARC for music)

Obviously the answer here is two-fold. As we pointed out in our report, we believe the implementation of MARC for music at the Library of Congress would greatly enhance the quality of records in the system. It would mean that LC records would not only bump member input records, but in many cases would enter the system before member libraries could input their own original records. While it is doubtful that the coverage would change much it is nevertheless probable that the resulting decrease in the number of errors, combined with the savings in time for members who must now input LC records would greatly enhance the efficiency of those automated music cataloguing operations which rely on OCLC.

Of course we have ultimately been the victims of the LC budget. And we recognize that interim efforts such as the Music ReCon project now in its infancy will go a long way toward solving this problem. Our only alternative to sitting on our hands is continued pressure on LC. It is currently rumored that MARC for music will happen in 1981. Let's hope this is true.

The other half of this problem is the absence of an interactive authority control system such as that in use by WLN and in planning by RLIN. While the appearance of the MARC authority system provides a sort of passive restraint control (the cataloguing world's airbag) in that users could be encouraged to consult the file before entering records, it is far from adequate. Coverage is minimal for music; member input is not allowed; interaction with bibliographic records is awkward. This problem simply must be addressed.

PROBLEM n (Lack of author-title search for analytics)

OCLC suggests inputting the titles of the analyzed works. This is a sort of CATCH 22 proposition. If we enter these titles we shall surely exceed maximum record length. Besides, we don't want added entries for most of these generic titles. Now that the 700 fields are all indexed, why not remove the subfield t portion to the title index?

PROBLEMS e, f (updating member input to correspond to LC records; altering OCLC records affected by changes announced in Music Cataloging Bulletin)

Please bear in mind the date of our survey (autumn 1979). OCLC's efforts in this regard are commendable and illustrate sensitivity to the needs of its users.
A Manual of AACR 2 Examples
Compiled by the Minnesota AACR 2 Trainers, edited by Edward Swanson and Marilyn H. Jones. Contains 89 examples, each including copy of chief source of information, and list of applicable rule numbers. Reprinted with corrections July, 1980.
ISBN 0-936996-01-3
$7.50

Index to the Library of Congress Cataloging Service Bulletin no. 1-125
Cataloging Service ceased with no. 125. Compiled by Nancy B. Olson
$7.50

Annual Index to the Library of Congress Cataloging Service Bulletin
Compiled by Nancy B. Olson. Index to no. 1-8.
$5.00

IN PREPARATION

The following manuals will be used in workshops of the Minnesota AACR 2 Trainers in October. These are basic manuals for general catalogers who must handle specialized materials at times. Each manual includes about 25 examples with a copy of the chief source of information for each example cataloged. Applicable rule numbers are listed and brief explanations given as necessary. LC options or interpretations are given where known. Editors: Edward Swanson, Marilyn H. Jones.

A Manual of AACR 2 Examples, Level 1
Compiled by the Minnesota AACR 2 Trainers. ISBN 0-936996-03-x
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MUSIC OCLC USERS GROUP
ANNUAL MEETING
MONDAY, FEB. 9-TUESDAY, FEB. 10, 1981
PRELIMINARY PROGRAM

MONDAY FEBRUARY 9, 1981
8:30-9:00 REGISTRATION/COFFEE
9:00-12 NOON MUSIC TAGGING WORKSHOP, INCLUDING PROBLEMS WITH AACR 2
1:30-4:00 (Robert Cunningham, Quality Control Librarian, OCLC, Inc., and Glenn Patton, Instructional Coordinator, OCLC, Inc.)
(Lunch not included)

TUESDAY FEBRUARY 10, 1981
8:30-9:00 REGISTRATION/COFFEE
9:00-9:30 MOUG BUSINESS MEETING
(David Knapp, Librarian for Technical Services, Oberlin College Conservatory)
9:30-10:30 NEW DEVELOPMENTS AT OCLC
(Helen Hughes, Section Manager, Cataloging Section, User Services Division, OCLC, Inc.)
10:45-12 NOON SEARCHING AND USE OF THE NAME-AUTHORITY FILE
(Helen Hughes and Glenn Patton)
12:00-1:30 LUNCHEON
1:30-3:00 REFERENCE USE OF OCLC
Louise Goldberg, Reference Librarian, Sibley Music Library, Eastman School of Music
R. Michael Fling, Music Reference Librarian, Indiana University Music Library
Malcolm Hamilton, Reference Librarian, Kennedy School of Government, Harvard University
3:15-3:45 QUALITY CONTROL AND MUSIC USE OF OCLC
(Robert Cunningham)
4:00-4:30 REPORT ON MUSIC RETROSPECTIVE CONVERSION PROJECT AT OBERLIN COLLEGE
(David Knapp)

Program Committee: Christina McCawley, Chair (West Chester State College);
Joseph Scott, Local Arrangements (University of Connecticut, Storrs);
Civia Tuteur (Roosevelt University); Beth Christensen (St. Olaf College)
Registration forms and materials for the meeting will be included in the next issue of the Newsletter. Suggestions about the program are welcome. Send comments to any member of the Program Committee. MOUG members should note that the MOUG annual meeting immediately precedes the Music Library Association annual midwinter meeting scheduled for Feb. 11-14, 1981. MOUG members who are not members of the MLA can obtain registration materials for that meeting by writing to the Music Library Association, 1017 Walnut St., Philadelphia, PA, 19103
Music OCLC Users Group

MEMBERSHIP APPLICATION/INFORMATION FORM (NEW MEMBERS ONLY)

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Check one:

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___ yes

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Please return completed form and check made payable to Music OCLC Users Group to:

Richard P. Smiraglia, Treas.
Music Cat. - 2150A Music Building
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Urbana, IL 61801

MUSIC OCLC USERS GROUP
FINANCIAL REPORT AND MEMBERSHIP REPORT FOR NEWSLETTER:

Balance end 2nd quarter 1980: $2846.78
Income 3rd quarter: $115.00
Expenditures 3rd quarter: $327.62
Balance end 3rd quarter 1980: $2634.16

Membership end 3rd quarter:

Institutional 190
Personal 183
Total 373