



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

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From the Chair

Neil R. Hughes, University of Georgia

This is my last column as Chair of MOUG, so it is time to thank all of you, not just for the trust placed in me when you elected me to this office, but for the support you have given me throughout my twenty-three-plus years in this profession. MOUG has had a special place in my heart since my early days as a music librarian. Here I found some of my first mentors, and my earliest encouragements to get involved and make my voice heard. So I hope that if you are a new music librarian, or a new paraprofessional in a music library, that someone in MOUG has taken the time to show the same kind of interest in you and your career. Change is inevitable, but one thing that doesn't seem to change in music librarianship is the passion we have for our work, and the recognition that our specialization will neither survive change nor grow without active support of our newer members.

One way MOUG supports new members is by offering reduced conference registration rates for 1st-time attendees and library school students. If you're in either of those categories (or even if you're not), please do think about joining us for a hot-topic-laden meeting in Newport, RI this coming February 19-20—see elsewhere in this issue for more information. Even regular early registration this year is \$5.00 lower than last year's rate.

I want to thank Secretary/Newsletter Editor Kerri Scannell Baunach, who will be rotating off of the Executive Board following the Newport meeting. During her term, Kerri has not only managed to keep our newsletter costs as low as possible despite the occasional hefty issue, she has turned out some extremely high-quality "product," soliciting

interesting articles and exercising judicious, even downright-artistic editorial judgment along the way. She graciously took on the role of MOUG's first official parliamentarian, and never once had to threaten outright to take the floor from yrs. truly even at my most officious, loquacious, or fractious, opting instead to control my excesses via the discreet-but-icy glance or the warning tap-tap-tap of her pen upon the parquet. Seriously, though, Kerri: you brought high quality and honor to everything you touched while in office, and for that, all of us on the Board extend our thanks, as well as our best wishes for your future endeavors. I will greatly miss Kerri's wise counsel and cheerful presence as I continue in my new role as Past Chair.

By the time you read this, you should have received your dues renewal notice for 2008, and your ballot for the offices of Secretary/Newsletter Editor and Continuing Education Coordinator. Please renew promptly, and **please vote!** My sincere thanks to this year's Nominating Committee (Catherine Gick, Brown University; Scott Phinney (chair), University of South Carolina; and Tracey Rudnick, University of Connecticut and MOUG Board representative), who met an exceptionally early deadline and produced a fine slate in what may be record time. It's also possible that you will have received a second ballot mailing, to amend the Bylaws to create a new office (*continued on p. 3*)

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Thanks to all who contributed to this issue. The *Newsletter* is a publication of the Music OCLC Users Group. It appears three times a year: June, September, and December. Editor: Kerri Scannell Baunach, Lucille C. Little Fine Arts Library, University of Kentucky, Lexington, KY 40506-0224.

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.

(continued from p. 1)

of Treasurer-Elect/Past Treasurer, effectively changing the Treasurer's term of office from two years to four. Your Executive Board supports the proposed amendment for the compelling reasons cited in the cover memo, which I encourage you to read and consider. And my exhortation is the same to you regarding the Bylaws ballot as for board officers: **please vote!**



On another front, MOUG has a pending application to incorporate as a non-profit organization in the state of Ohio. If our application is successful, we will then have the necessary articles of incorporation to apply to the IRS to become a 501(c)(3) charitable organization—meaning MOUG will be able to accept donations much like other organizations to which most of us belong, e.g., the Music Library Association. Why Ohio? Incorporation in any state requires that we have an office, or home base in that state. And since MOUG *per se* has no fixed address, with our officers coming from all over the USA and potentially even from other countries, Jay Weitz has graciously agreed to allow the OCLC Liaison's office at OCLC, Inc. to serve as MOUG's nominal corporate headquarters. Jay has also agreed to serve as MOUG's statutory agent, a role required by Ohio law that must be filled by a MOUG member resident in Ohio. Thanks, Jay!

MOUG will pay \$125.00 to incorporate in Ohio, but as soon as we get the word that we have successfully achieved 501(c)(3) status a year or two hence, I plan to "reimburse" MOUG that fee out of my own pocket and take the tax deduction! I hope the rest of you will be similarly inspired, and I hope that future MOUG boards will consider some best practices for spending our donations: everything from funding NMPAC Chair travel to ALA, to travel grants for new members to attend meetings, to guest speakers from outside organizations, and continuing education outreach.

Thanks again for letting me do this. Please give incoming Chair Tracey Rudnick the same support you have given me, and MOUG will thrive.

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

Both the preliminary program and the registration form for our annual meeting in Newport are included in this issue of the Newsletter. I hope you will join us for a program filled with timely and engaging topics. For our opening plenary session on Tuesday, we have a very special guest. Joining us to speak to the issue of vendor bibliographic record quality in OCLC will be Glenn Patton, Director, WorldCat Quality Management at OCLC. (Glenn was at one time Chair of MOUG, so he has a long and honorable history with us.) A formal response from Paul Cauthen (University of Cincinnati) will follow, and then an opportunity for you to ask questions. After the plenary session we will have a two-hour break for dinner (on your own). When we have been properly sated, we will reconvene and Jay Weitz will take both your public and technical services-related questions during the always popular Ask MOUG.

Wednesday morning will begin with a complimentary full breakfast, which will then be followed by a presentation on WorldCat Local given by Cathy Gerhart, whose institution, the University of Washington, has implemented this service. I am sure all of us will be very interested to hear how WorldCat Local interacts with an institution's ILS, as well as any other access-related issues.

We apologize for the earliness of the Enhance Working Session on Tuesday. I have received assurances from Jay Weitz that those who come in late because of arrival time in Newport will be welcomed with open arms into the meeting.

We would like to give you the opportunity to send your questions in advance of the meeting to the presenters for our Ask MOUG, WorldCat Local and Vendor Bibliographic Record Quality in OCLC sessions. If you have issues related to vendor bibliographic record quality that you would like either Glenn Patton or Paul Cauthen to address, WorldCat Local issues for Cathy Gerhart to talk about, or have specific questions for Jay Weitz for Ask MOUG, please submit them to me at Bruce_Evans@Baylor.edu.

And lastly, I would like to put out a call for volunteers for staffing the MOUG registration desk. For those of you arriving early on Tuesday, we would greatly appreciate your help that afternoon on the registration desk. Please contact me if you are

interested for Tuesday afternoon, Tuesday evening, or Wednesday morning.

My sincere thanks to the MOUG Program Committee and the MOUG Board for all of their hard work and assistance in putting together a fantastic program!

SEE YOU IN NEWPORT!!!



DUES REMINDER:

2008 Membership Renewals are due by January 1, 2008. See back page of this Newsletter for rates.

**Send dues to:
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**OLAC/MOUG Conference Preview
Mary Huisman, 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, with a pre-conference workshop on Thursday, September 25. Please check the conference website (<http://www.notsl.org/olac-moug/home.htm>) for updates on program sessions, speakers, schedules, and local information.

The historic and elegant Renaissance 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 (see below for URLs).

The Conference Planning Committee is pleased to announce that the opening keynote address is to be given by **Lynne Howarth** (former Dean of the Faculty of Information Studies at the University of Toronto). **Janet Swan Hill** (Associate Director for Technical Services, University of Colorado) will deliver the closing keynote address.

The pre-conference workshop on **map cataloging** will be presented by **Paige Andrew** (Maps Cataloging Librarian, Pennsylvania State University Libraries).

Confirmed conference workshops and presenters include:

Basic and advanced videorecordings, presented by **Jay Weitz** (Senior Consulting Database Specialist, OCLC)

Basic music scores cataloging, presented by **Margaret Kaus** (Original Cataloger, Kansas State University)

Advanced music scores cataloging, presented by **Ralph Papakhian** (Head, Technical Services, William & Gayle Cook Music Library, Indiana University)

Advanced sound recordings cataloging, presented by **Robert Freeborn** (Music/AV Cataloger, Pennsylvania State University)

Form/Genre, presented by **Janis Young** (Senior Cataloging Specialist, Library of Congress CPSO)

WorldCat Local, presented by **Cathy Gerhart** (Music/Media Cataloger, University of Washington)

The Conference Planning Committee is in the process of confirming additional workshops and speakers, so please watch for more announcements!

We hope attendees will allow time to see some of Cleveland's sites and attractions, described at the Convention and Visitors Bureau of Greater Cleveland's website, www.travelcleveland.com. Concentrated in University Circle are multiple cultural institutions: the Cleveland Museum of Art, the Botanical Gardens, the Western Reserve Historical Society, and Severance Hall, home of the Cleveland Orchestra. Attractions within easy driving distance include a variety of ethnic neighborhoods, each with unique shops and eateries; the Football Hall of Fame and the First Ladies Library in Canton; Tudor-style Stan Hywet Hall in Akron; and Amish country.

Conference Website: <http://www.notsl.org/olacmoug/home.htm>

Renaissance Cleveland Hotel:
<http://www.marriott.com/hotels/travel/clebr-renaissance-cleveland-hotel/>

Tower City Center: <http://www.towercitycenter.com/>

Cleveland Museum of Art:
<http://www.clevelandart.org/>

Rock and Roll Hall of Fame:
<http://www.rockhall.com/>

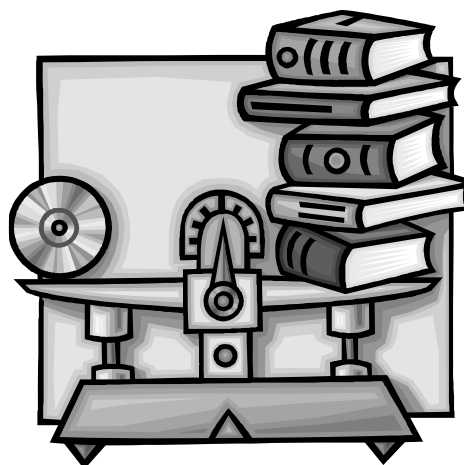
Conference Planning Committee members include:

Kevin Furniss (Denison University), Conference Co-Chair
Sevim McCutcheon (Kent State University), Conference Co-Chair
Suzette Burlingame (Stark County District Library), Conference Treasurer
Kathy Schnell (Cuyahoga County Public Library), Conference webmaster
Georgianne Doyle (Cuyahoga County Public Library)
Julia Dunlap (Arkansas State University Library)
Alice Essinger (Ohio Northern University)
Bruce Evans (Baylor University), MOUG representative
Mary Huismann (University of Minnesota), MOUG representative
Peter Lisius (Kent State University)
Rebecca Lubas (Massachusetts Institute of Technology Libraries)
Sarajeane Petite (Green Law Library, Case Western Reserve University)

Barbara Strauss (Cleveland State University)
Chris Thornton (Case Western Reserve University)
Lori Thorrat (Ingalls Library, Cleveland Museum of Art)
Jill Williams (University of Akron Law Library)

News from OCLC

Jay Weitz, OCLC



General News

OCLC and OCLC PICA Form One Global Organization

OCLC is uniting all offices under one name and visual brand identity to reflect a global enterprise with a unified strategy to serve libraries worldwide. As a result, OCLC PICA, with offices in the Netherlands, Australia, France, Germany, Switzerland, the United Kingdom, and the United States, will be known as OCLC. By bringing together all offices under one name and identity, libraries worldwide can benefit from OCLC membership, research and an expanded portfolio around a comprehensive set of products and services. OCLC has created global engineering and global product management divisions, with eight engineering centers across Germany, the Netherlands, the United Kingdom, and the United States that will expand OCLC's ability to innovate and create products and services libraries need at local, regional and global levels. OCLC has also created teams of employees from various geographic regions, and has aligned activities in three major geographic areas: The Americas; Asia Pacific; and Europe, Middle East and Africa. These organizational changes, along with the partnerships OCLC has made over the years,

make possible this new strategy as one global enterprise. The OCLC organization is now uniquely positioned to provide libraries with services at the point of need. OCLC has continued to grow and attract new partners that have increased its resources and capabilities worldwide. Each organization that has joined OCLC has contributed distinctive competencies, vision and innovation to the global organization. The new OCLC organization is represented by a new logo and brand identity (www.oclc.org/common/images/logos/oclc/OCLC_TM_Tag_V_LG.jpg). The new logo and brand identity will be integrated in OCLC communications throughout the end of 2007. The OCLC global strategy represents an evolution of the cooperative that began as an intrastate group of 54 colleges and universities in the state of Ohio, USA, sharing resources to save money and eliminate duplication of effort.

OCLC Releases New International Research Study

OCLC has released the third in a series of reports that scan the information landscape to provide data, analyses and opinions about users' behaviors and expectations in today's networked world. The new international report, *Sharing, Privacy and Trust in Our Networked World* examines four primary areas:

- Web user practices and preferences on their favorite social sites
- User attitudes about sharing and receiving information on social spaces, commercial sites and library sites
- Information privacy; what matters and what doesn't
- U.S. librarian social networking practices and preferences; their views on privacy, policy and social networks for libraries

OCLC commissioned Harris Interactive to administer the online surveys for the report. Over 6,100 respondents, ages 14 to 84, from Canada, France, Germany, Japan, the United Kingdom, and the United States, were surveyed. The surveys were conducted in English, German, French, and Japanese. OCLC and Harris also surveyed 382 U.S. library directors. Among the report highlights:

- The Internet is familiar territory. Eighty-nine percent (89 percent) of respondents have been online for four years or more and nearly a quarter have been using the Internet for more than 10 years.
- The Web community has migrated from using the Internet to building it—the Internet's readers are rapidly becoming its authors.

- More than a quarter of the general public respondents currently participate on some type of social media or social networking site; half of college students use social sites.
- On social networking sites, 39 percent have shared information about a book they have read, 57 percent have shared photos/videos and 14 percent have shared self-published information.
- Over half of respondents surveyed feel their personal information on the Internet is kept as private, or more private, than it was two years ago.
- Online trust increases with usage. Seventy percent (70 percent) of social networking users indicate they always, often or sometimes trust who they communicate with on social networking sites.
- Respondents do not distinguish library Web sites as more private than other sites they are using.
- Thirteen percent (13 percent) of the public feels it is the role of the library to create a social networking site for their communities.

Sharing, Privacy and Trust in Our Networked World is the third in a series of reports that study the information environment and how libraries are addressing the needs of today's information users. The new study follows the 2005 *Perceptions of Libraries and Information Resources* report, which looks at what users think of libraries in the digital age, and The 2003 *OCLC Environmental Scan: Pattern Recognition*, the award-winning report that describes issues and trends that have had an impact on OCLC and libraries. *Sharing, Privacy and Trust in Our Networked World* is available for download free of charge at www.oclc.org/reports/sharing/. Print copies of the 280-page report are also available for purchase from the same site.

OCLC Names IFLA/OCLC Early Career Development Fellows for 2008

OCLC, along with the International Federation of Library Associations and Institutions (IFLA), and the American Theological Library Association, have announced the IFLA/OCLC Early Career Development Fellows for 2008. The 2008 IFLA/OCLC Fellows were named by Jay Jordan, OCLC President and CEO, at a news conference during the IFLA World Library and Information Congress: 73rd IFLA General Conference and Council in Durban, South Africa. The 2008 Fellows are:

- Ms. Hanan Erhif, Information Specialist, Moroccan Institute for Scientific and Technical Information, Rabat, Morocco

- Mr. Atanu Garai, Online Networking Specialist, Globethics.net, New Delhi, India
- Mr. Kamal Kumar Giri, Library Officer, Ministry of Water Resources, Gulmi, Nepal
- Ms. Sarah Kaddu Birungi, Librarian, National Library of Uganda, Kampala, Uganda
- Ms. Cyrill Walters, Librarian (Music Specialist), University of Cape Town, Rondebosch, South Africa

The IFLA/OCLC Early Career Development Fellowship Program supports library and information science professionals from countries with developing economies. The Fellowship program provides advanced continuing education and exposure to a broad range of issues in information technologies, library operations, and global cooperative librarianship. Since its inception in 2001, the program has welcomed 38 librarians and information science professionals from 26 countries. During the five-week program, which will run from April 27 through May 31, 2008, the Fellows will participate in lectures, seminars, and mentoring. Four weeks will be based at OCLC headquarters in Dublin, Ohio, USA, and one week will be based at OCLC in Leiden, Netherlands. Topics and issues include information technologies and their impact on libraries, library operations and management, and global cooperative librarianship. Visits to selected North American and European libraries, library organizations, and cultural heritage institutions provide an opportunity for Fellows to meet leading practitioners and discuss real-world solutions to the challenges facing libraries today. By observing an OCLC Members Council meeting, the Fellows gain insight into issues affecting global library cooperation and are exposed to the governance of a global library cooperative. Fellows turn their learning and experiences into specific professional development plans that guide their continued growth as well as their personal contributions to their home institutions and country of origin. Application information for the 2009 Fellowship Program is available on the OCLC Web site at <http://www.oclc.org/community/careerdevelopment/fellows/default.htm>.

Collections and Technical Services

Connexion Install for Browser and Client: SCIPPIO

On Sunday, 2007 September 16, the following functionality was installed for Connexion: The merging of the SCIPPIO database into WorldCat and the functionality for record creation and maintenance

for SCIPPIO contributors. SCIPPIO:Art and Rare Book Sales Catalogs is a database providing bibliographic access to auction sales catalogs from all major North American and European auction houses as well as private sales. SCIPPIO contributors will use the Connexion client (version 2.0) or browser for their record creation and editing activity. SCIPPIO records will also be available using Z39.50 for Cataloging. When the SCIPPIO database was merged into WorldCat, a copy of the RLIN Primary Cluster Member records was added to WorldCat as new master records, and all records in the cluster were added as institution records. SCIPPIO records are indexed by all WorldCat indexes. In addition, the following new indexes were added specifically for SCIPPIO records: Date of Sale, Sale Code, Auction House, Citation, and Place of Sale. SCIPPIO records are identified by "scipio" in the 042 subfield \$a. Only SCIPPIO contributors are authorized to add or delete this code in master records. Connexion users without SCIPPIO authorizations may do the following:

- Search and display SCIPPIO records either as a part of the general WorldCat, or as a scoped view restricted to SCIPPIO
- Edit and export local copies of SCIPPIO records
- Add holdings to existing SCIPPIO master records
- Create a new non-SCIPPIO master record derived from an existing SCIPPIO record
- Create a new institution record based on an existing SCIPPIO record (if the user is authorized to create institution records)

New Connexion Documentation

New Reference Card. A new 4-page reference card, *OCLC Cataloging Authorization Levels* (<http://www.oclc.org/support/documentation/connexion/client/catalogingauthorizationlevels.pdf>), shows (1) authorized cataloging actions for each type of OCLC authorization level, including Search, Limited, Full, and higher and (2) types of master record updates authorized for Full and higher authorizations.

SCIPPIO Documentation. The following new documentation is available for SCIPPIO: Art and Rare Book Sales Catalogs:

- For SCIPPIO-authorized catalogers: SCIPPIO Cataloging Formats and Standards (in PDF only: <http://www.oclc.org/support/documentation/connexion/client/cataloging/SCIPPIOformatsandstandards.pdf>).
- For Connexion client users: *Use SCIPPIO Records* (<http://www.oclc.org/support/documentation/connexion/client/cataloging/specializedrecords/>).

- For Connexion browser users: *Use SCIPPIO Records*
(http://www.oclc.org/support/documentation/connexion/browser/cataloging/scippio_records/).

SCIPPIO: Art and Rare Book Sales Catalogs, formerly available from the Research Libraries Group (RLG), is now available in WorldCat. SCIPPIO records describe art auction and rare book catalogs for sales from the late sixteenth century through the present. Any OCLC cataloger can retrieve, copy and paste, export, or print SCIPPIO records. Only SCIPPIO-authorized catalogers can create, add, delete, and take other actions on SCIPPIO records.

Blackwell Now an Active WorldCat Selection Service Partner

WorldCat Selection subscribers can now receive notification records for Blackwell Book Services materials within the WorldCat Selection interface. WorldCat Selection, based on ITSO CUL (Integrated Tool for Selection and Ordering at Cornell University Library), allows selectors of library materials to view new title data from multiple materials vendors in one central, comprehensive system. Libraries are able to get WorldCat records for newly selected materials into their integrated library systems early in the technical services process, as well as share selection decisions with others in their institutions. For 128 years, Blackwell has supplied academic and research libraries with books and bibliographic support. Blackwell aims to help its customers keep the costs of identifying and acquiring materials, both print and electronic, as low as possible. Blackwell's services, tools, and partnerships reflect their commitment to creating efficient library workflow solutions. Blackwell has offices in the United States, the United Kingdom, the Netherlands, and Australia. It is their mission to be the partner of choice in building library collections. Blackwell accomplishes this by providing innovative responses and solutions to the rapidly changing ways in which information is published, distributed, and accessed. To contact Blackwell, write to custserv@blackwell.com.

Leila Books Now Adding Records to WorldCat

OCLC is pleased to announce that Leila Books is now a participant in OCLC's Vendor Record Contribution Program. Leila Books, located in Cairo, Egypt, was established in 1960 as a bookseller and subscription agent. They specialize in serving academic and research libraries and scholars for orders from Egypt and the entire Arab world (Morocco, Algeria, Tunisia, Libya, Egypt, Sudan, Lebanon, Syria, Jordan, Saudi Arabia, Iraq, Kuwait,

United Arab Emirates, Qatar, Bahrain, Oman, and Yemen). Firm orders, approval plans according to profile, and standing orders are all supported by Leila Books. When a Leila Books record is added or matched to WorldCat, a 938 field is added to the MARC record that contains the vendor code LEIL. This code is indexed; vendor records are searchable in Connexion using the vendor index (Vendor (vn:) in the dropdown menu). Some examples of the records added to WorldCat from Leila Books are OCLC numbers: # 162136760, #162136772. Examples of records matched are: #79822068, #84893153. For more information, see the Leila Books web site at: <http://www.leilabooks.com>.

Resource Sharing, Contract Services, Collection Management

Yale University Press Adds Digital Content to OCLC NetLibrary

Yale University Press, one of the leading university presses in the United States, is adding digital content to NetLibrary, OCLC's leading platform for eContent to libraries worldwide. Notable books in the Yale University Press collection include Ali Allawi's *The Occupation of Iraq*, E.H. Gombrich's *A Little History of the World*, the *Yale Series of Younger Poets*, the *Annotated Shakespeare*, the *Lamar Series in Western History*, the *Annals of Communism* series, *Yale University Press Health and Wellness* series, upcoming *Yale Drama Series* titles, and upcoming *Cecile and Theodore Margellos World Republic of Letters* series titles. Founded in 1908 by George Parmly Day and his wife Wilhelmina, Yale University Press is one of the oldest and largest American University Presses. The publications of the Press include books and other materials that further scholarly investigation, advance interdisciplinary inquiry, stimulate public debate, educate both within and outside the classroom, and enhance cultural life. In its commitment to increasing the range and vigor of intellectual pursuits within the university and elsewhere, Yale University Press continually extends its horizons to embody university publishing at its best. There are more than 400 Yale University Press titles currently available through NetLibrary, and a total of more than 2,000 titles will be added once the backlist is digitized. OCLC NetLibrary now offers more than 150,000 titles through its eContent platform. OCLC NetLibrary provides content and technical delivery solutions to institutional libraries, corporations and government agencies that facilitate the purchase, management and distribution of research, reference,

digital learning and general interest content via Web-based technologies. NetLibrary's eContent solution is the most broadly adopted in the market, making the content of more than 400 publishers and eContent providers available through more than 15,000 libraries worldwide. For more information, visit www.netlibrary.org.

WorldCat Link Manager: New Name, New Features

OCLC has an updated OpenURL link resolver with a new name: WorldCat Link Manager. Formerly known as 1Cate, WorldCat Link Manager allows users to link from an article citation to the full-text version of the article. The new name reflects the gradual merging of WorldCat data into Link Manager's knowledgebase (and vice versa), as well as the increasing integration that users can expect between Link Manager and WorldCat. The new name coincides with the addition of several user-requested enhancements. The new release includes expanded access to eBooks as well as new customization options for administrators. Among the new features:

- The main search box adds an "autosuggest" feature that looks up titles as the user types.
- Results are now available in XML format via a full-featured API.
- The resource management system included in Link Manager now allows local administrators to customize coverage and add notes on records from the global knowledgebase.
- Links for eBooks can be retrieved by ISBN or title and can be displayed as a result set that integrates a library's eBooks and eJournals.

New Features Added to CONTENTdm

OCLC has added new features and functionality to CONTENTdm to make it easy for libraries to manage and access documents in Portable Document Format (PDF) and integrate digital collection growth into their current cataloging workflows. With CONTENTdm 4.3, libraries can more easily manage PDF files. Multiple-page PDF files can be automatically converted to compound objects with searchable full text which allows users to retrieve page-level search results within a PDF. Full-text extraction and generation of thumbnail images from the PDF happen automatically. End users can also select any subset of pages from the PDF to print or save, making it easy to get just the information they need. The new CONTENTdm release also supports the OCLC Connexion digital import feature which allows catalogers using the Connexion client to add

digital items to CONTENTdm collections during the Connexion cataloging process. This new feature streamlines digital collection creation by integrating it with standard cataloging workflows. OCLC's CONTENTdm software offers a complete set of tools to store, manage and deliver digital collections such as historical documents, photos, newspapers, audio and video on the Web. CONTENTdm is used by hundreds of institutions worldwide to manage thousands of digital collections. To see how some of these institutions are using CONTENTdm, visit www.contentdm.com/customers/.

ARSL to Collaborate with WebJunction

The Association of Rural and Small Libraries (ARSL) is working with WebJunction to offer a vibrant new community on the Web to share best practices, research, ideas and discussion on issues most relevant to rural and small libraries. The developing online community (www.webjunction.org/arsl) combines content from the former ARSL Web site with the training, materials, and community participation of library staff at WebJunction. As part of the new community, ARSL contributed journals, newsletters, and postings from its site to WebJunction, and will continue to provide regular webinars, updates and relevant advice to the community. WebJunction is the online community for library staff to meet to share ideas, solve problems, and develop their professional skills in order to help ensure relevant, sustainable libraries for every community. The partnership with ARSL will help WebJunction continue to address the specific needs of rural and small libraries. The WebJunction Rural Library Sustainability Project, a three-year workshop schedule with more than 6,000 library staff members involved in 42 states, was recently completed and all of the resources, best practices and discussions that have been developed and shared will now be combined on the WebJunction site with ARSL materials.

*For Music Scholars, Teachers,
Performers, Librarians—*

Notes

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Accompanying Material on a CD Bonus Track

Q: I'm pretty sure I need to add a new bibliographic record for my item, but I wanted to confirm with you first. I have a CD of an opera that does not contain program notes or a libretto. On the CD label, is the phrase, "Bonus data track JPEG, Word and .pdf versions of complete liner notes for your PC or Mac on this disk." There is a nice record in OCLC (#40055914), but it has a 500 note for program notes and libretto. Of course the "new" version, complete with the above "bonus track," has the same publisher's number as the latter and the same date. Stop me now if I shouldn't add a new record. Additionally, my CD does not call itself an "enhanced CD," but we all know it is. Am I allowed to use the phrase "enhanced CD" on the new record? I usually use this phrase only if I find it on the piece itself. What do you think?

A: Ordinarily, accompanying material is not supposed to justify a new record. By rights, it sounds as though the disc you have in hand with the bonus data track should really have a later date than the one issued in 1998 without the bonus track. And that could be your hook for creating a new record with a more recent date inferred from the addition of the bonus track. In any case, you'd want to note that the disk was previously released in the other version. Regarding the "enhanced CD" question, if it doesn't refer to itself as an "enhanced CD," it could be misleading to use that terminology. That quoted note describing the bonus track should be good enough, and is really more descriptive and informative.

Bands (But Probably Not the Kind that First Come to Mind)

Q: I'm cataloging "Brendan Behan sings Irish folksongs and ballads" and there are two OCLC records to choose from. One is AACR1 cataloging #3097933 (but DLC) the other is AACR2 cataloging #78168999. (I'm thinking these are duplicates.) The AACR2 record has a note: "Disc is not banded. Contents by side listed on container." Is this something that should be mentioned? Is it reason to create a new record? My record is not banded, but I would prefer to use the DLC record.

A: My guess is that the LC cataloger either didn't notice the lack of bands or didn't think it was worth mentioning. Although these are probably duplicates, the difference between the publisher numbers ("SA 760" versus simply "760") make me hesitate to merge them without further confirmation. The difference could be real, it could be (for instance) a difference between label and container information (or something similar), or it could be simple error. OCLC #78168999 was batch loaded (ELvl L), so no one consciously saw the existing LC record and decided to create a separate record; the ELvl L record simply did not match the existing record, at least in part because of the 028 difference we've already noted. Please use the record that better suits your needs. All other things being equal, I don't think that I'd consider the presence or absence of bands alone as justification for separate records.

Ring the Bells That Still Can Ring, Forget Your Perfect MARC Coding

Q: I just came across something I don't know how to code. There really isn't an appropriate code, but given what we have to work with, what would be the best thing to do? The piece is for male chorus and handbells. Coding the chorus is no problem. The bells are the problem. They are tuned percussion, so pz, I should think. The set required is 16 handbells. This would not require 16 players, maybe 8 players. Since I play and direct these things, I'm confident about that. The problem always with handbells is that a set of handbells is one instrument played by multiple people, in normal circumstances. (There are solo handbell players, but they aren't terribly common, and the piece I'm looking at isn't suitable for solo playing, anyhow.) So if you go by the number of players, with normal assignments, it would be pz08. The piece looks like normal assignments would make sense. (Often you can jigger the

assignments to make the piece playable by fewer people.) What would you do in the 048?

A: The handbell problem is just another manifestation (if you'll excuse the expression) of the whole issue of coding percussion in field 048. The only real guidance anywhere is in the MARC 21 "Special Cases" in field 048: "For percussion music, whether for a single performer or more than one, the code for the number of performers is given, rather than for the number of instruments." If you are relatively confident about the standard number of players in this case being eight, go with that. The other alternatives are: (1) simply coding "pz" and omitting the number of performers, or (2) omitting the 048 all together. If it's appropriate, you could concisely explain the situation in a note (5.7B1).

Parallel Part Titles

Q: I have a score of Wagner's "Parsifal," the excerpt called "Good Friday music." The title page has:

PARSIFAL
Good Friday Music
Karfreitags-Zauber
Enchantment du Vendredi-Saint

The 245 on my copy has:

245 10 Parsifal. \$p Good Friday music = \$p
Karfreitags-Zauber = \$p Enchantment du
Vendredi-Saint ...

Is that legal? BFAS says, under field 245, "Repeat subfields \$n and \$p only when following a subfield &a, \$b, \$n or \$p." So you can have two subfields \$p in a row and I think I've seen things where that is appropriate. It also says, "In records formulated according to ISBD principles, subfield \$p follows a period (.) when it is preceded by subfield \$a, \$b or another subfield \$p. Subfield \$p follows a comma (,) when it follows subfield \$n." No mention of an equals sign. And I'm certain I've never seen it before. I'm leaning toward keeping the equals signs but deleting the last two subfields \$p. What say you?

A: As far as I can determine, there is no useful guidance in AACR2 or the LCRI's specifically about such parallel part titles. Following the rules around in circles (particularly 1.1B8 and 1.1D2, and their corresponding rules in Chapter 5), if we are going to follow LC practice (LCRI 1.1D2) and go with a second-level description, it appears that we go with the first parallel title (which happens to be in English, so none of the subsequent parallel titles would be

transcribed as part of the title proper). It would be prudent, however, to transcribe the other two parallel titles in 246 fields (given that they are variants of part of the title proper), perhaps as follows:

246 01 \$i Additional parallel titles: \$a
Karfreitags-Zauber = \$b Enchantment du
Vendredi-Saint
246 31 Karfreitags-Zauber
246 31 Enchantment du Vendredi-Saint

The subfielding of the first 246 does seem weird, but I'm basing it on a similar example in the LC "Music and Sound Recordings Online Manual."

Previous Releases and DtSt

Q: I have a question concerning DtSt codes "r" and "p". I had thought that since "r" takes precedence over "p," one would be obliged to use "r" if one knew something was previously released, even if the release date was unknown, and the recording date was known. I've seen DLC records that support this, for instance, LCCNs 84757312, 00510578, 96704447. However, in reading your response to question 2.11 in *Cataloger's Judgment*, I began to wonder whether I was correct. At 2.11, in response to a question about what to do for previously released material when there is no previous release date but there are other dates, you replied: "You'd use the DtSt value "r" if you could determine that the latest copyright date was actually the date of the original release (which is possible, maybe even likely, but not necessarily, the case). A note on the recording ("Previously released as ... in 1974"), an entry in Schwann, another bibliographic record, the previous release in your collection, could all be corroborating evidence. If you can't be reasonably sure, I guess DtSt value "p" is the next appropriate one in the precedence list. In that case you'd go with the earliest date of the original capture as Date 2. *Newsletter* 68 (November 1998)." Are you saying that even if something has been previously released, if you don't have a release date but you do have a recording date you skip over code "r" and use code "p?" Frankly, I think the "p" date is more useful for recordings, showing the recording's true vintage.

A: If you know for sure that a recording has been previously released, even if the date of that previous release is uncertain, DtSt "r" would be the proper code. My comment in Q&A 2.11 was regarding a situation when one could not be reasonably sure that there actually HAD been a previous release. (Remember that a series of older phonogram copyright "p" dates don't necessarily mean previous

release dates, and if the publisher has properly identified its dates, copyright "c" dates should not refer to the sound but to such things as program notes, etc.)

Describing a Variety of Musical and Non-Musical Formats

Q: I'm cataloging a book/score. It's got about 91 pages on singing technique followed by about 190 pages of music, so I'm confident in my decision to catalog it as a score rather than a book. But I'm not sure how to handle a couple of things. First, what to put in the 300 field? It currently reads:

300 \$a xi, 308 p. : \$b ill. ; \$c 28 cm.

I'm not sure if I should add "music" to the subfield \$b (which would seem to me to make the music less important than it is, since it takes up more than half the item) or to somehow indicate in subfield \$a that most of those 308 pages are actually music (p.1-92 are chapters of instruction, though p. 91-92 are melodies for sight singing; p. 93-282 are songs, some in score format and some with only a vocal line; p. 283-308 are notes on the songs and indices). Any suggestions? Second, most of the songs are in English, but a handful of them are in other languages (3-5 in Spanish, a couple Italian, a couple German, one French, etc.). Would you list the other languages in the 041 and 546? List only the languages with more than one song? What about the song that has two words in Arabic and the rest are nonsense syllables?

A: (Note that in the original e-mail exchanges, I made an embarrassing error in answering this question, which Daniel Paradis of Université de Montréal, among others, kindly and gently corrected. In the interest of avoiding both further embarrassment and the additional spreading of incorrect information, the following answer has had my bone-headedness edited out.) Your decision to consider this a score rather than a book is a sound one. For the physical description, the rules and LCRI's in 2.5B and 5.5B tell us most of what we need to know. LCRI 5.5B1 seems to give the most thorough guidance. First it precludes the designation "score" for an unaccompanied solo voice. As you have described the predominantly notational sequence of this resource ("p. 91-92 are melodies for sight singing ; p. 93-282 are songs, some in score format and some with only a vocal line"), there is some obvious variety in the musical formats. Not all of those are "score" format in the AACR2 sense, "only a vocal line" suggesting to me an unaccompanied solo voice. That leaves us with the formulation "p. of music" to describe the mix of

formats. Then the LCRI goes on to say in part: "When 'of music' is used, apply the phrase only to those sequences (for the definition of "sequence" see 2.5B2, footnote 2) which are, or consist primarily of, music, and not to sequences which are primarily text." Referring to that crucial footnote, we read: "A sequence of pages or leaves is : (1) a separately numbered group of pages, leaves, etc.; (2) an unnumbered group of pages, etc., that stands apart from other groups in the publication; or (3) a number of pages or leaves of plates distributed throughout the publication." So, the continuously numbered sequence of 308 pages that is roughly a third of text and roughly two-thirds of several musical formats needs to be described as a whole. Likewise, the brief non-notational sequence that is separately numbered at the beginning gets its own description of "xi p." The resulting physical description is just slightly different from your original suggestion:

300 xi p., 308 p. of music : \$b ill. ; \$c 28 cm.

Of course, some of this will be moot when the option of "p./v. of music" is removed from AACR2 and its related definition changes become effective. At that future point, we will describe everything as "score," but all of that is currently pending. Regarding the languages, use your judgment as to what would be most useful to your library's users. You'll want to note in a 546 note the predominant language, of course, but you'll also want to mention the presence of some of the other languages, with the level of detail at your discretion. Include the code in field 041 for any of the additional languages you mention in the note.

Copyright and Schott's Bollywood Connection

Q: I'm working on a score published by Schott. It's a contemporary work by a Bollywood film composer, Pyarelal Sharma, with the frightening subtitle: "8 enchanting pieces for string quartet." The title page lists the places of publication in this order: Mainz, London, Madrid, New York, etc. Seems simple enough to get the 260 \$a. But everywhere there's a copyright statement in the score, it says, "Schott Music Ltd., London." This appears under the places of publication on the title page, on the verso, on every page of music and on the accompanying CD. There's also a "printed in Germany" statement in various places. Is this "Schott Music Ltd., London" more of a publisher name than a publisher/place statement, like "Jones New York?"

A: For the 260 subfield \$a, you have to go with what the title page says (judging by what you've written and 1.4C5, "Mainz ; New York"). Schott, of course,

has a long and complicated history (as do all of the great publishers). According to Grove Online, it was founded in Mainz (in either 1770 or 1780, depending on the story you believe). Grove says that the London branch (founded in 1835) had its own varied history and operated autonomously between 1914 and 1980, when Schott of Mainz took control back. Even during that period, Mainz and London maintained "close links." London is apparently much more interested in contemporary music, among other things. That's more than either one of us needed to know, probably. Given the London branch's special interest in contemporary music, it's certainly possible that the repetition of the "Schott Music Ltd., London" is merely an administrative thing, perhaps indicating that the London office registered the copyright of this particular score because it was responsible for its acquisition, or something like that. There's no reason why you couldn't quote the copyright statement and/or the printing statement in a note or notes, if you think they could be bibliographically important. That's up to your judgment.

What a Difference an "And" Makes

Q: I'm hung up on what to do with a score that contains two works by two composers. Usually no sweat: "Title one / \$c by Composer One. Title two / by Composer Two. The problem is, the title page has the word "and" in between the two works, as in: "Gone with the wind by Margaret Mitchell and Steal this book by Abbie Hoffman." Wherever I try to put the "and" it ends up looking silly. Should it be "and Title two" after the period? Should I put "and" before the period? Should I stick a comma (or even two) in there somewhere?

A: [In the original e-mail exchange, Kathy Glennan (University of Maryland) responded as follows: "Although I agree with the 'looks silly' assessment, AACR2 1.1G3 seems pretty unambiguous in this case. Thus I'd recommend: 'Title one / \$c by Composer One. And, Title two / by Composer Two.'" She further explained, "I opted to extrapolate the 2nd paragraph of 1.1G3, 'even if the titles are linked by a connecting word or phrase' from the case of multiple works by a single author to the situation of multiple works by multiple authors.'" Here is my response.] That was my first thought, also, but it feels as though (in the spirit of 0.23) we should be able to extrapolate from the "Other Title Information" section of LCRI 1.1G3. That would allow us to omit the "and" from the title and statement of responsibility area and to record it in a note, instead. That would give us something such as this:

245 10 Title one / \$c by Composer One.
Title two / by Composer Two.
500 On t.p., the word "and" appears
between Composer One and Title two.

And because the LCRI's statement "Otherwise, record it in a note" seemed to refer explicitly to the multiple works by multiple authors situation (as supported by the Thackeray/Dickens example), extrapolating from that actually seemed less of a stretch.

Consistency Trumps Usefulness in Tracing Generic Titles

Q: Has practice changed on the coding of the 245 first indicator when the subfield \$a names a "generic" musical work and a uniform title is present? In other words, which of the examples is correct?

100 1 Beethoven, Ludwig van, †d 1770-1827.

240 10 Symphonies, †n no. 5, op. 67, †r C minor

245 00 Symphony no. 5 / †c Beethoven.

100 1 Beethoven, Ludwig van, †d 1770-1827.

240 10 Symphonies, †n no. 5, op. 67, †r C minor

245 10 Symphony no. 5 / †c Beethoven.

A: One could say that practice has changed., making the second example the correct one. LCRI 21.30J deals with this most directly in the section entitled "Basic Guideline for Making Title Added Entries for Title Proper," which reads in part: "Follow the provisions of the rule as written." That is (from 21.30J1, proper), "Make an added entry under the title of every item entered under a personal heading, a corporate heading, or a uniform title." The LCRI goes on to say that "There are no conditions" under which the option of following "the policy of the cataloguing agency" would be appropriate. The rationale for this decision (such as it is) appears in the "Introduction" of LCRI 21.30J, the section called "Added entries for titles in the context of a machine-readable catalog." In essence, this explains the obvious differences between giving "added" access in a card environment and in an electronic environment. In the latter, access to titles in field 245 depends partly upon the capabilities of the specific system, many of which ignore that first indicator in field 245 and make even those titles coded "0" accessible. In a manner of thinking, coding even such clearly useless

titles as "Symphony no. 5" or "Sonata" with a first indicator "1" is giving in to those systems that give access to all such titles regardless of the indicator. What this coding practice lacks in practical usefulness, it compensates by virtue of its consistency.

Statements of Shirked Responsibility

Q: I am currently cataloging several collections of songs from lots of Broadway shows, years of Tony awards, etc. Typically, they appear in editions for voice and piano, sometimes with chord symbols and occasionally even chord diagrams for guitar as well. The title pages usually have the title, then somewhere either above or below the title, the words "piano/vocal" or "piano - vocal - guitar" or some such. Since the music was originally -- at least as performed -- almost always for an orchestra or large ensemble of another kind, these words strike me as indications of an arrangement, and thus should go in 245 subfield \$c. (The analog in classical music is "Vocal Score" or "Klavierauszug" when it is stated as such on the title page, and we always put those in subfield \$c.) It just looks weird to me to say: "245 04 The Tony awards songbook / \$c piano, vocal, guitar."

Or: "245 04 The off-Broadway songbook / \$c piano, vocal." Most copy I find puts such information in 245 subfield \$b, as other title information; e.g., "245 04 The Tony awards songbook : \$b piano, vocal, guitar." Sometimes it's in a quoted note. Could you rule on this?

A: Such constructions as "piano/vocal" or "piano - vocal - guitar" imply a party responsible for arranging or otherwise setting the original composition for another medium. And yes, that means such statements belong in the statement of responsibility, regardless of the presence of a named responsible party (1.1F14). When there is no one named as the arranger, such statements *do* look weird. That's probably why some catalogers relegate them to a quoted note (which could be OK, I suppose, though I wouldn't encourage it when the statement appears on the chief source) or other title information in subfield \$b (which strikes me as incorrect when the statement does not reflect the original setting). If there happens to be no indication anywhere of who is responsible for the setting, but you remain uncomfortable leaving the orphaned statement all by itself, you could sort of extrapolate from 1.1F8/5.1F2 and add something similar to a bracketed "[arranged for]" to clarify the relationship between the title and what we might call the statement of shirked responsibility.

Differing Distributors

Q: In BFAS's "When to Input a New Record," regarding differences in 260 subfield \$b, there's a statement that says the following difference does not justify a new record: "Absence or presence of multiple publishers, distributors, etc., as long as one on the item matches one on the record, and vice versa." Does this mean that one of the multiple publishers for the item in hand needs to match one of the publishers in the existing record (and, if applicable, one of the distributors needs to match one of the distributors in the existing record), or does it mean that one of the following from the item in hand needs to match something in the 260 subfield \$b in the existing record: a publisher, a distributor, or a body falling into the "etc." category? Not surprisingly, I have a few problems with this latter interpretation, since I can't imagine considering something a match when the publisher is different but the distributor is the same. The item I have in hand closely matches an existing OCLC record (#25154971), with one major difference. That record lists Elkan-Vogel as the distributor, and selects the date of publication based on that information, while the item I'm going to catalog has Hal Leonard as the distributor. The distributor information (including Hal Leonard's distributor number and their UPC) appears on a label on the back of the score. Am I justified in creating a new record for this because the distributor differs? Everything else (title, pagination, copyright date, etc.) matches the existing OCLC record.

A: That provision in "When to Input a New Record" was intended (awkwardly) to cover cases where there are multiple entities (publishers, distributors, producers, and so on) whose roles may be ambiguous, leading different catalogers to choose different entities for field 260 subfield \$b. The classic case is one where multiple film producers and video publishers and distributors are named on a videorecording, so as to leave confusion about just who might be responsible for the DVD in hand. Although the guideline is itself open to interpretation, it needs to be considered within the context of the AACR2 rules for the "Publication, Distribution, Etc." area. As a result, I don't believe that it would purposely sanction matching resources that had different publishers but the same distributor (given reasonably accurate cataloging in the records under consideration). Although I feel as though I've answered similar questions regarding Hal Leonard publications/distributions before, I can't seem to find any of those Q&A anywhere. Here's what I believe

I've said in the past. Obviously, if there is a different date of publication, a new record would be justified. In the absence of an explicit new publication date, if there is evidence of some substantive change in the resource that would lead one to infer a new publication date, a new record would be justified. If the only differences are such things as Hal Leonard's distributor information, distributor number, and/or standard numbers, I generally lean toward not creating a new record. Depending upon the circumstances and local policies, you might want to add distribution information to field 260 locally.

Eye Versus Wand in the Battle Over Field 024

Q: I am Enhancing a CD record (#42574943). Among other things, I would like to add field 024 for the UPC. The eye-readable number has only eleven digits, the far-right check digit being lacking. If I populate the 024 by using a barcode reader, all twelve digits are entered. Obviously, this is a situation for a 2nd indicator of "1." What's not so obvious is what to enter. The directions say to "Enter all digits found on the piece." Is this to be understood as those digits that are eye-readable, or as those digits that can be "found" by wanding the barcode? If the former, does this mean that the 11-digit number is entered in subfield \$z? If so, is there any provision for the 12-digit number to be entered? Same questions in reverse if the wanded number meets the standards of the instruction.

A: Well, it all depends upon what "found" is, to coin a paraphrase. Let's use an expansive definition of the word. My suggestion would be to use second indicator "1", put the correct twelve-digit code in subfield \$a and put the incorrectly formatted code in subfield \$z, regardless of which was scanned and which was eye-readable. Whether you think the difference is worth explaining in a note is up to you.

Explicit Edition Statements, So to Speak

Q: How are libraries handling CDs that have explicit lyrics or themes? I have in hand the uncut version of Kanye West's CD *Late registration* and the edited version of the same CD. There is nothing on the edited CD to indicate that it is not as the artist intended. The only statement that lets me know they are different is the "Parental Advisory Explicit Content" icon on the uncut version. Is this enough to justify a 250 "Explicit version"? I know that I could add it in brackets in the 245 according to AACR2 1.2B4 but I would prefer the 250 if possible. Any advice would be helpful.

A: AACR2 6.2B3, 1.2B4, and their respective LCRI's appear to be tailor-made for such circumstances as the "explicit" version versus the "clean" version of sound recordings, the records for which "would otherwise show exactly the same information in the areas beginning with the title and statement of responsibility area and ending with the series area" (LC practice as stated in LCRI 1.2B4; in many or even most cases, the publisher numbers and/or standard numbers will differ, but they lie outside the areas stipulated in the LCRI). When the resource itself doesn't present something that can be construed as an intelligible edition statement, you may supply one in brackets (in field 250 and in the language and script of the title proper). Following 1.2B4 to the letter, one would supply such an edition statement only in cases where both "explicit" and "clean" versions were known to exist, although such knowledge isn't always possible. If there is information on the resource that explains the situation but was not deemed suitable as the edition statement (such as a "Parental Advisory: Explicit Content" statement), that could still be appropriate as a quoted note. Ideally, catalogers would strive for consistency in any supplied edition statements, though that doesn't seem likely. Most of the terms that come to mind in this context ("explicit," "uncensored," "clean," "censored," as examples) feel value-laden to me. But then again, the very issue of altering or not altering artistic intent is value-laden, so perhaps it's unavoidable.

Describing a Vocal Score

Q: I am creating an original record for a copy of *Messe solennelle* by Louis Vierne. It is a different edition from the one already in OCLC with the same publisher no. (HA 9 233). The work is originally for chorus and two organs. The score I have in hand is just a voice score with accompaniment. In the 300 subfield \$a, I have: "1 miniature score" (based on size and 3 groups of staves per page). Which takes precedence in the fixed field, FMus, miniature score or voice score? I have indicated the original scoring and lack of accompaniment in the first 500 note. A subfield \$s "Vocal score" in the uniform title does not seem right, nor was I sure about using subfield \$o arr., as the voice parts are not arranged, the accompaniment is just omitted. I feel that there should be something in the uniform title to indicate the lack of accompaniment, but did not know which one to use.

A: If I am interpreting both the images you provided of the first page of music and LCRI Appendix D's clarification of the definition of "vocal score"

correctly, I think you would need to describe this as "1 vocal score" in the 300 field and code FMus as "d". The LCRI clarifies "vocal score" as follows:

This term is used for works originally for chorus and/or one or more solo voices, with accompaniment. For this term to be used in the physical description area for a particular manifestation of a work, the item must include the solo voice(s) (if any). In addition, if the accompaniment is originally for other than keyboard instrument it must be either arranged for keyboard instrument or omitted; if originally for keyboard instrument it must be omitted. (Understand "if any" in the definition to mean "omitted or.") This term is not used for works originally unaccompanied or for any manifestation of an accompanied work with the original accompaniment.

The mass was originally for chorus and two organs, and the two-keyboard accompaniment has been omitted. I believe that would trump its miniature size. Additionally, there are at least hints in various places (in MARC 21's Music 008/20; in Richard Smiraglia's explanation of types of scores on page 12 of his *Describing Music Materials*, 1997) that the definition of "miniature score" might actually imply "full score, miniature or study size" (as reads the definition of 008/20 code "b"). AACR2's formal definition of "miniature score" in Appendix D does not say this directly. But Smiraglia suggests that we need to "keep in mind" the AACR2 definition of "score" ("A series of staves on which all the different instrumental and/or vocal parts of a musical work are written, one under the other in vertical alignment, so that the parts may be read simultaneously") when we read the definitions that don't explicitly modify that definition in some way. Likewise, the addition of "Vocal score" to the uniform title under 25.35D1 and its LCRI seems to be proper.

The Plate Number and the Page Number

Q: We are starting a little sheet-music project here and I noticed that a fair number of plate numbers in them have a hyphen and final digit that represents the actual number of pages of music. Somewhere I had run across the fact that such numbers should be omitted, but thought I should check again. In *Cataloger's Judgment* page 216, Q&A 8:28 states that Music Cataloging Decision 5.7B19 (found in *Music Cataloging Bulletin* 13:1, January 1982) says that the numbers after the hyphen should be omitted if they do in fact correspond to the number of pages. This Q&A was from the May 1990 *MOUG Newsletter*. Being an anal-retentive cataloger, I

decided to see what it said on Cataloger's Desktop, assuming the MCD was now an LCRI. It says no such thing and doesn't address the question at all. The compilation of MCDs through December 1991, which I still have hanging around, also has nothing. *Cataloger's Judgment*, of course, makes no claim to being up-to-date. But it does seem odd that the MCD was there as late as May 1990 but gone by December 1991. Have you any recollection as to if/how/why this changed? And what I should be doing now?

A: Somewhere between January 1982 and May 1990, that particular section of MCD 5.7B19 evaporated. Richard Smiraglia quotes it in its entirety in his *Cataloging Music* 2nd edition (Soldier Creek, 1986; page 30) and refers to the same practice, although without an explicit reference to the MCD, on page 37 of his *Music Cataloging* (Libraries Unlimited, 1989). There is no longer any reference to it in the third edition, *Describing Music Materials* (Soldier Creek, 1997; p. 21). I still refer to that same practice in the second edition of *Music Coding and Tagging* (Soldier Creek, 2001; p. 95), but if I know me (and we do have at least a passing acquaintance), I simply carried that over from the first edition (Soldier Creek, 1990; p. 71). Out of curiosity, I also checked MLA's *Cataloging Sheet Music* (2003) to see if it had anything to say on the issue, but it doesn't appear to. Additionally, in none of the full record examples does a number following a hyphen correspond to the number of pages, so they don't help either.

Here's what I've been able to piece together, looking through the history of the definition of "plate number" in AACR and earlier rules. Both the 1949 ALA rules (9:4.D) and AACR1 (245D1) include the following identical text concerning plate numbers: "If an additional number, corresponding to the total number of pages or plates, follows the plate number (often after a dash) it is omitted in recording the plate number." When we get to the original AACR2 of 1978, there is nothing like that in 5.7B19 and no definition of "plate number" in the glossary. My guess is that the MCD 5.7B19 that appeared in January 1982 was intended to fill in that gap in AACR2. Now if we go to the 1988 Revision of AACR2, we find that a definition of "Plate number (Music)" has been added to the glossary, a definition that is exactly the same as it is today: "A numbering designation assigned to an item by a music publisher, usually printed at the bottom of each page, and sometimes appearing also on the title page. It may include initials, abbreviations, or words identifying a publisher and is sometimes followed by a number corresponding to the number of pages or plates."

Note that last clause following the word "and." In the context of the history just recounted, it seems inescapable that the intention of that clause was to exclude "a number corresponding to the number of pages or plates" from the plate number proper. Literally, the "number corresponding to the number of pages or plates" FOLLOWS the plate number; in other words, it's not part of the plate number itself and should be omitted from the transcription. The addition of that definition to AACR2 by 1988 fits in with the apparent disappearance of the corresponding section from the MCD sometime during the 1980s. In short, it seems that the practice of omitting those numbers from transcription of the plate number still holds, but it's implied more cryptically in the glossary definition than spelled out directly in a (former) Music Cataloging Decision or a (current) LCRI.

MP3 Files on a DVD

Q: I'm stymied as to how to treat an audio DVD with MP3 files. The ones I have are spoken word recordings. I've found the LC "New Sound Recording Formats" document (<http://www.loc.gov/catdir/cpsoundrec.pdf>) to be very helpful. (Thank you, LC catalogers.) Should the Record Type match the GMD in all of these cases? For these MP3 audio DVDs, should I prefer the MP3 aspects and code it as an electronic resource? Here's what my guesses are:

Leader, Record Type: m
245: \$h [electronic resource]
300: 1 sound disc : \$b digital, DVD, MP3 ;
\$c 4 3/4 in.

What is your suggestion?

A: A while back, a similar question was addressed regarding MP3 files on a CD, in the *MOUG Newsletter* No. 91 (December 2005) p. 9 (<http://www.musicoclcusers.org/Newsletter/91Dec2005.pdf>). Since that time, the LC "New Sound Recording Formats" document has changed a few of those recommendations, particularly regarding the 300 and the 538 fields. What I'd say now is that a DVD containing MP3 files should be cataloged as a sound recording (musical or non-musical, as appropriate) with electronic aspects (that is, Type "j" or "i" with Computer File 006, the "File" element of which is coded "h" for "sounds"). The GMD should be "[electronic resource]." The "Form" fixed field should be coded "s," and there would need to be a source of title note. You'd need two 007 fields, one for Sound Recordings (probably: s \$b d \$d z \$e u \$f n \$g g \$h n \$i n \$m e \$n u), the other for Computer Files (probably: c \$b o \$d n \$e g \$f a; the remaining optional subfields can be included or not depending

upon what information you have). For the 300 field, I would lean toward "1 sound disc : digital, DVD, MP3 file ; 4 3/4 in." If the DVD indicates any details on playback requirements, such as the appropriate equipment, that should be noted in a 538 field.

No Collective Title But More Than Two Works by the Same Composer

Q: The second paragraph of LCRI 6.0B1 says that it applies to "sound recordings containing TWO works of the same type by one composer without a collective title on the label." The rest of the instruction and the examples seem clear enough. But what about a similar situation where the recording has three or more works of the same type by one composer with no collective title on the chief source, and a title such as this on the container: "Klavierkonzerte Nr. 1-4, 6, 8, 15, 24 = Piano concertos no. 1-4, 6, 8, 15, 24." Does the LCRI still apply in this case, where we have eight works of the same type by the same composer instead of two? Or is this LCRI strictly limited to situations where we do, indeed, have only two works on the recording? In the case I'm citing, the discs themselves (a set of three, in one container) contain individual titles for each concerto and a composer statement at the top in big, bold, letters: MOZART. One possibility, I suppose, would be to use LCRI 6.1B1 and consider Mozart to be the collective title proper, assuming that we have absolutely no doubt that the publisher does intend the name "Mozart" to be the collective title. Another (assuming that LCRI 6.0B1 *does not* apply) might be to consider "Klavierkonzerte Nr. 1-4, 6, 8, 15, 24" and it's parallel to be the collective titles. What do you think? And if the 245 had been something other than "Klavierkonzerte" or "Piano concertos," how would the 505 have looked?

A: There doesn't seem to be any way to read the second paragraph of LCRI 6.0B1 to apply to cases where the sound recording contains more than two works of the same type by one composer. That leads me to consider the first of the parallel titles on the container to be the title proper. Furthermore, as I read LCRI 6.1B1, "Mozart" would pretty much have to be considered the statement of responsibility in the context of the disc labels that you describe as listing the individual concerto titles. Now, if the title proper was something other than what it is (such as "So-And-So Plays Mozart"), you'd likely transcribe the individual titles as they appear on the labels. LCRI 6.7B18 as well as the AACR2 rule 5.7B18 to which it refers both say that the musical form must be named in the title proper of the item for the form to be eligible for omission in the contents note. The

collective uniform title in field 240 cannot stand in for the title proper, at least as I read the rules. LCRI 6.7B18, however, encourages us to use judgment about what information to include in a contents note, "taking into account the type of music and the length, complexity, and readability of the resulting note." For instance, you could transcribe the individual titles in just one language, rather than in both parallel languages. As I read the LCRI, it seems to offer a good deal of leeway about just how much detail to include, in the interest of creating a user-friendly note.

Strange ISMN

Q: I have a question about an ISMN number. According to BFAS:

- For old format ISMNs, use 1st indicator value 2: 024 2 M571100511
- For new format ISMNs, treat as EANs, with 1st indicator value 3: 024 3 9790345123458

On the score I have, there is a 13-digit number that is preceded with "M" and indicated as being an ISMN number: ISMN M-69400-039-40419. Would this be tagged 1st indicator 2 or 3 in the 024 field?

A: That number *is* strange. As I recall from the draft version of the new ISMN standard that I was reviewing several months ago, the "9790" (the "Musicland" prefix) was representing and taking the place of the "M" character in the old format ISMN. The hyphenization pattern also looks totally incorrect. It appears to me that this publisher may not be applying the standard correctly, at least as I understand it. Perhaps the best way to deal with this one is to code it first indicator "2" but put it in subfield \$z.



KEY 2008 DATES



- Election Ballots postmarked byDec. 31, 2007
- Early Registration for MLA conference postmarked byDec. 31, 2007
- Membership Renewal postmarked by.....Jan. 1
- Deadline for hotel conference rate.....Jan. 14
- Early Registration for MOUG meeting postmarked byJan. 21
- OCLC Members Council meetingFeb. 10-12
- Committee/Task force chair reports due to MOUG Chair Feb. 12
- MOUG Annual Meeting, Newport, RIFeb. 19-20
- MOUG/MLA Continuing Education Workshop Feb. 20
- MLA Annual Meeting, Newport, RIFeb. 17-24
- OCLC Members Council meeting May 18-20
- OLAC/MOUG Joint Conference, Cleveland, OH Sept. 26-28

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