At a time when the number of online resources is increasing on a daily basis, this type of resource is essential for understanding the options that are available to collection developers. However, this resource should not be considered comprehensive. Throughout the book, Lee refers to and cites useful resources and includes a select bibliography of references. Readers looking for additional information on specific aspects of electronic collection development should consult these references. However, users who are familiar with electronic resources and are looking for more advanced reading will find themselves disappointed by the book.

Electronic Collection Development: A Practical Guide fills a gap in the existing literature on collection development. While a number of Web sites have been dedicated to the selection of electronic resources and many articles have been written on the subject, there are few monographic pieces available detailing the process for creating a collection of electronic resources. The publication of the book is timely, providing collection developers a thorough examination of datasets and their attributes.—*Christine L. Ferguson (cferguson@library.msstate. edu), Mississippi State University Libraries*

Music Classification Systems. By Mark McKnight. Lanham, Md.: Scarecrow, 2002. 162p. $34.95 cloth (ISBN 0-8108-4262-9); $24.95 paper (ISBN 0-8108-4263-7) LC 2001-57702.

Mark McKnight's *Music Classification Systems* provides practical guidelines for music classification and also clarifies and explains the classification systems most commonly used for music in the United States, the Dewey Decimal Classification (DDC), the Library of Congress Classification (LCC), and the Alpha-Numeric System for Classification of Recordings (ANSCR). McKnight is associate head of the music library at the University of North Texas.

Chapter 1, "An Introduction to Music Classification," includes a brief history and background on music classification and a section on systems of classification. The chapter details the special challenges of music materials in libraries, including the wide variety of materials, the organization of these materials, and the complexity of these materials.

Chapter 2 discusses the Dewey Decimal Classification (DDC). This chapter begins with a brief history of DDC and continues with the arrangement within DDC. One of the main reasons users are unhappy with DDC is the lack of separation of items that are music (sound recordings or scores) from books about music. The chapter adequately discusses how earlier and current versions of DDC handle this problem. It contains explanations of the arrangement within DDC, explanations of the notes and instructions, and how hierarchies, facets, and number building are applied. Beginning with edition 20, the *Manual on the Use of the Dewey Decimal Classification* is included as part of the classification. Chapter 2 also explains the use of this manual and includes an explanation of how DDC20 and DDC21 differ from previous editions.

The Library of Congress Classification (LCC) is the focus of chapter 3. As with the chapter on DDC, this chapter begins with the history and background of LCC. The section on the development of the music schedule discusses the various editions of the class M schedule. Mention is made of the machine-readable version of the class M schedule available in Classification Plus (now available through Classification Web) and how this version is able to be kept current more efficiently. Unfortunately, there is no mention of the class M schedules published by Gale Research that incorporate the additions and changes to the previous Library of Congress print edition. The Gale editions are updated on a regular basis (almost annually) and are helpful to catalogers who do not have access to the online version of the schedules. The organization of the class M schedule is by format. Unlike DDC, LCC is divided by notated music (subclass M), books about music (subclass ML), and those items used for music education and instruction, including notated music and books (subclass MT). These three subclasses are discussed at length. Various class numbers from each subclass are examined in detail, such as M20-M39.6 for solo instruments—piano, and MT360-MT368 for wind instruments—oboe.

The third and final classification in McKnight's book is the Alpha-Numeric System for Classification of Sound Recordings. After giving the history and background of ANSCR, McKnight provides an outline of the ANSCR system. An ANSCR call number consists of four elements, or "terms," each of which is notated on a separate line. After an explanation of each term, McKnight provides examples of call numbers.

How could any book on classification be complete without a chapter on shelf arrangement in the classification of music materials? Chapter 5 discusses shelf arrangement within DDC and LCC. The introductory paragraph to section G 800 in the *Subject Cataloging Manual: Shelflisting* is included in McKnight's book. This paragraph describes the history of shelflisting at the Library of Congress.

McKnight's book introduces the new music cataloger to the three most commonly used music classification systems. The book is also helpful to those who do not catalog music materials on a regular basis, or for those who are considering a change in their library's current classification scheme. Music reference librarians may also find this book useful if they have always wanted to learn more about

classification schemes. The terminology and tone of the book are easy to understand and straight-forward. The examples and outlines from the various classification systems are very informative. Of particular interest are the flow charts that McKnight includes throughout the book. The section on DDC includes a flow chart from the DDC manual, and McKnight creates flow charts in the LCC chapter for classifying jazz ensembles and choral music. It would be interesting to see if other music catalogers have created flow charts for other class numbers in LCC. Although the main focus of this book is music classification systems, it would have been nice to see mention of the fact that classification numbers can be found on some subject authority records and in the *Library of Congress Subject Headings*. Even though the number of examples is sufficient, an appendix at the end of the book with further examples from each classification system would have been a bonus.

The introduction to the book, as well as the history and background of each classification system, are particularly helpful. Notes at the end of each chapter and the selected bibliography at the end of the book are valuable resources for finding additional cataloging tools. The book does include an index.

While this book is for the beginning and less experienced music cataloger, even the more seasoned music cataloger should find it of interest. Since many of us catalog in only one classification scheme throughout our careers, the opportunity to learn more about differing classification schemes is not to be missed. This book is a welcome addition to any music cataloger's reference shelf.—*Margaret Kaus (mkaus@utk.edu), George F. DeVine Music Library, University of Tennessee, Knoxville.*

The Ultimate Digital Library: Where the New Information Players Meet. By Andrew K. Pace. Chicago: ALA, 2003. 168p. $35 (ISBN 0-8389-0844-6) LC2002-15527.

It's a tall order to convince traditionally minded librarians that the corporate world has the right idea, but Andrew K. Pace has undertaken the task with conviction. Pace is head of systems at the North Carolina State Universities, and a background with both systems vendors and academic libraries lends the authority of experience to his voice, though the vendor in him often wins out to make his ideas relatively commercial compared to current library practice. As a result, the book may stir up some animosity in librarians of a traditional turn of mind, but Pace's intention is to wake up our sleepy profession to the possibilities available to those who embrace change and technology with the ultimate goal of serving users.

Embracing change and technology, though, requires radical change in ideology. For instance, Pace dismisses librarians' insistence that "information wants to be free" as petty jealousy over the success of competitors like Amazon.com. In defense of this stance, Pace comes to the conclusion that "It is not that information wants to be free; librarians want information to be valuable, and this is where libraries come in, by adding the value of subject expertise, collection, and organization" (135). But as one reads through pages of praise for personalized Web portals, one begins to conclude that added value consists primarily of attractively streamlined presentation of information over the Internet. The book advocates the adoption of any dot-com strategies that will boost the library's Internet presence, barring only those that violate the principles of privacy and anonymity.

Though Pace adheres to librarians' moral concerns, he's not afraid to take shots at traditional tools of the trade, particularly where technical services are concerned. Dismissing the MARC format as cumbersome at best, he advocates a catalog fashioned after Amazon's—cover images, reviews, and popularity ratings included. This streamlining approach seems to contradict his notion that libraries should be prepared to provide information quickly, cheaply, *and* thoroughly. If he concedes that "cataloging is the closest thing to science in library science," (47) and yet dispenses with thorough methods of description, would he dismiss the notion of library science as well?

Perhaps the library science degree program for Pace's librarian of the future would be better termed "Library and Information Business." Schools would tailor their programs to feed into the job market for vendors, and those vendors would offer scholarships to students in exchange for work. Future librarians would learn Internet marketing strategies to sell users information for which they pay only the trouble of visiting the library's site (we hope). With greater understanding of the Internet and the vendors that provide library Web presence, LIS students would be equipped to provide appealing access to information-rich collections. Pace is absolutely correct in saying that libraries have a corner on the market as far as information is concerned, yet they lose users to fee-based Internet services because of the lack of sophistication in digital library services. If libraries would adopt features from the commercial information market, their added value of absolute adherence to privacy and even anonymity would give libraries the edge in the "information economy."

Though Pace rests his arguments on the existence of an information economy, he seems to lack an appreciation for the ambiguity of that designation. Claiming that information is now a commodity, he grants that libraries have always had the most information, but then proceeds to