

MusicLibrarian.net

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User Guide

Table of Contents

Overview.....	5
Sign Up.....	5
A note on web browsers.....	6
Quick-start guide.....	6
Adding a new piece of music.....	6
Storage Locations.....	8
Categories and Part-Types.....	8
Adding Categories and Part-Types.....	9
Adding Categories.....	10
Adding Part Types.....	11
Assigning and ordering part-types within a category.....	11
“Auto-Add” feature.....	12
Copying a category.....	12
Albums and Pieces.....	14
Creating an Album of pieces.....	14
Naming the Album.....	15
Album composer, arranger, lyricist and editor fields.....	15
Parts and Copies.....	15
Cataloguing a Piece.....	17
Adding copies to a set.....	17
Part Aliasing.....	19
Adding other information about a piece.....	22
The <i>Piece</i> tab.....	23
The <i>Album</i> tab.....	23
The <i>Set</i> tab.....	23
Attributes.....	24
Attribute types.....	24
Simple Attributes.....	24
Attribute Groups.....	25
Defining Attributes.....	25
The quick way.....	26
The old way.....	26
Scripture References.....	27
Assign a scripture reference to a piece.....	28
Searching using Attributes and Scripture references.....	29
Searching for Scripture References.....	30
Group Searches.....	30
Storing links to other web-pages.....	30
Labels.....	32
Label sheets.....	32
Printing labels.....	33
Printer configuration.....	34
Deferred Label Printing.....	36

Deferred label printing and new copies.....	37
Check-in and Check-out.....	38
Check-out a partset.....	38
Assigning specific copies to individuals.....	40
Assigning text to copies in a specific issue.....	40
Assigning checked-out copy to a contact.....	41
Changing or removing the assigned text.....	42
Collecting music in.....	42
Closing an Issue.....	42
Checking in copies.....	43
Checking in labelled sets with a barcode scanner.....	44
Checking-in unlabelled sets with a barcode scanner.....	45
Generic copy check-in.....	46
Checking-in copies assigned to individuals.....	47
Checking-in copies without a barcode scanner.....	48
Labelled sets.....	48
Unlabelled sets.....	48
Checking in ALL copies in bulk.....	49
Finding out what's still missing.....	49
Overdue Pieces.....	49
Overdue Copies Summary.....	50
Overdue Copies Detail.....	50
Adding copies to an issue.....	50
Creating a partial set issue.....	52
Inter-account lending.....	53
Lending music to another account.....	53
Lending borrowed music.....	54
Cascading check-in.....	54
Borrowing music.....	55
Accepting a loaned set.....	55
Checking-out and checking-in.....	56
Returning borrowed music.....	56
Borrowed music and searching.....	57
Setting up default Terms & Conditions for loans.....	57
Storing contact names and addresses.....	58
Keeping performance and programme details.....	59
Creating a new programme.....	59
Adding more pieces to the programme.....	60
Adding other items to a programme.....	61
Adding extra information about programme items.....	61
Other ways to edit a programme.....	62
Programmes list screen.....	62
Storing Venue information.....	63
Storing Ensemble information.....	63
Downloads.....	64
<i>Library Pieces csv</i>	64

<i>Programmes csv</i>	64
<i>Issued/Overdue sets csv</i>	64
<i>Overdue Copies csv</i>	65
<i>All Copies csv</i>	65
Reconstructing your library from the download files.....	65
Additional downloads.....	65
Passwords.....	66
Account expiry.....	66

Overview

Welcome to MusicLibrarian.net, the web-based sheet-music cataloguing system for bands, choirs and orchestras.

MusicLibrarian.net differs from other cataloging systems in several ways. Firstly, it's entirely web-based. This has several advantages over other software systems:

- your library catalogue can be accessed from any computer connected to the internet
- you don't have to worry about installing software or software updates – you'll always be using the latest version of the system
- no data is stored on your local computer – it's all stored on the MusicLibrarian.net central server – so you don't have to do any backups of your library data.
- it's multi-user, so several people can use the system simultaneously

Secondly, it allows you to use a hand-held barcode scanner which significantly speeds up adding new pieces to the system and checking-in music when there are many copies in a set.

All you need to use the system is a computer connected to the internet (ideally with a broadband connection) with a web-browser installed, plus a mouse or other pointing-device. You'll also need a laser or ink-jet printer – it doesn't need to be colour. If you want to use the barcode functionality you'll also need a barcode scanner. The recommended models connect via a USB port to either Mac or PC and don't require any software to be installed – just plug in and start scanning. Contact us for more details.

If you already have details of your library stored in a spreadsheet, this can be loaded directly into the system to get you up and running quickly. Contact the webmaster to discuss this.

Sign Up.

Email the webmaster (webmaster@musiclibrarian.net) to ask for an account to be set up for you.

Once your account has been set up, you will be given a id and password for your **administrator** login, which allows you to add, change and remove data from the system. The administrator login should be used only by your librarian (or whoever will update the system).

By default, all libraries in the system are publicly viewable, without requiring a special login and password. But, if you prefer, you will additionally be given a **read-only** login which allows browsing of your library, but doesn't allow any changes to be made. You can then give the read-only login and password to anyone you want to browse your library.

A note on web browsers

There are a number of different web-browsers available, all of which allow you to access different websites. Some of the most popular are **Chrome**, **Firefox**, **Opera** and **Vivaldi**. They are all available free for both PC and Mac, and can easily be downloaded and installed by using your current browser to visit **www.musiclibrarian.net** and clicking on the links at the bottom of the page.


Quick-start guide.

Here are the basics of how to add music to the library. See later in the document for a more detailed explanation of the features. You might want to experiment first before you read the more detailed parts of this guide and start seriously adding your pieces to the system.

Adding a new piece of music

This is done in two stages. Firstly the piece is added (including details such as composer, arranger and duration) and then the copies of all the parts are added individually.

To add the piece to the library

- 1 Log in to the system with your administrator login and password
- 2 On the top menu bar, place your mouse pointer over ADMIN – a drop-down menu will appear. Move your mouse down to ADD PIECE and click it.
- 3 A new window will open – ADD NEW PIECE
- 4 Fill in the details about the piece (the only mandatory fields are the title and the category). Some fields can have multiple values – these are shown with a green button . Click the green button to add a value in the dialog box that appears (or pick a value from those offered as you start typing). If you want to add another value, click the green button again and enter (or choose) the next value. Fields which can have multiple values are *Composer*, *Arranger*, *Lyricist*, *Editor*, *Attributes* and *Scripture References*. Other fields can only have a single value (*Publisher*, *Category Name*). In these fields, start typing the name you

want and pick the required value from the list presented¹ (either with the mouse or by using the arrow-keys to highlight the entry you want, then click *Enter* or *Tab*). If the value you want isn't in the list, type the whole value you want into the field.

- 5 *Owner* fields can be left blank, but if you want to assign an owner, start typing the name in the *Owner Name* field and pick the owner from the list presented. Then skip past the *Owner Code* field.
- 6 If you want to add a new *Owner*, type in the complete name, then type in a short code for it in the *Owner Code* field. The code must not exist already, so type a code that doesn't match any of the codes shown.
- 7 When you've entered all the information, click SUBMIT
- 8 Confirmation should appear in the panel at the bottom that the piece has been successfully added, and the panel background should turn green. If any errors or warnings occurred, the panel will show red or orange (respectively) and the messages appear in the panel.

Next, copies of the parts need to be added to the piece.

- 1 From the ADD NEW PIECE window you still have open, click on the *Add Copies* button and the window will change into the *Add/Remove Copies* window. Otherwise find the piece you've just added in the main library list (you may need to click on the browser refresh button if it doesn't appear at first). Place your mouse cursor over the piece title. A drop-down menu will appear. Click on the ADD/REMOVE COPIES option.
- 2 A new window will open. Start typing the name of the part you want to add in the *Part Search* field and select the one you want to add from the list presented² (using the arrow-keys and hitting *Enter* or *Tab* on the one you want, or picking it with the mouse). If the part is not listed, just continue typing the name of the part you want – a new part type with this name will be created for you
- 3 If you want to add more (or fewer) than one copy, tab to the *Copies* field and enter the number you want
- 4 Click on SUBMIT to add the copies to the set
- 5 Repeat steps 3 and 4 to define all the copies of parts in the set
- 6 Close the ADD COPY window

Now, if you go back to the LIBRARY LIST screen, place your mouse-pointer over the piece title and click on SUMMARY you should see a list of the copies you've just added.

1 Some browsers (Google Chrome in particular) may obscure the pick-list of parts with its own list of previously entered data. You can disable this feature in the browser. In Chrome, choose the Spanner/Wrench icon (tools) → Settings → Personal Stuff, and disable AutoFill. Alternatively, search the net for hints on how to disable AutoFill feature in your browser.

2 See above

Close the summary tab and return to the Library list. If you place the mouse-pointer over the title, but this time click on SUMMARY SHEET, you will generate a PDF (portable document format) file which can be printed and stored with the set for reference when the set is used. You can of course print a copy of this sheet any time you like.

Storage Locations

MusicLibrarian contains a field where you can record a code to identify where the set is physically stored in your library. This is optional, so can be left blank if you don't want to use it. But for a large library it's likely to be essential so you can quickly find the piece amongst the hundreds or thousands you may have.

Librarians tend to have their own pet methods of identifying storage locations. Some might identify the box or shelf where a piece is kept, so several pieces might have the same code. Others might assign a unique identifier to each piece in the library (either a sequential number, or a "letter-number" group where the letter is taken from the first word in the title of the piece eg. S027 for "Sing,Sing,Sing" and S028 for "Stars and Stripes Forever".

MusicLibrarian has a built-in feature which allows it to cater for some of these common numbering systems (either the sequential numbering or the Letter-Number system). Or you can just assign your own codes as appropriate. If you want to use one of the in-built numbering systems or have your own system that you want the system to handle, please contact us to discuss your requirements.

Categories and Part-Types

MusicLibrarian.net allows you to define any instrument or voice you need. You'll find a number have already been defined, but you're free to add as many additional ones as you need. These definitions are known as **part-types**. For example, in a wind quintet the part-types would usually be Flute, Oboe, Clarinet, Bassoon and Horn. Larger ensembles may have fifty or more part-types – a symphony orchestra may have well over a hundred.

Part-types are grouped together to form **categories**. A Category is usually the type of ensemble the piece is written for. The advantage of a category is that you can **specify the order in which you want the parts to be listed** (instead of the system just listing parts in alphabetical order). Parts might commonly be listed in the order they appear in the score, conventionally in descending order of pitch (for example, Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, etc in a windband or orchestra) with percussion listed last.

As with part-types, MusicLibrarian allows you define as many categories as you need and any part-type can be assigned to any number of categories. How many categories you need depends on the music you're going to store in the system. You may well find you only need one category (if say, your library consists entirely of pieces for brass band you'll only need one category for Brass Band).

You can also create **aliases** of categories. An alias is just an alternate name for a category which will be displayed in the library. It will use the same part-type ordering as the category it's aliasing.

At the very least you must have one category defined, because all pieces in the library must have a category.

Adding Categories and Part-Types

Before you start adding music to the system, you should check that the part-types and categories you need have been set up.

To do this, log in as administrator and move the mouse-pointer over ADMIN on the menu bar, then over CATEGORIES / PART-TYPES and finally click on DEFINE. This brings up the maintenance screen for part-types and categories.

Access Type : Administrator

Maintain Part Types / Categories

Categories (aliases in blue)

- [new category]
- Band & Choir
- Brass Band
- 10 piece
- Quintet
- Sextet
- Brass Group
- Jazz Ensemble
- Windband
- Mixed Ensemble

Part Types:

- [new part type]
- Accordion
- Alto Clarinet
- Alto Flute
- Alto Sax
- Alto Sax 1
- Alto Sax 2
- Arpeggione
- Baritone
- Baritone (Bflat BC)

Add Update Copy Delete Add Update Delete

Adding Categories

The list shows the categories in the library. Aliases are shown in blue, immediately following the category (in black) they're aliasing.

If the category you want doesn't already exist, you can add it now by entering a name for the category into box at the bottom of the category list and clicking ADD.

You can change the name later if you want by clicking on the name in the list, entering the new name in the box at the bottom of the list and clicking UPDATE. You can also permanently delete a category by selecting it in the same way and clicking DELETE, but if you do this and change your mind you'll have to set everything up from scratch!

To create a category alias, first add the alias as a new category. Then go to the menu option ADMIN -> CATEGORIES/PART-TYPES -> CATEGORY ALIASES.

On the alias screen, first select the category you want to assign the alias to and click GO.

The red list shows categories (including your new one) which can be assigned as aliases. The green list shows any aliases already assigned to the category.

Drag the name from the red list to the green list to assign it. Drag names from the green list to the red list to unassign them.

Adding Part Types

You can add additional part-types in a similar way by entering the name in the box at the bottom of the part-type list and clicking ADD. It's a similar procedure for updating and deleting as for categories.



TIP - use names such as *Clarinet 1* rather than *1st Clarinet*. This is because features of the browser make it easier to pick parts from a list if this format is used

Make sure you always create enough part types for the type of category you're creating. For example, many orchestral scores have only one or two Flute parts, but to cater for pieces like Mahler symphonies, a Symphony Orchestra category should include part-types for 4 flutes and 2 piccolos. Similarly you'd need to include at least 3 oboes and two cor-anglais parts. Of course, if you find you're adding a piece and need to define extra part-types you can always come back and add them at any time. You can also create new part types from the *Add copies* screen.

Assigning and ordering part-types within a category

Once you've defined your category and the part-types you want in the category, you need to associate the part-types with the category and set the order in which you want them listed. To do this, move the mouse-pointer over ADMIN on the menu bar, then over CATEGORIES / PART-TYPES and finally click on ASSOCIATE. This brings up the *Maintain Category Definitions* screen.

Choose the category you want to amend from the drop-down list and then click the button marked GO. In the two lists below you'll see on the right-hand side (with a green border) all the part-types currently assigned to the category in the order they'll be listed, and on the left-hand side (with a red border) all the other part-types defined but which are not associated with the category. These are shown in alphabetic order.

To add a part-type to the selected category, click on the part-type in the left-hand list and drag it across to the right-hand list. (If you can't see the right hand list because it's higher up on the page, drag the item to the top of the list it's in, and as you reach the top the whole list should start scrolling up. Once you can see

the other list, just move the cursor across until you're inside the list, then release the mouse button to drop the item).

Inside the *part-types ordered in category* list, drag the part-types up and down the list until they're in the order you want. And you're done! The changes take effect as soon as you drop an item into the list or drag it into the other list.

“Auto-Add” feature

For some categories of music, the number of copies in a set is pretty much the same every time - eg. for a category “Trumpet and Piano” you can be pretty certain that there'll be one copy of the trumpet part and one copy of the piano part. Similarly a category “Wind Quintet” is likely to have at least one copy each of flute, oboe, clarinet, bassoon, horn. Sometimes there might be a score too.

To make adding this type of music a bit quicker, MusicLibrarian has an “auto-add” feature which you can enable on part-types for these categories. This means that when you add a new piece of music for a category which has “auto-add” enabled on some or all of the part-types in that category, the system will automatically create **one** copy of each of those part types. You can still go back and add more copies if you want. Equally, you can remove copies if auto-add has created them but you don't actually have them (eg if you made “score” an auto-add part-type in your “wind quintet” category, but there was no score with a particular set).

To enable auto-add, just make sure the check-box against the part-type in the right-hand list is checked. To disable it, click on the checkbox again to un-check it.

Copying a category

If you want to create a new category which is similar to an existing one, you can use the **copy** button:

- in the list of categories, click on the one you want to copy so that it's highlighted
- in the box below (which now contains the name of the category you've selected), type in the name for your new category, replacing the text that was there
- click the **copy** button

You should get confirmation that your new category has been created, and you should also see it in the list.

If you've already created the category (maybe from the Add Piece screen) but it hasn't yet had any parts associated with it, you can still use the *copy* button to copy parts from an existing category.

- in the list of categories, click on the one you want to copy so it's highlighted
- in the box below, type in the name of the category that you want to copy the parts **to, exactly as it appears in the list**
- click the **copy** button

This time you should receive a warning message that the new category already exists, but the system will still perform the copy of the part-types to the new category.



TIP – to make sure you don't miss-type the name of the category you want to copy to, first click on it in the list so the name appears in the box below. Then highlight the name in the box and copy it to the clipboard (Ctrl+C in Windows, or Command ⌘+C on a Mac).

Now go back and click on the category you want to copy **from** as described above, but instead of typing the name of the new category in the box, use the *paste* facility (Ctrl+V in Windows, or Command ⌘+V on a Mac).

However, if the new category already exists and has part-types already assigned to it, the copy will not work and you'll get an error message.

Albums and Pieces.

MusicLibrarian.net supports the concept of pieces of music being grouped together into an **Album**. Just as with printed music, an album may contain pieces by just one composer, or by many different composers and arrangers. Just as with a printed album of pieces that you'd borrow from a library, even if you were only interested in one piece in an album, you'd still have to borrow the whole album from the library: they wouldn't be happy if you just tore out the page you wanted!

It's the same with MusicLibrarian.net. If you wanted, you can choose to catalogue an album so that some or all of the pieces in it are listed separately in the main display. However, any actions you perform on a piece in the album (eg. check-out, check-in), affects the album as a whole, i.e. all the pieces are affected.

Think carefully about whether you really want to use this feature. Most of your music is probably single pieces, so this feature won't be used. Pieces that really are albums (eg. hymn books, carol books etc.) usually have far too many pieces contained in them to practically list. In cases where there are more than five pieces in an album, you could list the individual pieces in the "Programme Notes" instead.

Creating an Album of pieces

To create an album, first create a piece (as already described) entering the details of the first piece in the album.

Now, return to the main library page and refresh the display. You should find your newly created piece amongst the others.

Hover the cursor over the title and select *add piece to album* from the menu which appears.

This will bring up a data-entry screen similar to that for *Add Piece* but with fewer data-entry fields. Add the details of the second piece in the album and click *submit*.

Continue to enter data for any other pieces in the album.

Once you've entered all the pieces, return to the main library screen and refresh the display. You should find all the pieces you've added amongst those listed on the screen.

Naming the Album

The album is currently untitled, and therefore the pieces in it appear alphabetically listed amongst all the other pieces in the library. You can name the album if you want to (if it has a title). When an album is given a name, the display on the main library page appears slightly differently: The Album Name appears in the *Title* column and each of the album pieces is listed in the order in which they were entered.

To enter the name of the album, go to the main library page and place the cursor over any one of the titles in the album. On the menu which appears, choose the option *edit details*. (The screen that appears is described later in these notes – for now we'll just go through the basics).

Near the top of the screen which appears are data-entry fields for the piece title (and subtitle) and the album name (and subtitle). The album title fields will be blank.

To name the album, enter the album name (and sub-title if it has one) in the album fields. Then click *Save*.

If you return to the main library page and refresh the display, you will see the pieces in the album all grouped together in the Subtitle column under the Album title (which appears in the *Title* column).

If you decide you don't want to show the pieces grouped in this way, you can always go back to the *edit details* screen and blank-out the album title.

Album composer, arranger, lyricist and editor fields

Sometimes, an album may contain the works of a single composer or arranger. If this is the case, you can enter the composer's name (arranger name, lyricist name and album editor name) on the *Edit Album* screen and it will appear against each of the pieces in the album. This saves you having to enter the same details for every piece in the album. If that's not the case, leave these album fields blank and enter the composer, arranger and lyricist names for each piece individually.

Parts and Copies.

The terms Part and Copy are often used interchangeably when talking about pieces of sheet music. In MusicLibrarian.net though, they have distinctly different meanings.

A **Copy** is the actual paper-sheets that a player will play from, and in a set of music you may have several copies of one part (eg. there may be 8 copies of the part “Violin 1” in an orchestral set).

A **Part** is what appears in the score.

For instance, a band piece may have **parts** for flute 1, flute 2, clarinet 1, trumpet 3 etc. and there may be several **copies** for each of these parts. You may be in the unfortunate situation of having lost all the copies for some parts of a piece. MusicLibrarian.net can also cater for this – you can define parts for a piece that have no copies. In such cases, MusicLibrarian.net will highlight such pieces by showing them in yellow (instead of green) when all the copies that do exist are filed. (This can be overridden if you want – the switch is on the *Set* tab).

Cataloguing a Piece

You've already seen how to define a piece or an album to MusicLibrarian.net. Now you need to register all the copies for the partset so that the system can track them for you.



TIP - before you begin, print off a copy of the category listing and sort your copies into the same order as they appear in the category. Don't worry if some of the part names in the piece don't match exactly with the part names in the category (for example, the piece may have a part marked DRUMS, but the category only has parts named PERCUSSION 1 through to PERCUSSION 6). Just put the Drums part in the position where the PERCUSSION parts are listed for now.

Adding copies to a set

If you've got a barcode scanner, you can use this and the barcodes on the category listing print-out to considerably speed up this process. Otherwise you can use the keyboard and mouse.

- 1 log into the system with your administrator login
- 2 find the partset to which you want to add copies and hover the mouse over the title
- 3 from the pop-up menu, click on "add/remove copies"
- 4 a new window will appear. This is where you will add the copies to the system.

There are a couple of *radio buttons* on the screen marked *Scanner Entry* and *Keyboard Entry*. Use your mouse to select the appropriate one, depending on whether you're going to enter everything using your keyboard and mouse, or if you're going to scan the part types barcodes from a category print-out. Choosing the right option helps the system position the cursor in the right place to help you enter data. The default is *Scanner Entry*, but the system will remember your choice for the duration of your current session.

Whether or not you've got a barcode scanner, the fastest way to input a set of parts is to use a print-off of the category instrumentation list. If you have a barcode scanner, you can just scan the barcode next to the part-name you want to add. Note that this also has the effect of pressing SUBMIT. If not, you can just manually type in the part-code (ie, the code beginning with PT).

Alternatively you can start typing the part name into the *Part Search* field and pick the one you want from the list presented³. If the part you want isn't there,

³ Some browsers (Google Chrome in particular) may obscure the pick-list of parts with its own list of previously entered data. You can disable this feature in the browser. In Chrome, choose the Spanner/Wrench icon (tools) → Settings → Personal Stuff, and disable AutoFill. Alternatively, search the net for hints on how to disable AutoFill feature in your browser.

continue typing in the name and a new part-type will be created automatically when you submit the rest of the data.



TIP – if you're typing in the codes by hand, you don't actually need to type in the characters PT or the leading zeros. For example, if you want to add a copy for Piccolo and the code for Piccolo is PT000001, just type in 1.



TIP – if you're using the part-search, just start typing the first few letters of the part you want into the field and the system will return a list of matching values. The list will shorten the more you type. Use the up and down arrow keys to quickly find the part you want from the list, then hit

Enter or *Tab* (or click with the mouse) to select it. For example, if you want to find *Horn* 3, type the letters **h o r** in the search box. You should see the matched list change, first to the item in the list containing H, then to anything containing HO, then to those with HOR etc. At any time you can use the up and down arrow-keys or mouse to pick an item from the list.

Note: the search looks through ALL the part-types you've defined - not just those in the category for the piece - showing all those that contain the sequence of letters/numbers you've typed. Those part-types that are defined as part of the category will have a plus (+) sign against them to make them easily recognisable. Also, if the piece has a part for the instrument (or voice) then the number of copies that already exist in the set is shown in square brackets, eg. **[2]**. Using the search-field means you can add parts to the piece which don't belong to the category this piece is in. In such cases, the parts will just be listed in alphabetic order AFTER all of the parts which are part of the category.

Q : What happens if the part I want to add doesn't appear in my category listing?

The most important thing when cataloguing a piece is to make sure that there's no ambiguity when it comes to checking parts in. Using the earlier example, if you have a part called *Drums* in your set, but the category has parts called "Percussion 1" through to "Percussion 6", which one should you use, and how would you remember when it came to checking in the copies which of the percussion parts was *Drums* ?

You have a choice : either you can create a new part type, or you can make use of a feature called **Part Aliasing** which allows you to assign a different name to a part which ONLY applies in this piece (or more accurately, this album).

If the part name is one that you think will occur frequently in other pieces of music, you can create a new part type for it. Just type in the name you want to use (notice that the part-type field next to it will be blank when you go to submit the data).

On the other hand, if this is something which isn't likely to occur very often (say it's some obscure percussion instrument), then you should use a **part alias**.

Part Aliasing

Let's expand the example to show how Part Aliasing can be used. Imagine the set has three percussion parts called *Drums*, *Xylophone & Triangle* and *Bongos & Tambourine*.

As already mentioned, you could create additional part definitions for each, but in order that the parts appeared in the correct position in the listing you'd need to add them to the category. Also, it's unlikely that these combinations of percussion would appear in another piece. So in order that the category listing doesn't end up unnecessarily long, it's best to create aliases for the parts "Percussion 1" through "Percussion 3" which already belong to the category.

- in the Part Code field, enter the code for the part you want to create an alias for (for example, enter 34 for "Percussion 1" which has code PT000034, or scan the barcode for "Percussion 1" from the Instrumentation List, or select "Percussion 1" from the search list and hit the *tab* key)
- tab again into the *Part Alias* field and enter the name you want to use (ie. *Drums*)
- If you want to create an entry for more than one copy of the part, tab into the *Copies* field and enter the required number
- Click SUBMIT (unless you're using a barcode scanner) or hit the *return* key.

In the messages that appear on the screen, you'll see that an alias has been created. From now on, the system will always use this alias in the context of this piece (album) instead of the original name. You can see this if you click on the *View Copies* link on this screen. This brings up another window which shows the parts you've defined and any aliases that have been used for this piece. Furthermore, if you click on the *Barcode List* button on this screen you'll see that in the list of parts, "Drums" appears instead of "Percussion 1", and that it appears in the same position in the list as "Percussion 1" did.

Repeat the above to create the aliases "*Xylophone & Triangle*" for "Percussion 2" and "*Bongos & Tambourine*" for "Percussion 3". Afterwards check the set listing as before. You'll see that the three aliases appear in the listing in place of the original names.

Part Aliasing is very important in removing any ambiguity between the name of the copy and the name that appears in MusicLibrarian.net. Always think about what will happen when you come to collect in the copies. Will it be obvious how the copy-name relates to the name in the system? In some cases (eg where the system has a part-name "Clarinet 1" but the name used by the publisher is "1st Clarinet") an alias is not really needed. In other cases (eg. where

MusicLibrarian.net has parts named “Horn 1” through “Horn 4” but the piece has parts called “Horns 1 & 3” and “Horns 2 & 4”) then aliases should be used.



TIP – in this case you’d create two aliases : *Horn 1 & 3* as an alias for “Horn 1” and *Horn 2 & 4* as an alias for “Horn 2”.

Q: What if I make a mistake when adding a copy?

To help see what how many copies you’ve defined, and which aliases you’ve created you’ve already seen the extra screen that appears when you click *View Copies*. Also, you’ve seen how the number of copies already added is shown next to the part-name in the list returned by the *Part Search*.

If you accidentally add too many copies of a part, or add an alias to the wrong part, you can delete these entries by selecting the appropriate check-boxes in the window before clicking SUBMIT (or scanning the barcode). The check-boxes can also be accessed by using the *Alt* key (or Command ⌘ key on Mac) and the underlined letter in the description.

For example, if you misspelt the alias for “Percussion 1” and added *Drubs* instead of *Drums*, you’ll need to delete the alias and add it again.

- click on the check-box to delete the alias, or press Alt+A (or Command ⌘ +A) so that the box is checked
- enter (or scan) the part-code for the alias that you want to remove and click SUBMIT (not necessary if you’re using a barcode scanner). The alias will be removed.
- To create a new alias, enter the correct text in the Part Alias field
- Change the *Copies* field to 0 (instead of the default 1). If this isn’t changed the system will not only add the alias, but also create an additional copy of the part.
- Scan or enter the part-code again to add the new alias. You will get a message to confirm the action. Note that the messages also show that no new copies were added.

You can use the other check-boxes in a similar way to remove a single copy of a part, all copies of a part, or everything about that part from the piece.



TIP – you can use the *Copies* field to add several copies at one go. Just set this to the correct number before clicking SUBMIT, hitting *return* or scanning the barcode.

Q: What if my set of parts is incomplete?

If you've got a partset where you know you've lost **all** the copies of certain parts, you can also register this in the system. Let's say that you can see from the score that there should be a part for *Alto Clarinet* but that the part was lost long ago. You can keep a note of this by going through exactly the same procedure for adding a copy that's been described, but setting the *Copies* field to 0. What this does is registers that there's a part for *Alto Clarinet* in the score but there are no copies for it in this set. You'll notice too that in the main listing, this set appears yellow instead of green, highlighting this fact. If you look at the summary you'll see that this part (and any others with zero copies) are highlighted in yellow. If one day you manage to obtain a copy of the *Alto Clarinet* part, just add it to the system as you would any other new copy.

A note about MusicLibrarian.net colour-coding

MusicLibrarian.net makes extensive use of colours to give a quick visual guide to the status of pieces in your library. On the main listings page you will notice as you progress that pieces can appear in one of several different colours. If you're using one of the recommended Web browsers (eg. Firefox) you'll get an explanation of the status of a piece by hovering the mouse cursor over the description in the *Status* column.

A brief summary of the colours and the corresponding status is given here :

Green	The set is filed and complete. No copies overdue
Yellow	The set is filed but incomplete : it's known that there are no copies for some parts, but all parts there are in the set are filed
Blue	The set is issued (ie. in use).
Pink	The set is loaned out (ie in use).
Dark Grey	The set was a borrowed set and has been returned to the owner.
White	The set is on order from your supplier
Red	The set is overdue – at least one part in the set has all its copies still to be collected in.
Orange	The set is overdue – at least one copy of each part has been collected in, so the set is “usable”
Purple	The set is marked as “reserved” – this is just used as a note or reminder.

Adding other information about a piece.

MusicLibrarian.net allows you to store a number of other pieces of information about your music, including programme notes, cost, date acquired etc. This data can be added when logged in as Administrator, and selecting the *amend details* option from the pop-up menus on the main library list.

Selecting the *amend details* option opens a new window with a screen containing three tabs: *Piece*, *Album* and *Set*. At the top of the screen are a number of fields common to all three, including Title and Set Status.



TIP - you can change any fields on any of the tabs, but you must save your changes by clicking the Save button BEFORE changing to another tab.

The *Piece* tab.

This is where you can store details about the piece of music, including programme notes. The *Programme Notes* area is freeform text (the size is virtually unlimited). The notes are viewable by “read-only” users of the system via the *summary* menu option on the main library screen. This can readily be copied and pasted into programmes, for example.

The *Orchestration Code* field is freeform text and intended to hold the common shorthand notation for the piece’s orchestration (eg 2222-4231-str-tmp).

The *Album* tab.

This is very similar to the *Piece* tab, but has a few additional fields, including Publisher and Editor. (If you imagine an album being a collection of one or more pieces, you’ll understand why these fields are on this tab and not the *Piece* tab). Attributes set on this tab apply to all pieces in the album, whereas attributes set on the *Piece* tab apply to only that piece. If you set the Composer, Arranger or Lyricist on the *Piece* tab, it takes precedence over the settings from the *Album* tab.

You may notice that the *Composer*, *Arranger* and *Lyricist* and the *Attributes* fields are unset on this tab. This is because MusicLibrarian.net sets these at “piece” level by default. (You’ll see these set on *Piece* tab).

The *Set* tab.

The details on the *Set* tab apply to that particular set of music only. Fields here include *date acquired*, *cost*, *storage location*. If you imagine you have more than one set of parts for a piece : identical publisher, edition etc. but possibly acquired at different times, for different costs, and stored in different locations in your library, you’ll understand why these fields appear on the *Set* tab.

Partset Notes is more free-form text which also appears on the publicly viewable *summary* screen. The text here is limited to 4000 characters, though. You’d typically use it to store information relating to that particular partset (for example: *This set contains all original parts – no photocopies*).

There are also checkboxes on this screen which affect some display features on the main library page.

If the checkbox labelled *New* is checked then the “New” icon will appear next to the piece title on the main library page. (NB – this gets automatically switched off 30 days after a new piece is added, so this box is really just to let you turn it off earlier).

The checkbox labelled *suppress zero-copy status colour* changes the display colour of the set on the main library page in the case when all copies are checked in. If the set has no copies for some of the defined parts, the default behaviour is for that set to appear in yellow when no copies are issued or missing. If this checkbox is ticked, the set will appear green instead of yellow. If you go to the set summary page though, you'll still see the parts with no copies showing in yellow.

There is a button on this screen to duplicate the set. This creates a new entry in the ML database, though it's linked to the original entry, sharing the *composer*, *arranger*, *editor* and *programme notes* data. (In fact, it shares the data on the *other* tabs but will have its own unique values for the fields on *this* tab). You can choose whether to duplicate the ML *copies* data too using the check-box alongside the button. If the check-box is checked (ie shows a tick or a cross) then the new set will have the same number of copies as the original set. If not then the new set will have all the same *parts* as the original set, but no *copies* – this is the default. You'll later need to add the right number of copies for each part in the new set.

Attributes.

As already mentioned, you can define *Attributes* which you can assign to pieces or albums. The main purpose of *Attributes* are for recording additional information about a piece and use it in a SEARCH.

You can probably think of lots of different attributes you might want to store. For example, you can set up an attribute *March* to indicate the piece is a march, or *Medley* etc. Or you might want to assign an attribute to indicate the level of difficulty of the piece, or its time- or key-signature. These are all things you might want to search on (eg. search for all Marches in 6/8 time ...) If you've set up and defined attributes you can easily search for all pieces in the library matching these criteria.

Attribute types

An *attribute* can be thought of as a tag or a post-it note that you stick onto a piece. It's just a short note about one particular aspect of the piece or album (say, the musical genre). You can set up as many attributes as you want. There are two types of attribute you can set up – *simple attributes* and *attribute groups*.

Simple Attributes

Simple attributes are like “tags” which might define a property of a piece, such as “March”, “Medley”, “Film Music”, etc. They can be assigned to pieces and albums and used in searches.

Attribute Groups

Attribute Groups are for cases where there might be several different values for a common property. For example “*Difficulty*” where there might be values like *Easy*, *Intermediate*, *Advanced*. If you’ve used a spreadsheet for your library previously, these could be different columns on the spreadsheet, where the column header is the group-name (eg. *Difficulty*) and the values in the cells against each piece are the values (*Easy*, *Intermediate*, *Advanced*).

In MusicLibrarian you can set these up in the same way as simple attributes, but using a special format where you separate the group-name from the value using a colon (:)

Using the previous example, the three levels of *Difficulty* would be set up as three attributes

difficulty: Easy
difficulty: Intermediate
difficulty: Advanced

Attributes set up this way can be displayed in a column on the main library listing page, where the column header would be *Difficulty*.

[Currently, if you want Attribute Groups to display as columns, this has to be set up for you by ML Support – please contact the webmaster to discuss].

There are a few restrictions on what can be used for the attribute group-name

- the group-name should be no more than 30 characters long
- the group-name must contain only alphabetic characters or numbers (0-9)
- the group-name must not contain any spaces
- the group-name must start with an alphabetic character

The overall text of each attribute should contain no more than 120 characters and spaces, and the attribute should only contain a single colon (separating the group name from the value).


Defining Attributes.


There are currently two ways of adding attributes to a piece. Both require you to be logged in as Administrator.


Both *simple attributes* and *attribute groups* are set up the same way.

The quick way

The quick way to assign attributes to **pieces** is via the *piece summary* screen. On the main library list, move your mouse over the title of the piece to which you want to add an attribute. From the floating menu, click *summary*. The Summary page should open.

You will see on the left hand side of the screen a section marked **attributes** and below it the attributes currently associated with the piece. To add a new attribute, click on the green button  in the “attributes” title. In the pop-up dialog that appears, start typing the text of the attribute you want. If the attribute already exists, you can pick it from the list presented by clicking on it. If it doesn’t already exist, continue typing the text until it’s what you want to assign. Then click the “Add” button.

The new attribute will appear in the attributes list with a “new” icon next to it. It’s not yet saved. Once you’ve made all the changes you want, click on the green tick  in the **set details** title bar (just above the attributes) and wait for the data to be saved. You’ll know when it’s saved as the *new* flash will be replaced by a red cross (which allows you to delete the attribute).

To remove an attribute from a piece, simply click the red cross button  next to the attribute. Remember again that you need to save the changes by ticking the green tick otherwise the changes won’t be applied.

Removing an attribute from a piece doesn’t delete the attribute entirely – it only removes it from the piece. So if it’s associated with other pieces, it’ll still be there.

The old way

The old way of adding an attribute to a piece requires you to define the attribute first before it can be associated with an album. It is described below (but will eventually be phased out).

From the Administrator login, place the mouse cursor over the *Admin* option in the menu bar, then move to *Attributes* and click on *Define*. This will open the Attributes definition screen.

To create a new attribute, just type the text into the box and click *Add*. The new attribute will be created and appear in the list above.

To modify an existing attribute, first click on it to select it, then amend the text in the box and click *Update*.

To remove an attribute, click it to select it and then click *Delete*.

Warning: when you delete an attribute it will also remove the attribute from every piece and album to which it's been assigned. **There's no way to recover a deleted attribute.** You'd have to set it up again from scratch and re-assign it.

Example.

Let's set up some attributes and see how they can be used in a library search.

We'll create and assign the following attributes to a piece:


March
difficulty: Easy

Go to the main library listing page and choose one piece and select the *summary* option from the floating menu which appears when you move your mouse cursor over the piece title. The piece summary page should appear


On the screen that is displayed you should see all the attributes you've already associated with this piece listed. To add the *difficulty: Easy* attribute, click on the green "+" button and enter the text into the box that appears. As you type, if any existing attribute contain the text you've typed so far, they'll appear. Either pick the attribute you want when you see it appear, or if you're entering an entirely new attribute, type the entire value.

Click the ADD button on the box and the new attribute will be appended to the existing list for the piece.

Repeat this for any other attributes you want to assign (eg *March*)

Finally, click on the "Green Tick"  in the "set details" title bar and the changes will be saved. Alternatively to cancel any changes, click the red cross icon next to it.

Once saved, the page will be displayed and you should see the attributes appear with a red circle and cross next to each one.

To remove an attribute from a piece, click the red cross icon to the left of the attribute. The attribute will disappear. Then click the green tick  again to save your changes to the piece (or the red cross to abandon the change).

Scripture References


MusicLibrarian includes a special type of attribute especially for church groups : *Scripture References*. This feature allows you to associate biblical text

references with a piece of music, and to search for pieces associated with a particular scripture reference.

Assign a scripture reference to a piece

Assigning a scripture reference to a piece is very similar to assigning an attribute to a piece (described earlier). It is done by choosing the *summary* option for a piece from the floating menu which appears when you move your mouse cursor over the piece title in the main library page.

On the left-hand side of the summary page you'll see the title bar **Scripture References** and any references already defined will appear below it (listed in the order the books appear in the bible).

To add a new reference, click the green + sign  in the Scripture References title.



In the pop-up window that appears, start typing the name of the Book – a pick-list will appear as you type. Use the mouse to pick the book from the list. (You must pick one of the listed books).

You can optionally specify chapter(s) and verse(s) using the following notation :

- For a specific chapter, just enter the number (eg 10)
- For a range of chapters, enter the start and end numbers separated by a hyphen (eg 2-7) *Don't include any spaces!*
- For a specific chapter and verse, enter the chapter number, a colon, and the verse number (eg 3:16). *No spaces!*
- For a specific chapter and a range of verses, enter chapter, colon, first verse, hyphen, last verse (eg 4:12-20). *Once again, no spaces!*
- You can leave the chapter/verse field blank, so just associating the book with the piece, not a specific passage.

Note : the system does NOT validate that the reference is valid for the book, so it will quite happily accept that Genesis 500-699 is a valid reference!

Click the *Add* button on the dialog box and the reference will be added to the list on the summary page with a *new* icon next to it. It's not yet saved, so once you've finished making any other changes, click the green *tick* at the top of the left side of the screen in the **Set Details** title bar and wait for the screen to refresh.

To remove a Scripture Reference from a piece, click on the red-cross  next to the reference. Then click on the green *tick*  to save the changes.

Searching using Attributes and Scripture references

MusicLibrarian.net has a simple search mechanism which allows you to search for pieces in your library matching specified criteria. This feature can be used by both the read-only and Administrator logins and is accessed by clicking the *Search / Filter* option in the menu bar at the top of the main page.

This opens a screen where you can specify your search or “filter” criteria. There are currently four main areas you can use to build up a filter. These are (from left to right across the screen) *Attributes*, *Categories*, *Status* and *Other*.

You can also search on Scripture References and also for text which appears in the piece title or the programme or part-set notes fields.

Concentrating just on the *Attributes* for now to complete our earlier example, let's search for all pieces with the Attribute *March*. Click on *March* in the list of attributes to highlight it, then click on *Match All* just below the list box, and finally click *Show Filtered List* below that. If everything's OK, you'll go back to the main library page with the filters applied, and see only the pieces matching the filters. (If there's anything wrong, you'll stay on the Set Filter page and an error message will show on screen saying what's wrong).

You should also see that the text immediately below the menu bar has changed and now says *Library Pieces: Filtered List*.

Now let's go back and refine our filter criteria still further by searching for marches which have also been assigned the attribute *Film Music*.

Click on the *Set List Filter* option in the menu bar. The List Filter screen should appear. Notice this time that it retains the settings from before: *March* is currently highlighted.

Now let's search just for marches which are also film music. Use CTRL-click to select *Film Music* in addition to *March* so that both are highlighted. Leave the setting below set to *Match All selected attributes*. This means that we want pieces with BOTH attributes set. (The other option, *Match Any*, would include pieces that had EITHER of our highlighted attributes set : ie, anything that had *March* attribute, regardless of whether it was film music, and anything that had the *Film Music* attribute whether or not it was a march).

Now click on *Set List Filter* and you're returned to the main listing page. This time only pieces with both attributes *March* and *Film Music* will be listed. Confirm this by clicking on the summary option for the piece and checking the attributes assigned to a piece.

To remove the filtering, return to the *Search / Filter* screen and click the button *Clear All Filters*. Then return to the main library list (click *Show Filtered List*).

Searching for Scripture References

Searching for a scripture reference is very similar. You can search for generic matches (eg any pieces with references from Genesis) or for more specific matches (eg any pieces covering Matthew 3:16). Just choose the book from the drop-down list and optionally enter the start and end chapter / verse reference.

The search routine will find pieces with references which cover the reference you've specified. So imagine you have a piece to which you've added the reference *Mark 3-15*.

If you search for pieces with any reference in the book of *Mark*, this piece will be selected. Similarly, if you search for the book of *Mark* chapters 1-6, this piece will again be selected since the reference on the piece (Mark chapters 3-15) covers *part* of the range you're looking for (chapters 1-6).

The same partial-range matching applies to verses too.

The use of Attributes and Scripture References allows you a limitless way of storing searchable information about your pieces in a way that suits your group, rather than being tied to using a limited number of data-fields, which is the approach that most other systems take.

Group Searches

If your account is part of a *Library-Group* of accounts, you can search for pieces across all the libraries in your group by checking the Group-Search box. This is only available from a Read-Only login, and not from an Admin login. Group searches don't work for Category-Types or Attributes because these are specific to your own account. But you can search using any of the other fields.

If your account is a member of any library groups, you'll see an option for Groups under the *DOWNLOADS* menu at the top of the main library page

If you want to know more about Library Groups, contact the webmaster.

Storing links to other web-pages

In MusicLibrarian you can store web-links to other websites / resources against pieces of music. You might use this feature to store a link to a performance on YouTube, or perhaps to a Cloud-based storage system (such as [OpenDrive](#) or [FilesAnywhere](#)) where you could store *PDF* files of the parts of the piece.

You need to be logged in as Administrator to store web-links.

To store a link, first make a note of the web address – it's best to open the page in your web browser and then copy the whole web-address into the clipboard (usually Control+C on Windows or ⌘+C on Mac).

Now, from the main library page, hover the cursor over the title and pick the *summary* option from the floating menu (as you've done for Attributes and Scripture References).

On the left hand side of the summary page which opens, you'll see the title bar **web links** and any existing links will be shown below it. To add a new link, click the green + next to the **web links** title. In the dialog box which appears, paste in the web address (Control+V on windows if you've previously stored it in the clipboard with Control+C – on Mac it's ⌘+V). Then in the box below, type a description for the link. This is what will appear on the screen).

Click the *Add* button and the link will appear in the list with a *new* icon beside it. Remember again to click the green *tick* in the **set details** title bar to save the changes.

Once saved, if you click on the link, the web-page you've linked to should open in a new page in your browser.

Note : MusicLibrarian doesn't validate the web-addresses you supply, so it's your responsibility to check that the links are valid.

Labels

MusicLibrarian.net is able to generate a unique barcoded label for every copy in your library. The labels are printed on label-sheets which can be used in your regular inkjet or laser printer. Labelling-up sets in your library is optional, and is not always possible: you can't stick labels onto music you've borrowed, for example. MusicLibrarian.net can still operate effectively using other ways of tracking unlabelled sets, but you'll gain the most benefit from the system if you're able to use the barcoded labels and a barcode scanner.

An example of a barcoded label is shown below.



Above the barcode is some text which you can choose for your library. It's a good idea to choose something that will allow someone finding a lost copy to contact your group – the group's web address is ideal. Choose something that's not likely to change, though. You can set this text on the ADMIN → CONTACTS/OWNERS → DEFINE OWNERS screen.

Next comes the barcode. Below this is the store location code (*02-106*) for the set and the unique identifier for this copy (*KWO/017357*). The unique identifier is what's encoded in the barcode itself.

On the last two lines is the name of the piece (*L'Arlésienne*), the part-type (*Bass Trombone*), the copy number of that part-type (*2*) within the set, and the set code (*A*).

Label sheets

The system currently supports several different types of commercially-available label sheets for both inkjet and laser printers. Details of the different types of sheet appear later. Others can be added if you contact the webmaster. The printing on each label is approximately 6cm wide by 2.5cm deep (2.5 inches by 1

inch). Sheets with 30 (10x3) or 33 (11x3) labels per sheet have proven to be the most suitable. Be sure to get the correct type of label for your printer – in particular, labels designed especially for laser printers will tend to smudge if used in inkjet printers.

The following label formats are currently defined in Musiclibrarian.net:

sheet size	labels per sheet	Mfctr and code	MusicLibrarian code
A4	33 (11x3)	EuroLabels – EL33S	EL33S
A4	30 (10x3)	EuroLabels – EL30	EL30
US Letter	30 (10x3)	Avery 5160	AV5160
A4	24 (8x3)	Avery L7159	L7159
US Letter	30 (15x2)	Avery 8066	AV8066

When your MusicLibrarian account is created, one of these formats will be set as your default. You can always override this and choose one of the other formats when you come to print labels, though. If you want to change your default setting permanently, contact the webmaster.

Printing labels

The label print screen is access from the floating menus for each piece on the main library listing screen. The screen contains a list of all the copies in the selectect set, showing the name, copy number and the unique MusicLibrarian identifier for each. [Note: some browsers do not show all this information, but the recommended Firefox browser does]. You can choose to print one, several or all of the labels in the set. To select all the labels, click on the *Select All* button. To select just one label, click on the label in the list. To select several, hold down the CTRL-key on PCs or the Command ⌘-key on Macs whilst clicking on the labels you want. Each selected label should be highlighted.

If you want to use up a partially-used sheet of labels, enter the number of missing labels on the sheet into the box marked *labels to skip on first sheet*. As the name suggests, this will cause the labels to be generated part-way down the first page. If two or more sheets are needed to print all the selected labels, **the second and subsequent sheets must be complete sheets**.

Now, to generate the selected labels, click on the *Generate Labels* button.

The labels are generated as a **pdf** (portable document format) file. If you don't have it already, you may need to install some software in order to display and print the labels. The most widely used software is called *Acrobat* and is produced by *Adobe*. It's free, and there's a link to the Acrobat website on the MusicLibrarian.net login page. However, it's most likely you already have this software on your machine as it is very common. This manual is in pdf format, so if you're reading it online or have printed it yourself, you already have the required software.

Printer configuration

Before you print labels for the first time, you'll need to check the configuration of your printer driver. It's best to try printing a few sheets of labels on plain paper first. That way you won't waste any sheets of labels. The specific details of how to do this depends on your particular make of printer, but the same things will need to be checked for all types.

Firstly you need to ensure that the printer driver does not resize any of the documents it prints. Many printer drivers do resize what's printed on the page, usually shrinking it slightly in order to leave a margin around the edge. This is variously described as *scaling* or *resizing*. You need to ensure that the scale is always 100% (ie not scaled). The label pdf document uses precise measurements to position the labels correctly on the page, so any scaling will cause the labels to "drift" from their correct positions. This is particularly noticeable near the bottom of the sheet, which is one reason you should always print two or more pages in your tests.

If you have a double-sided (duplex) printer, you also need to ensure that it only prints on one side of the page when printing labels (for obvious reasons!)

You'll also need to make a note of a few other characteristics of your printer, specifically in which order it prints pages when there's more than one in the document – some print the last page first – and which way round you'll need to insert the label-sheets into the printer to make sure that they

- a) are printed on the correct side, and
- b) if you're printing on a partially used sheet, that it prints from the correct end.

If you haven't already got a piece in your library with more copies than there will be labels on one sheet, create a dummy piece and add sufficient copies – you can delete the piece after you've configured your system for label printing.

Take two sheets of plain paper. On one side of each draw a large arrow pointing towards one of the short edges and also mark one "page 1" and the other "page 2".

Now either load the two sheets into the paper tray (or prepare to manually feed them if you've chosen to use manual feed for labels) with the arrows face up with the arrows pointing away from you and with "page 1" on top of "page 2".

Print your labels – they should end up being printed on the two marked pages.

Make a note of the order the pages were printed and the orientation of the printing with respect to the arrows.

Repeat the test with more sheets of similarly marked plain paper until you get the labels printed on the **same side** as the arrows with the arrows pointing to the **top** of the page (as you read the labels), with the labels starting on page one and ending on page 2.

The way you loaded the two sheets to achieve this is the way you'll need to load the label sheets when printing for real. If you're using a partially-used label sheet, this will be "page 1" and should have the empty spaces where the arrow head was for that page.



You can check the labels are not *drifting* by holding one of the plain paper sheets (fully printed with labels) on top of a sheet of labels and seeing if all the printing appears within the boundaries of each label. With this exercise it can be helpful to take one sheet of labels and mark the edge of each label in thick black marker to make it easier to see through the plain sheet.

Once you've configured your printer and worked out the way in which you need to load the label sheets you'll be ready to start printing labels.

Deferred Label Printing

If you're logged in as an administrator, you'll have an extra button on the label print screen marked *Print Later*. This feature, known as **deferred label printing**, allows you to select labels from several different sets and then print them all at the same time in one "batch" instead of having to print each set individually. It's particularly useful if you have several small label sets you want to print, or if you're just printing a few labels from several different sets.

If you select the labels you want to print and click this button instead of the *Generate Labels* button, the labels you've selected will be stored. You'll notice after clicking the button all the items will become un-selected. This means they've been stored. You can now close the window. Repeat this for labels from any other sets you want to print.

Once you've saved all the labels you want to print, select ADMIN → PRINT SAVED LABELS from the main menu bar. This will bring up a screen similar to the usual Label Print screen, but listed will be all the labels you've saved.

As with the other labels screen, you need to select all those labels you now want to print. Just click the *Select All* button if you want everything, otherwise use CTRL+click or SHIFT+click to select just a subset.

As before, you can start part way down a partially used sheet of labels by specifying the number of positions to skip.

Now click on the *Generate Labels* button. As with the other labels screen, the system will now generate a label for each of the selected labels.

There are a few points to note with deferred label printing:

- once you've generated the labels (even if you only select a few from the list), the list will be deleted.
- the list only lasts for your current session. If you log off before printing the saved labels the list will be deleted.
- a label will only appear in the list once even if you select and save the same label several times in your session.
- if no labels have been saved and you select the ADMIN → PRINT SAVED LABELS option you'll see a message to this effect in the list.
- the labels will be grouped together by Title and Set and listed in score order.
- when adding to the list of saved labels, remember to SELECT the labels from the list before clicking the *Print Later* button.

- You can view the list of saved labels at any time by going to the ADMIN → PRINT SAVED LABELS screen. If you still want to add more labels to the list, just close the screen after viewing.
- It's best not to save more than about 300 labels before printing. There are limits to the number of labels that you can save, and if this is exceeded the system may arbitrarily delete the whole list of saved labels.
- You can clear down the list of saved labels at any time by clicking on the *Delete List* button on the *Print Saved Labels* screen.

Deferred label printing and new copies

Whenever you add a new copy to a piece, MusicLibrarian will automatically add the new label to your deferred label print list.

So if you're just adding a few new copies to an existing set, afterwards you just need to go to the deferred printing list and the labels for the copies you've just created will already be there – no need to try and pick them out from the full set of labels for the set.

Check-in and Check-out

When you want to use a piece from your library, you need to tell MusicLibrarian.net that the set is in use. This is known as **checking out**.

When a partset is checked out, the available copies in that set are marked as being in use. This means that you can't check-out those copies again until they've been returned and checked in; after all, a copy can't be in two places at once!

At the same time you check-out a partset, the system creates an **ISSUE** for the set. The **status** of the set is also changed to either **ISSUED** or **LOANED OUT**.

The status ISSUED means that your band is using the music. LOANED OUT means that you've lent the set to another band or group. When the status of a partset is changed, it appears in the main list in a different colour : blue for Issued, pink for Loaned Out.

Checking-in is the reverse process to checking-out and it's the way in which you tell MusicLibrarian.net that the copies you'd handed out have been returned.

Unlike checking-out, when all the copies in the set are checked out in one action, checking-in should usually be done on a copy-by-copy basis. That way MusicLibrarian.net will be able to keep track of those copies which have been returned and those that haven't. (There is a facility to check-in all the copies in a set in one go, but you would normally only use this if you're sure that all the copies are present – maybe you'd checked out the partset and then decided not to use it before you handed all the copies out).

Check-out a partset

Log in as administrator and find the piece in the main library listing. On the floating-menu, click on *check-out*. This will open another tab in your browser.

The check-out tab contains a list of all the copies for the selected set which are available for check-out at this time. By default, all copies are selected, but if you only want to check-out a few copies (eg. maybe just the score) then you can select just those to be issued from the list.



TIP - Remember, if your copies are labelled and you're only checking out one copy of a part which has several copies, make sure the code on the copy you check out matches that on the music you hand out.

You can optionally add some free-form text (up to 4000 characters) in the *Notes* box and also assign a *Contact* (if, say, you were loaning the music to another group). [*Setting up contacts will be described later in the guide*]. Any text you enter in the *Notes* box will appear against the copy in the *Overdue Copies Detail* screen should copies not be returned when the set is later checked in. (This is in addition to any text you might want to record for the specific copy). So if you enter the name of the group borrowing the set in the *Notes* box this is useful way of quickly identifying which group's responsible for any missing copies.

When lending music to another group, you can specify Terms & Conditions of the loan. The default Terms & Conditions defined for your account appear in a box on the screen. You can amend them here, just for this specific loan. The text here will be included on the "issue summary sheet" for the loan. If you want to amend the default Terms & Conditions, see later notes on how to do this.

You can also set a *due-back* date by selecting a date from the pop-up calendar.

For now, leave the box marked "borrowers account_id" blank – this will be explained later in the section on Inter-account lending.

Then click on either the *Issue* or *Loan Out* buttons, depending on your reason for checking the set out. A confirmation message should appear to indicate that the copies have been checked out.

Your set is now checked out. If you've checked out all the available copies and now try to check it out again you'll receive a warning message that there are no copies in the set that are available for checking out.



TIP - If you've only checked out some of the available copies by selecting them from the list then you'll see that the list now contains only the remaining available copies. If you check out again now, you'll create a new, separate *issue* to the previous one – ie, it could be for a different borrower with a different due-back date etc. If you want to add additional copies to the original issue, you need to go to the *issue history* option from the floating menus and choose the option *add copies to issue*.

Close the pop-up window and refresh the main library list screen. You should see the background colour of the piece change to blue (if you ISSUED the partset) or pink (if you LOANED OUT the set). The status description has also changed.

If you now choose the option *issue history* from the floating menus, you'll go to the *Issues Summary* page for the partset and see an entry at the top of the list for the issue you've just created. If you entered a contact name or any text in the *Notes* field you'll see these shown, together with the date of the issue (Note : this date is taken from the MusicLibrarian.net server in London, England, so may not correspond with your local time) and the number of copies issued and the number still outstanding (these two numbers should be the same at this stage).

Notice that the entry is marked as OPEN. This means that the issued copies won't be marked as OVERDUE (ie. missing). The background colour is blue, indicating that copies are issued and the issue is OPEN.

If you're loaning out the set, you might want to print off an inventory sheet to send with the set of parts so that the borrower can easily see what copies are there. You can print either a summary (one line per part type) or a full listing (one line per copy). Both inventories contain barcodes which you can use when checking the copies back in (if there aren't labels on the copies).

The inventory listings are available from the floating menu on the *Issue History* screen. Just select the required listing and then use your browser's screen print button to print the page.

The listing with an entry for each individual copy is useful if you want to record who each copy has been given to. You (or the borrower) can note down on the sheet the name of the person who's got the copy. You can record this information in MusicLibrarian too. How to do this is explained later.

Click the browser Back button to return to the main library page.

Assigning specific copies to individuals

As mentioned earlier, once you've created an *issue* of a set, you can record in the system who specific copies have been handed out to. This feature can be particularly useful for schools and youth bands (though adult bands can be just as careless when it comes to losing music!) It's simplest if the copies are labelled, but can also be operated with unlabelled sets too.

There are two ways of doing this. The first way is to select the particular *issue* of the set and assign the text to copies which comprise that issue. The second way is to let the system work out which issue the copy belongs to – there are some rules as to how it does this which are explained later.

The second method can be faster particularly if you have a barcode scanner.

Assigning text to copies in a specific issue

Using the first method to assign text to a particular copy in a specific issue

- login as an administrator
- from the floating menu on the piece you're working with, select the *issue history* option to take you to the issue history screen
- from the floating menu for the issue you want, choose *add text to issued copies*
- on the screen that appears, enter any text you want in the marked box.

- enter the copy identifier (eg BCB/001234) into the box marked *copy tag* (or pick the copy from the drop-down list) and press ENTER.
The text will be added to the copy

Note : you can use your barcode scanner to enter the copy tag – position the cursor in the *copy tag* box and then scan the barcode (either from the *copies sign-out sheet* where there's **one line per copy**, or from the barcoded label on the copy itself).

Assigning checked-out copy to a contact

This is the second method, mentioned earlier. It's particularly useful when you've issued several sets of music and want to assign copies from each to particular individuals who you've already set up in the ML *Contacts* screen.

You'll need to know the unique contact-tag allocated to each contact. You can print off sheets showing this from ADMIN → CONTACTS/OWNERS → CONTACT LABELS. You can also see the contact tag on the *Contacts* page.

The copy's unique barcode (the *copy-tag*, eg. KWO/001234) identifies which set it belongs to. The system then looks at all the issues of that set to find the one where this copy is currently issued. That is, the copy has been checked out *but not yet checked back in*. There can only be at most one issue where this is true (based on the principle that the physical copy itself can only be in one place at one time). However, there may be NO cases where this is true (for instance, if the copy had been issued but has subsequently been checked in, or if the copy has never been issued at all).

To access the screen, go to ADMIN → ASSIGN LABELLED COPIES TO CONTACTS from the main menu when logged in as Administrator.

On this screen, first scan the Contact barcode (*contact-tag*) for the person you want to assign copies to. This will immediately show any existing copies assigned to the contact.

Next, scan the barcoded label (*copy-tag*) on the copy you're assigning to the contact. The copy will be assigned to the contact.
If you keep scanning more copy-tags, they'll be assigned to the same contact.

To begin assigning to another contact, simply scan the next contact-tag.

If a copy isn't currently issued, you'll get a warning message because the copy cannot be assigned to a contact unless it's checked-out and hasn't yet been returned (ie it's not checked in).

Note: a contact-tag can be typed in using a short-format.
eg. instead of **KWO-000123** you can type in **-123**

A copy-tag can also be entered in a short-hand form. If the music belongs to your library and the tag-prefix is your ML account, then simply prefix the number with / If the tag is from another library, you must type in the prefix too, but you can omit any leading zeros in the number part.

Changing or removing the assigned text

Choose the *unassign* option on the screen and then scan the copy-tag. This will remove the assignment of the copy to any contact it's currently assigned to (if the copy is still issued and not yet returned). You only need to use this if you make a mistake when assigning a copy. You don't need to do it when copies are returned after use.

Collecting music in

When you've finished using a set of music you'll need to collect in the copies and tell MusicLibrarian.net that they've been returned. There are a number of different ways to check in copies (with or without a barcode scanner, and individually or en-masse). Firstly, though you must tell MusicLibrarian.net that the set is no longer issued (or loaned out) but is being returned to the library. You do this by *closing* the issue and updating the status of the partset.

Closing an Issue

There are two ways in which you can mark an issue as closed. The quickest way (and most convenient if you want to mark several sets closed) is to select the ADMIN → CLOSE ISSUED SETS option from the main menu bar. This will bring up a screen showing all issues which are currently Open. You can then click on the button on the screen to mark the issue closed and also to change the status of the set to *Filed*.

After clicking the button it changes to *Re-Open* to allow you to reverse the action if you've made a mistake. However, once you leave the screen, you won't see the Re-Open button again here – you'll have to go to the issue history pages to change the status.

The second way of closing an issue is from the Issue History screen for the set.

- From the main library listing, choose *issue history* from the partset's floating menu. This will bring up a list of the set's *issue history*. The latest issue will be at the top of the list.
- Place the mouse-cursor over the issue-id number in the left-most column. A floating menu will appear.
- Click on the item *check-in set / close issue*. This brings up a pop-up screen

- On the pop-up screen, click on the *Close+File* button. A message will confirm the status has been changed.
- Close the popup window and refresh the issue-history list screen.

After refresh the status of the issue will appear as *CLOSED* and the row will appear in a different colour to emphasise the status.

If you set a *due-back* date for the issue when you first checked out the set, or if you subsequently added a *due-back* date by amending the issue, MusicLibrarian.net will automatically close the issue when the due-date passes. If this happens and you want to extend the issue of the set (so that the parts don't appear as *overdue*), just go into the issue-checkin screen for that issue and change (or clear) the due-back date and set the issue status to *OPEN*. Then click the *Update* button further down the screen.

Note : MusicLibrarian only checks for overdue issues once a day (around 2.30am UK time), so it's only then that the issue will be automatically closed. The system also does not prevent you from entering due-back dates in the past, but if this happens the next time the automatic check runs any such issues will be marked as *CLOSED*.

Returning to the main library list screen, you'll see the status for the partset has changed to either *FILED* or *OVERDUE*. *Overdue* is a system-generated status. It means that you've told MusicLibrarian.net that the set is being returned to the library, but MusicLibrarian.net knows that at least one of the copies in that set has not been returned and is therefore "overdue". The background colour will also have changed (as explained earlier).

Now that the issue has been closed and there are still issued copies, the set will appear in the *Overdue Music* listings that can be selected from the main menu bar at the top of the screen. More on this later.

Next you need to use one of the methods described below to check in the copies from the set. Which method you choose will depend on whether the set has been labelled or not, and whether you have access to a barcode scanner.

Checking in copies

As has already been mentioned, checking in is the reverse process of checking out and is the way you tell MusicLibrarian.net that a copy has been returned. MusicLibrarian.net keeps track of all returned and outstanding copies to quickly show you what's still missing. This process of tracking copies is the main purpose of the system, hopefully preventing copies going astray and incurring the cost of replacements.

After checking in copies that have been handed back, if there are still copies not yet returned they will be listed in the *Overdue Music* screens, accessible to all users of the system from the top menu bar. These screens show sets currently overdue in various levels of detail, allowing you to “drill-down” for more detailed information.

There are several methods of checking in copies: using a barcode scanner, or

Barcoded Labels

MusicLibrarian.net allows you to print barcoded labels to attach to individual copies of your music for much faster and accurate checking in. However, since you won't always be able to stick labels on music (if the set is borrowed for example), the alternative check-in method uses a *summary sheet* of barcodes which you can get by choosing the *barcode checklist* option for the set from the main library listing and printing it from your web-browser. For the barcode to be legible to a reader, you'll need to use either an ink-jet or laser printer and make sure the barcodes are printed in black on a white background for maximum contrast.

If you have barcode labels attached to copies in a set and want to use a scanner to check-in copies, use the screen under ADMIN → CHECK-IN LABELLED COPIES from the top menu. Don't use the check-in screen from the *Checkin/Issue-History* list

clicking buttons on screen. Each method is discussed in the following sections.

Checking in labelled sets with a barcode scanner

This is the fastest and most accurate way of using the system since there's no manual keying involved.

Ensure your barcode reader is plugged into your computer and that the computer sound is turned on.

From the main menu bar, choose ADMIN → CHECK-IN LABELLED COPIES. This will bring up a pop-up window, and you should also hear a confirmation sound. (This sound is what you'll hear later when you scan in a barcode label and the system successfully checks in the copy).

Now scan the label of the copy you want to check in. You'll probably hear a *beep* from the scanner itself, confirming that the code has been read and the copy-id will appear briefly in the box on the screen. Shortly afterwards you should hear the confirmation sound that MusicLibrarian has successfully checked the copy in. A message will also appear (on a green background) on the screen confirming the check-in.

Just keep going through the rest of the music you want to check in. You can scan in **any** labelled copies from **any** set you're checking-in in **any** order. So you can check-in all your returned music *before* you sort it ready for filing. This way you know very quickly what's still missing.



TIP - If you've already sorted your music into sets, then you might want to use a feature that will sound an additional alert if the copy you scan doesn't belong to the same set as the copy you scanned just before this one. This is a handy way of warning you that you've got a stray copy from another piece or set mixed in with this set. This feature is enabled by default. Each time MusicLibrarian detects a change of set or piece when you scan, an alert sound will be played.

If the barcode is not able to be read by the scanner, you can always type in the code into the check-in box by hand (like they sometimes do at supermarket check-outs when an item doesn't scan). You can omit leading zeros in the code. Example: if the label code is **BCB/000243** you can enter **BCB/243**.

If you scan a label more than once then you'll hear a different sound from the system as well as getting a warning message on the screen. You don't need to do anything special: MusicLibrarian knows the copy is already checked-in and is just informing you.

You can undo the last check-in action by clicking the button on the screen. Only the last action can be undone, not anything prior to that.

If you scan a code that doesn't belong to a copy in your library (eg. the barcode on a tin of baked-beans) you'll hear another sound and also receive a warning message on the screen. Again, you don't need to take any remedial action : MusicLibrarian can tell the difference between your music copies and a tin of beans!

Once you've finished scanning in all your copies, you can go to the *Overdue Music* menu option and view the screens there to see what's still missing.

Checking-in unlabelled sets with a barcode scanner

In cases where you have catalogued a set of music but haven't labelled the copies (maybe because the set doesn't belong to you), you can still use your barcode scanner to speed up the check-in process. In this case you'll need to use a screen-print of one of the barcoded screens: either of the barcoded screen-listings from the issue's floating menu, or the *barcoded checklist* for the set from the floating menu on the main library screen.

This is known as checking in *generic* copies.

When checking in generic copies, MusicLibrarian is not able to tell the difference between similar copies in the set (e.g. if you have 6 copies of the Tuba part, the system can't distinguish between them)⁴.

Generic copy check-in

Checking in generic copies is easiest and most accurate if you sort all your copies into score order first (ie, the same order that they're listed on the barcoded set list you're going to scan).

Once you have your set in sorted score order and have printed a copy of the barcoded summary sheet, go to the *issue history* screen for the set and, for the issue you're checking in, choose *check in copies from checklist* from the floating menu.

This brings up a similar pop-up screen to the one for checking in labelled copies.

Now, working through each of the copies in the set, scan the part-code on the summary sheet once for each copy of that part as you work through the pile. You'll hear the same beep from the scanner and the confirmation sound from MusicLibrarian when the copy has been checked-in.

If you scan the wrong code by accident, or you scan a code more times than you meant to, MusicLibrarian won't know this is a mistake, so you won't get the warning sounds. If you scan a code twice for example, the system will assume you wanted to register that two copies have been returned, so it will mark two copies as returned (if two copies exist and are checked out in this issue).

You can correct this if you realise you've made a mistake. Just click on the *undo check-in* box on the pop-up screen and re-scan the barcode. This time the system will reverse the check-in action for one of the copies of that part.

Then continue as before. When you've gone through all the copies you can see what's still missing by checking the *overdue copies* screens from the main menu.

If you get really muddled and want to start over, you can undo all the check-ins done so far and begin again. To do this

- go to the *issue history* screen for the set and select *check-in set / close issue* from the floating menu for the particular issue
- click on the radio-button marked *undo check-in for all copies from THIS issue* and then click the *update* button

⁴ There is an exception to this in the case when you've assigned some text to a particular copy in the issue. This is explained later.

All the copies from this issue that you'd checked in will be changed to not-checked-in (and will all appear as overdue in the *overdue copies* screens if the issue is closed).

Checking-in copies assigned to individuals

If you've assigned any text to specific copies in an issue, or you've assigned copies to individual contacts, and you're using one of the *generic* check-in methods for unlabelled sets you'll need to read this section. But if you're checking in a labelled set through the ADMIN → CHECK-IN LABELLED COPIES screen you don't need to do anything special – MusicLibrarian will handle everything for you.

For unlabelled sets using a *generic* check-in method, MusicLibrarian treats any copies in the issue which have had text assigned or have been assigned to a contact as *non-generic*. For example, if you have 5 copies of the part *Flute* and assign text to copy number 3 and copy number 5, then these are considered to be non-generic, as they can be identified separately from the other three copies (even if the text on both is the same or they're assigned to the same contact).

You can see this best if you assign some text to copies in an issue, or you assign a copy to a contact, and then select the *check-in copies on-screen* option from the floating menu on the issue.

Here you'll see a separate entry for each of the copies which has been specifically assigned, and (if there are any copies of the same part without assigned text), one line representing all the remaining copies of the part without text.

You can use this screen to check-in the assigned copies – just click on the *check-in* button for the particular copy.

Alternatively, you can treat any assigned copies as if they were *labelled copies* and enter the specific copy-tag in the *check-in labelled copy* screen, either using the computer keyboard or scanning the specific barcode. You can also use the *check-in unlabelled copies* screen in the same way if you check the box marked *exact tag match* (either by clicking on it, or using the keyboard shortcut key).

If you have an issue with where some copies of a part have been assigned and others haven't, you should always use one of these methods to check in those particular copies.

Checking-in copies without a barcode scanner

If you don't have access to a barcode scanner, there are a number of different ways you can check-in your copies, depending on whether the set has barcode labels or not.

Labelled sets

If your set has been labelled, you should use the ADMIN → CHECK-IN LABELLED COPIES option just as you would do with a barcode scanner, but type in the codes by hand (as was described earlier).

Alternatively, go to the OVERDUE MUSIC → OVERDUE COPIES DETAIL menu option from the main menu bar. When you're logged in as an administrator, this screen contains a *check-in* button next to each copy in the list. Find the copy you want to check-in (making sure the *tag* matches that on the label) and click the check-in button. The button will change to an *undo* button (in case you want to change your mind) and the background colour of the row will change indicating the checkin has been successful. The background colour of other rows for other copies of the same part may also change colour to indicate the change in status for the part within the set.

Note – the undo buttons only appear while you still have this screen open (and haven't clicked the screen refresh button). As soon as the screen is reloaded, any undo buttons will disappear.

You should NOT use any of the *generic copy* check-in methods, since your copies are individually labelled and you should allow the system to keep track of all the copies separately.

Unlabelled sets

Copies from unlabelled sets can be checked in using the *on-screen* options – either ADMIN → OVERDUE MUSIC → OVERDUE COPIES DETAIL as described for labelled sets, or the on-screen generic check-in for the issue, described below.

- from the main library listing, choose *issue history* menu option for the set
- from the Issue History listing, choose the *check-in copies on-screen* option for the specific issue-id. This brings up a pop-up window showing each part in the set (listed in the order you've specified for the category). In the right-most column are two buttons marked *checkin* and *undo*
- For each copy, find the corresponding row on the screen and click the *checkin* button. Notice that the figure in the *Copies Out* column

decreases by one and the background colour of the row may also change.

- If you make a mistake, you can “undo” a check-in (ie re-mark the copy as checked out) by clicking on the *undo* button for the part.

Checking in **ALL** copies in bulk

There are some times when you might want to check-in all copies in bulk – for instance, when you’ve checked out a set but you decide not to use it before you’ve handed out all the copies. In this case, you know that all the copies that were issued are present, so you can simply mark them all as checked-in.

To do this, choose the *check-in set / close issue* option from the floating menu for the Issue. This brings up a pop-up window.

First, click on the *close + file* button. This will mark the issue as closed and the set as *filed*. At this point, all the copies will be *overdue*.

Now click on the radio button labelled *Check-In all copies from THIS issue* and finally click the *Update* button. A message will appear indicating that all the copies from the issue have been checked-in.

Note: there is a subtle difference between this option and the option marked *CheckIn all copies from ALL issues*. This will be discussed in detail later, but generally you should use the option marked *THIS issue* for mass check-in.

If you close the pop-up window and then refresh the main Issues History window, the figure in *outstanding copies* column will show zero, and the background colour will be green, indicating all copies have been returned.

Finding out what’s still missing

Once you’ve checked in all the returned copies, you can easily check which if any of the copies have not been returned by using one of the three screens on the *Overdue Music* menu. The three screens show the same information at different levels of detail.

Overdue Pieces

This screen shows a summary list of each piece in your library which has one or more copies missing (that is, the set has been returned incomplete). You can click on some of the fields to drill-down to get more detailed information about the copies and issues.

Overdue Copies Summary

This screen shows a summary of the parts missing for each of the sets with missing copies. Again, some of the fields allow you to drill down to a lower level of detail.

Overdue Copies Detail

This is the lowest level of detail of missing copies. Each copy which is missing is shown on a separate line. Some of the fields also allow you to click on them and find more relevant details (for example, more details about the *issue* from which the copy has not been returned). If you're logged in as the administrator, there's also a *check-in* button in one of the columns. This allows you to check-in the copy from here if you want to.

The *issued to / notes* column shows any comments that you assigned to the copy in the issue from which it's missing, and additionally any text you assigned in the *Notes* box when the set was checked out. This should allow you to easily identify who last had that copy, and hopefully track it down quickly.

Adding copies to an issue

Sometimes you might want to use a set of music before all the outstanding copies have been returned. Imagine that you've collected in most copies from a set you've been using and now want to loan that set to another group. MusicLibrarian allows you to do this, but the new issue created will only contain those copies that were available at the time: the copies still missing from the previous issue won't be included in the new issue.

Later on, the remaining copies from the original issue are finally returned to you. You check them in, and now have two choices: either you keep hold of them, or you send them to the group who currently have the remainder of the set on loan (or you hand them out to your band if you're using the set yourself).

If you choose the second option, you'll need to tell MusicLibrarian.net that you've added these copies to a current issue. This is done via the option *add copies to issue* on the floating menu on the Issue History screen for the set.

- bring up the Issue History screen for the set to which the copies belong
- choose the option *add copies to issue* from the floating menu
- the pop-up screen will show a list of copies which can be added to the issue
- choose the copies you want to add (use CTRL+click to select more than one from the list) and click the Submit button, or scan the barcode of each of the copies in turn.

A confirmation message will appear. You can then close the pop-up window.

If you now refresh the Issue History screen, you'll see that the *issued copies* and *outstanding copies* figures change for the issue you've added the copies to.

Creating a partial set issue

In some situations you might only want to issue a small number of copies from a set, perhaps when it's going to be used by a small ensemble who only want one copy of each part. You could of course just issue the whole set, but it might be better to issue just the requested number of copies. That way, if you have more than one copy of each part in the set, you still have enough copies to loan out to another group who might want to use it at the same time.

You can create a partial issue by the following steps:

- go through the set of music and pick out all the copies you want to include in the issue
- next, use MusicLibrarian to create a new issue (described earlier), but from the *copies available for checkout* list, select just those copies you've picked out – if your copies are labelled, make sure you pick the copies in the list which match the reference numbers on the labels
- Complete any of the other fields (such as *notes*, *due-back date* etc.) then click either the **issue** or **loan out** button.

This will create an issue for only the selected copies. You can of course add more copies to this issue, or remove any if you need to. Both these actions were described earlier.

Inter-account lending

MusicLibrarian includes a feature called “inter-account lending” which makes it easy for you to lend or borrow music from other users of the system, and for the system to keep track of the music without the borrower having to re-enter all the details again into their own library. If the owner of the music has bar-coded it, then the borrower can use a bar-code scanner when checking in the borrowed music in their own library.

This feature will be of particular use to Education Authorities who lend music from their central library to different schools, or to any other groups who frequently lend music to each other.

The way it works is that when the lender checks out a set of music, they enter the MusicLibrarian account number of the group borrowing the set. The system then makes a copy of the checked out set in the *borrower's* account. This set will appear in the borrowers account alongside all their other music, and can be checked out and in as it were any other set in the borrower's library, without affecting the checkout status of the copies in the lender's library.

The borrower is able to do most of the same things with a borrowed set as they can with their own music: you can check copies out and in, include it in programmes (described elsewhere in the manual) – you can even lend it to another group with a MusicLibrarian account.

Of course, there are a few things you can't do with a borrowed set: you can't print barcodes for it, add or remove copies or change any of the details (eg. composer, arranger, category, attributes etc). So you'll notice that when you move your mouse cursor over a borrowed set in your main library page, it has fewer options showing on the floating menu than you'll see for pieces you own.

But with those few exceptions, a borrowed set works just like any other set in your library, whilst it's in your possession.

The following sections will describe the few extra steps needed when lending or borrowing sets.

Lending music to another account

Lending music to another account is exactly the same as checking out a partset (as already described) but with just one additional detail: on the check-out screen you need to enter the MusicLibrarian account number of the group to whom you're lending the music. Enter this in the box on the screen labelled *Borrower's account_id* before you click the button to check-out the set.

You'll need to know the account number (account_id) beforehand as the system doesn't (currently) offer you any prompts for the value, but will reject any invalid values.

And that's it! The system will check-out in the usual way all the copies you've selected, but behind the scenes will additionally create an entry in the borrower's account for the set. You'll notice on the "issue history" screen for that set of music that the borrower's MusicLibrarian account-name will appear against the issue. This is also the case if you download the report of "issued / overdue sets", where it shows both the borrower's account name and account_id.

If you make a mistake or forget to enter the account id of the borrower, you'll need to close the issue of the set (if you created one) by checking in all the copies in that issue (the quick way to do this was described earlier). Then you'll need to go through the check-out process again.

When the set is ultimately returned to you, just check it in as you would normally. There are no special actions required.

There's nothing stopping you lending the same set to the same user again in the future – just follow the same process.

Lending borrowed music

As mentioned earlier, it's possible for you to lend a borrowed set to another MusicLibrarian account (assuming you have the owner's agreement to do so). The process is exactly as described above. However, there's one restriction: you cannot lend a set to the original owner of that set, or anyone higher up the "lending chain" to you.

For example, if A owns a set of music and lends it to B, B cannot lend that set to A (since A is the original owner of the set).

In a more complicated example, the owner of a set A might lend the set to B, B may lend the set to C, and C may lend it again to D.

Here, D could still lend the set to other users except for A, B and C since they are all already involved in the particular loan of that set. If D does try to lend to A, B or C, the system will give an error message when D tries to create the loan of the set.

Cascading check-in

Following on from example above where D currently holds a set borrowed from C but which is ultimately owned by A, under normal circumstances D would return the set to C (who lent it to him). C would then return it to B and B would return it to the owner A.

However, MusicLibrarian can still keep track of things even if the return-process is “short-circuited”. For example, D might agree with the other users to return the set directly to the owner, A.

In this situation, B and C can’t check-in the copies in their libraries since the set won’t be returned to them, so they won’t know what copies are missing (if any).

But when A receives the set back from D and checks in the copies, the corresponding copy-checkout records in B’s and C’s accounts (and D’s, if D hasn’t checked in the copies himself) will also be updated to reflect the fact that the copy has been successfully returned to A. The copy check-in action “cascades” down the lending chain through all the other accounts.

This same process applies more generally to any accounts in a lending chain. If someone higher up the chain checks in a copy, the action cascades *down* the chain to any accounts below. But *it never affects accounts higher up the chain*.

Borrowing music

Accepting a loaned set

When you’ve arranged to borrow music from another MusicLibrarian user, and the lender has notified you that they’ve issued the music to you from their library, you’ll first need to “accept” the loaned set into your library before it will appear listed on your main library page.

Log in as your account’s administrator and from the menu items across the top of the screen, go to ADMIN → BORROWED SETS.

This screen shows you any borrowed sets of music you currently have in your library, and any new loans which are waiting to be accepted by you.

Notice the button against each listed piece. For pieces waiting to be accepted the button says “accept”.

To accept the set, click on the button. Notice that the text on the button changes to “return” – later, when you return the music to the lender you’ll come back to this screen and click on the Return button. More about that later.

If you now go to your main library page (and click your browser’s page-reload button), the borrowed piece will appear amongst your other pieces. If you find it and place the cursor over it, you’ll notice there are fewer options available (as described earlier). But if you click on the “summary” option, you’ll see the familiar summary page showing you details about the set and copies. Notice in the details on the left hand side it shows the name of the owner of the set and the lender’s name (which might be the same).

Checking-out and checking-in

You can check-out and check-in a borrowed set just as you can with any of your own music registered in the system. If the owner of the set as has attached MusicLibrarian barcode labels on the copies and you have a bar-code reader, you can use this to keep track of the copies just as you would with your own barcoded music.

Checking-in and checking-out only affects the copies defined in your library (or any libraries lower down the lending-chain as described earlier). It doesn't affect the status of the set or copies in the lender's library.

Returning borrowed music

Once you've collected the music in and physically returned it to the lender, you should mark the set as "returned" in MusicLibrarian. This will remove it from your list of borrowed sets and also from your main library page. But if you've included the piece in any programmes it'll still appear in the programme listings. Effectively the piece is just excluded from the main library page.

So to mark a set as returned, go to the ADMIN → BORROWED_SETS screen again and click on the button marked "return" for that piece. The set will be marked as "returned" and you'll notice the text on the button changes to "undo". This is to give you a chance to change your mind – but if you want to do that you must do it BEFORE you leave this screen - returned sets are not listed on the screen if you close it and come back later.

That's it: the set will now disappear from your main library page (when you reload it).

If there are any missing copies from the set at the time you mark it as "returned", these will *still* appear in the *overdue pieces / copies* screens in your library until such time as either you or the lender (or someone else higher up the lending-chain) marks the copies as returned.

If for any reason you don't mark the set as "returned" when you've actually returned the set to the lender, the piece will remain on your main library page on MusicLibrarian. However, once the lender has checked in the copies in their account you won't be able to check them out from your account. You'll still be able to go to the check-out screen, but in the copies list it'll show a message indicating that no parts are available to be checked out.

Borrowed music and searching

The search feature (*filter*) works slightly differently for pieces you may have borrowed from other MusicLibrarian accounts.

Any attributes the original owner may have set up *will be ignored in your searches*. This is because there's no consistency in attributes between different MusicLibrarian accounts – you can define anything you like.

But searches will work for Programme Notes / Set Notes / Title text and also for Scripture References. (Scripture references have a clearly defined format and fixed list of biblical Books, so are consistent across different libraries).

That means that if you borrow a piece of music from another library and it has Scripture References assigned to it or some text (maybe lyrics) defined in the Programme Notes field, these will be included in any searches you do on these fields.

Setting up default Terms & Conditions for loans

You can set up text to define the Terms & Conditions which apply to any loans you issue from your library. This text is included in each issue you make.

To amend the default text, select the ADMIN → ACCOUNT SETTINGS → MAINTAIN menu option from the main menu bar. Amend the text and click the UPDATE button.

The modified text will appear on any “issues” you subsequently make. Changing the default text will not change the Terms & Conditions on any existing issues.

Once an “issue” has been created, you cannot modify the Terms & Conditions which are associated with it. If you want different Terms and Conditions you have to create an entirely new issue.

Storing contact names and addresses

If you regularly loan out sets of music to other groups, you can record names, addresses and other contact details for those groups (or individuals) in MusicLibrarian and associate an issue with a contact, so that you can easily see who has a set. You can also store contact details for owners of sets that you borrow.

Contact details stored in the system are only visible via the administrator login - the read-only logins do not have access to any screens or reports which may contain contact information.

To store, view, amend or delete contact details, select the ADMIN → CONTACTS/OWNERS → DEFINE CONTACTS menu option from the main menu bar. This brings up the *Maintain Contact Details* screen.

To enter details for a new contact

- ensure the field labelled *contact_id* says **add new contact** (if not, choose this from the drop-down list and click *Go*)
- enter the details in the fields provided (for groups or organisations, just enter the group name in the *lastname* field)
- click the *Add* button

The contact details will be added to the system. A confirmation message should appear in the box below.

To amend or delete a contact

- choose the contact from the drop-down list and click *Go* to bring up the details
- update any of the details (if amending)
- to save the update, click on the *Update* button, or to delete the contact, click the *Delete* button

Once you've set up contact details, you can link one or more contacts with any *owners* you have already defined. You do this via the ADMIN → CONTACTS/OWNERS → ASSOCIATE menu option.

Keeping performance and programme details

MusicLibrarian allows you to record details of all your performances in the database. This includes pieces from your library that you've played as well as other items (perhaps items by other ensembles or groups in the same concert, or just the position and duration of the interval!). When you save details of performances of pieces from your library, MusicLibrarian is able to easily show you all the performances of a piece on the piece summary screen. You can click on this link to see details of the complete programme.

You can also download a CSV file containing all details of your stored programmes. This can be particularly useful when completing your Performing Rights Society returns each year.

You can also download a CSV file of the items in a particular programme. This is handy for creating a running-order for the band members and also for providing details for the audience programme sheet.

You need to be an administrator to create and edit a programme, but anyone can view the saved programmes and piece performance details.

Creating a new programme

The usual way to create a new programme is to start by choosing some (or all) of the pieces you're going to be playing.

If you're logged in as an administrator, you'll see a check-box (empty square box) next to each piece on the left-most side of the main library-listing screen. Select some or all of the pieces you want to include in your programme by clicking on the check-box by the side of the piece you want, so that a tick or cross appears in the box. (If you change your mind, click it again and the tick or cross disappears).

Once you've picked your pieces, go to either the extreme top or bottom of the library listing. You'll see a button labelled **add to programme**. Click this and you will be taken to the *Edit Programme* screen. (If you haven't selected any pieces and click the button, nothing happens).

If you've not already been working on a programme, the *Edit Programme* screen is blank, showing *add new programme* in the programmes drop-down list in the top left of the screen.

In the **Title** box below, type a title for your new programme, and below that click on the calendar icon and select a date for the programme. You must set both of these fields when you create a new programme – you will get an error if you leave either blank. You can also enter the start time of the concert (if you know

it) or you can leave it blank. The time format used is 24-hour clock, so 19:30 would mean 7.30pm

You can keep details of your concert venues in MusicLibrarian too. Those you've already saved are available from the drop-down list **venues**. Again, this is optional (or you can come back later and update the programme if you need to add details of a new venue).

Similar to storing venues, you can also keep a list of different ensembles which regularly perform in your concerts. (This is particularly common with schools where several different ensembles might all be performing different items in the same concert). Again, this field is optional, and if you haven't yet saved details of your ensembles you can come back later and update the programme with this information.

Finally there is a box for free-form notes. You can add any text you want in here. Perhaps record details of the conductor(s) and performers' names.

At the bottom on the left-hand side of the screen are 3 buttons : **create**, **update** and **delete**. The **create** and **update** buttons will indicate how many pieces you've currently selected from your library to add to your new programme.

To create your new programme and add the selected items, click the **create** button.

This will create your programme and the pieces you've selected will appear in the list on the right hand side of the screen in alphabetical order.

It's unlikely you're going to play all those pieces in strict alphabetical order(!) so now you'll want to re-arrange the items into the play order.

This is simply done using the mouse to click on each item in turn and drag it up or down the list to the required position in the order. You don't need to click **save** when you've done this : all changes to the item order are automatically saved in the database as soon as you release the mouse button and *drop* the item in its new position.

Adding more pieces to the programme

You can easily add more pieces from your library to the programme. Just click on the button marked **add pieces from library** at the top of the screen and you'll be taken back to the library list page. Simply select more items as you did before and then click the **add to programme** button at the top or bottom of the library list. You'll be taken back to the programme page on the programme you were previously editing.

This time, simply click the **update** button at the bottom of the left hand panel and your selected items will be added to the end of your existing item list (again, in alphabetic order). Just drag and drop them as before to put them into the correct sequence.

Adding other items to a programme

You can add other items to a programme which aren't pieces from your library. For example, to add an item "Interval" (to show at what point the interval will occur in your concert and how long it will last), click on the **add other item** button at the top of the right-hand side of the screen.

This will immediately create a new entry at the end of your item list called **NEW ITEM**.

You can then edit this by clicking on the **edit** button next to it. This takes you to the programme_item edit page. Here you can replace the NEW ITEM text with something more appropriate (let's say *Interval*). You can also the duration of the item (if you know it) – let's say our interval will be 20 minutes. The time format used is *mins.secs*. You probably don't want to specify the interval duration to the second, but this field can also be used to specify timings of other items in your programme to help give an overall idea of running time.

Finally you can add some notes about this particular item if you want to.

Now click **save** to write your changes to the database. You should get a confirmation message that the data has been saved.

To return to your programme, click the **return to programme** button. You will be returned to your programme listing and see that "NEW ITEM" has been replaced by "Interval" with a duration of 20 mins (as we specified). Now simply drag and drop the item to the correct position in the running order, and you're done.

Adding extra information about programme items

As we saw just now when creating a new programme item which wasn't taken from the list of library pieces, it's possible to change some of the details about an item. Each item in the list has an **edit** and a **delete** button against it. The delete button is self-explanatory.

Editing a programme item is slightly different depending on whether or not it's a piece from the library or something else.

As we saw earlier, when you edit a non-library piece, the text you enter replaces the default NEW ITEM text. When the item is a piece from the library, the text you enter on the item-edit screen is *appended* to the item piece title.

If the library-piece had a *duration* specified, this is automatically added to the programme item when it's created. But you can override this (just for the purpose of this programme) if you want to. This is useful when the duration stored in the library might be for the complete work, but you're only going to perform part of it.

Other ways to edit a programme

You can also get to the *Edit Programme* screen from the top menu-bar under ADMIN → PROGRAMMES → EDIT PROGRAMME. If you've been working on a programme since you logged on, the screen will default to showing you details of this programme. If you want to select a different programme, simply choose the correct one from the drop-down list (which shows title and performance date) and click the **go** button.

Alternatively, you can select a programme to edit from the **Programmes** list screen.

Programmes list screen

You can see a list of all the programmes you've created in MusicLibrarian by choosing the **Programmes** option from the menu-bar under **Listings** at the top of the screen. The programmes are shown in descending date order (ie older dates nearer the bottom). The list is colour-coded: those programmes with dates in the future are shown in a different colour to those in the past, so it should be easy to spot the next one coming up.

The list shows the date, title, venue and principal ensemble (if you specified it) for each programme. Additionally, if you're logged on as an administrator there is an **edit** button against each programme which takes you to the edit screen already described.

If you click on the programme title, you'll be taken to the programme display screen which shows you details of the concert programme. You're not able to edit anything on this screen. But you can click on any of the library-items in the programme and be taken to the piece's summary page where you can see other details about that particular piece, including other concerts in which it's featured.

Storing Venue information

As mentioned earlier when discussing programmes, MusicLibrarian allows you to store brief information about your performance venues. This is done via the ADMIN → PROGRAMMES → EDIT VENUES menu option from the top menu-bar. You need to be logged on as administrator to access this.

You can store the venue name and some free-form notes about the venue. What's handy though is to store a web-link for the venue. This could be either a link to the Venue's website, or perhaps a link to an online street-map website which shows the venue's location.

If you store a web-link for a venue, each reference to that venue on your programme-listing page or on the programme details page will be a clickable link which will open up that page in a new tab or window. So it gives people an easy way of finding out more information relating to the concert.



TIP – in a web browser, go to the page you want to link to, then use copy/paste to copy the *entire* link from the browser address bar into the web-link field (including the http:// or https:// prefix)

If you want to edit a venue's details, choose the venue from the drop-down list and press **go**. Amend the details and click **update**.

To delete, select from the drop-down list and click **go**, then click **delete**. Note : you won't be allowed to delete a venue if any of your programmes include a reference to it.

Storing Ensemble information

You can also store information about ensembles which frequently perform in your concert programmes. This is useful for schools, where a concert typically comprises items from several different groups. Keeping this information in the MusicLibrarian programme history makes it easy to see which group is performing.

You can access the Ensembles edit screen from the menu-bar ADMIN → PROGRAMMES → EDIT ENSEMBLES when logged in as an administrator.

If you want to edit an ensemble's details, choose the ensemble from the drop-down list and press **go**. Amend the details and click **update**.

To delete, select from the drop-down list and click **go**, then click **delete**. Note : you won't be allowed to delete an ensemble if any of your programmes include a reference to it.

Downloads

MusicLibrarian.net allows you to download data from your library for manipulation in a spreadsheet such as Microsoft Excel® on Windows or NeoOffice (www.neooffice.org) on Mac. This gives you the ability to create and print your own reports. The download files are comma-separated-variable (CSV) format and the data is UTF-8 encoded unicode. If your library data contains non-Latin characters (eg. Russian or Greek) or accented characters (as in Dvořák) the application reading the file might need to be told that the encoding is UTF-8, otherwise these characters may not appear properly. However, if you only use the standard A-Z letters without accents you shouldn't have any problems.

There are currently 5 different download files you can select. They appear beneath the **downloads** option on the main menu bar. If you're logged in as a Read-Only user the download files don't include the columns *contact email* and *contact phone number* for data privacy reasons : only your library administrator should be able to see these details.

The five files are

Library Pieces csv

This is essentially the same data as you see on the main Library Pieces screen, but with a few additional fields (eg. copies in set). Downloading and printing this file can provide a useful paper copy report of your library. The default filename is **ml_library_list.csv**

Programmes csv

This file contains details of all the performance programmes you've created in the system. The programmes are listed with the older dated ones nearer the end of the file. For each programme, the individual items are listed in the order you've defined them in the programme. The default filename is **ml_programmes.csv**

Issued/Overdue sets csv

This contains details about all sets in your library for which there are "open" issues (for example, the music is in use or on loan to another group). In addition, the file shows sets which have been marked as closed but where there are still unreturned (ie. overdue) copies. The default filename is **ml_issued_sets.csv**

Issued Sets History csv

This file is similar to the issued/overdue sets except that it shows all issues ever made for all sets. There is also an additional column "return complete date" – this shows the date when the last of the issued copies was returned. If there are still unreturned copies from this issue, the "return complete date" field is blank. The default filename is **ml_issued_sets_hist.csv**

Overdue Copies csv

This is similar to the “overdue copies” screen and shows details of all the copies from your library which should have been returned but are still missing. The default filename is **ml_overdue_copies_dtl.csv**

All Copies csv

This download is only available from the administrator login as it is potentially very large. It contains details of all the copies for the pieces in the library, so may contain many thousands of lines. Beware this might take a minute or so to produce and download, depending on the speed of the internet connection.

Reconstructing your library from the download files

The library-pieces, copies and performances download files contain some additional columns which would allow an experienced programmer to create a simplified version of the MusicLibrarian database from these downloads.

The columns ML ACCOUNT ID and ML PARTSET ID on the library pieces and copies download files could be used in an *inner join* to re-construct the basic “sets” and “copies” tables.

The “performances” and “programmes” tables can be partially re-constructed by using the programmes and library-pieces csv files and a *left outer join* on the columns ML ACCOUNT ID, ML PARTSET ID, ML ALBUM ID and ML PIECE ID between those files.

(Don't worry if this is all meaningless to you – this information's just there for the benefit of programmers who might find it helpful).

You might want to keep copies of these files on your local PC in case you ever want to try and construct your own music library database!

Additional downloads

By prior arrangement with the Music Librarian staff, libraries can be grouped together into **account groups**. This gives each member account in the group access to an additional download file which contains details of all the pieces in the libraries of each member of the group.

If your library is a member of a group, you'll see an additional menu item in the Downloads menu call GROUPS. Below this will be the name of each group of

which you're a member. Click on the group name to download the file to your computer.

This gives you an easy way to browse the catalogues of other group members and perhaps to arrange to lend or borrow music from each other.

Please contact the Music Librarian staff via the email link on the login page if you'd like to set up an account group with other users of the system.

Passwords

Most MusicLibrarian accounts are set up with two logins – an administrator account which has a password and allows you to enter and modify data, and a read-only login that just allows browsing of the data. The read-only account usually does not have a password.

You can change the default administrator password from the ADMIN menu option. You will need to enter the current administrator password on the screen when you make the change.

If you forget your administrator password, please email the ML webmaster.

There's currently no self-service password reset facility. Watch this space!

Account expiry

Accounts are automatically locked if there has been no administrator access for several months. Warning emails are sent out 14 days before this happens, and after receiving the warning email you only need log in once as administrator to prevent the account being locked.

The warning emails are sent to the email address shown on the Account Details page, below the Admin menu. You can change the email address on that screen.

Your Notes