

Organizing The Brevard College Music Library

by Mrs. Arline B. Campbell
Pisgah Forest, North Carolina

Several years ago Brevard College learned that a cataloged music library was one of the requirements for the full accreditation of Brevard College by the National Association of Schools of Music. At this time the College had about 800 disc recordings, 500 scores of miniature and larger sizes, an assortment of about 100 books, and about 100 eight-track tapes which were housed in its music studies building apart from the Library. The records, scores, and books were housed in a "listening library" — a room about 18' x 18' containing record cabinets, shelving, a four-deck tape table, and a six-turntable listening area.

Sporadically and unsystematically over the past ten years an attempt had been made to classify and describe the records. However, no authority file had been set up and name entries varied considerably. The descriptions on the cards, the collations, the contents notes, and other bibliographical information were as varied as the entries. At one point Library of Congress cards had been ordered for about 100

records but, as no one knew how to read tracings, how to add subject headings, or what to do about call numbers, these printed sets were in their pristine, plasticine envelopes in a box on a shelf. A nine-tray card catalog cabinet had been purchased at one time, but had as yet no contents. Heavy plastic record covers for about half of the records had been purchased. Pamphlet binders for all of the scores had been purchased and were stored in cartons. Boxes of catalog cards had been bought and thousands of individual cards had been typed but were unusable for various reasons.

It was evident that music or clerical personnel, untrained in library organization, had planned to do this job, but after several false starts had become overwhelmed by the mountain of details, problems, and inconsistencies and that someone with cataloging expertise would have to catalog the library.

Several methods and systems were explored in an attempt to find the quickest

BROADFOOT'S BOOKMARK

**NORTH CAROLINA
BOOKS
WITH
FREE CATALOG
CARDS**

Prompt service, no backorders.
Catalog listing 600 titles
on request.

**BROADFOOT'S BOOKMARK
P. O. Box 729
Wendell, N. C. 27591**

and simplest way to translate these holdings into a classified, cataloged, and internally compatible library. Needs of faculty and students were discussed relative to encouraging maximum use of the material by them. The decision was made to begin with the records and to use the Bro-Dart ANSCR system of classification. The advantages of this system are many. It places recordings together by subject: all symphonies together, operas together, chamber music together, and so forth. It uses letters instead of numbers in an easily remembered relationship. It is slightly mnemonic. For example: EC is the term for concertos; ES equals symphonies; GP is used for solo piano music; GV for violin music; and GO is organ music. It provides for the single record which includes several composers with a single set of cards; whereas the Library of Congress uses several sets of cards in such instances.

Once learned this is a rapid method, simple enough for an untrained classifier to handle. Within the subject classification the records are arranged by composer or by the first composer with the others as added entries. A table of composer letters is provided.

Flexible and simple arrangements for a collection of songs by many composers are made. The final call number consists of a four line set of letters:

ES (Symphony)
MOZA (Mozart)
35 (no. 35)
W09 (The principal performer — in this case Wallenstein — plus the last 2 numbers of the recording no.)
or,
B (operas)
WAGN (Wagner)
T1 (Tristan and Isolde)
N02 (Nilsson (principle performer) plus last 2 numbers of recording no.)

In practice, this type of call number seems to be working well. Student assistants can locate and re-shelve easily with a minimum of error.

For entry purposes a name authority file was established. Names were verified and established for the separate file as the work progressed. This was the most time consuming part of the first year's work. This file has shown its value in permitting completion of the latter half of the job much more quickly than the beginning. The College now has a 2,000-name authority file of composers, performers, orchestras, and groups that it will be happy to share with anyone who would like to have it. A similar file of artists, painters, and sculptors is being built in connection with another project involving art slides and flat pictures. This may be shared also.

For description or the "body of the entry," the underlying principle from which we worked was: "when cataloging any

piece of audiovisual material treat it like a book." In this we were following unknowingly the maxim so engagingly presented at SELA SWLA this past November by Professor Sarah Law Kennerly of North Texas State University in her discussion of cataloging techniques for audiovisual materials.

Entry is made by composer (author). We state the title, plus other description needed to fulfill our objectives and add [with] and any other composers (authors) and the titles of their works. This is similar to "bound with" except that the information is placed in the body of the entry rather than as a separate note. Publishing information follows: the record company and the record number. If it is an album with several recordings (and numbers), we use a slash: 37813/15. With very few exceptions, no dates are given:

Ravel, Maurice, Joseph, 1873-1937.
Quartet in F major [with] Debussy:
Quartet in G minor, op. 10. Columbia,
5245.

Collation includes: number of sides (pagination or volume); size of disc; the rpm (only given if not 33 $\frac{1}{3}$); stereo (if it is stereo); and series (if there is one). The collation may appear as:

6s. 12 in. stereo. (Masterworks); or
2s. 12 in. stereo. (Chopin's complete
works, v.10); or simply
*2s. 12 in.

Performers are brought out by means of contents notes which are also made for orchestra, instrumental groups, and so on. Special information is given about instruments, such as: "Robert Noehren, organist. The Organ of St. Janskerk, Gouda, Holland." Program notes or album booklets,

if included, are noted. Language of songs, if other than English, are given.

Tracings, subject headings and added entries, cover completely anything that might be needed by the music faculty; all composers, as main or secondary entries; all titles and title variations, or a cross reference from one form of title to another; and major performers. This includes also types of music: jazz, orchestral, vocal; all solo instruments with or without another instrument; conductors; orchestras; and string quartets. This is another area of difference between our cards and Library of Congress cards, which provide insufficient coverage in the matter of subject headings and added entries.

Our master subject heading list is the New York Public Library list of subject headings, *Music Subject Headings*, 2d edition. Wherever revisions or changes are made, a note so indicates.

Our cross reference system is similar to the arrangement for books and pamphlets. Cross references or "see also" are made for some differences in phrases such as "Ragtime, see Jazz music;" phrases of instrumentation, "Viola in trios, see Piano in trios (Piano, flute, viola);" and also for variation in titles, "Hornsignal Symphony, see Symphony no. 21 in D major ("Hornsignal")."

Such close and detailed cataloging requires many more cards for a single record than most books use, or for an album versus a set of books. Our rule-of-thumb is that for any main card with fifteen or more tracings a stencil is cut and a set of cards is made on a Cardmaster.

The library secretary types either the main card or the stencil from a worksheet which has been prepared and supervises the typing of student assistants who complete the set. At the present time two main cards are made, and "Music Dept." is stamped immediately above the call number on one card which is then filed

*This means that it is not a stereophonic recording and that it is a 33 $\frac{1}{3}$ rpm disc. This arrangement is used in the interest of streamlining and there would be nothing wrong in adding "33 $\frac{1}{3}$ rpm" or "hi-fi" etc. to collated information.

in the main catalog in Jones Library. This is a location device for non-music students who might want to know whether a particular selection is on campus. It is not completely accurate in that second and third composers are not brought out. Hopefully this will be done some day. In the meantime the Jones Library has its own collection of over 500 circulating records that fulfills most needs.

A different classification system is used for scores (including librettos). Because most of the scores are works of a single composer, the music faculty asked that they be arranged first by composer rather than (as in the case of records) by type of music. This means that the call sign uses the first four letters of the composer's name, ie: BACH, and that all of the Bach scores are together on the shelf arranged by the following artificial numbering device with the first letter of the title as a work-mark, thus

SCORE
BACH
71m.

This schedule has many open numbers that can be used later:

- 01 any solo instrument — none specified (John Cage, etc.)
- 05 Solo instrument — study and teaching.
- 10 Keyboard instruments.
- 11 Piano.
- 12 Harpsichord and Clavier.
- 13 Organ.
- 14 Accordion.
- 15 Keyboard instruments — study and teaching.
- 20 Combined stringed instruments.
- 21 Violin.
- 22 Viola.
- 23 Cello.

- 24 Thorough-bass.
- 25 Stringed instruments — study and teaching.
- 30 Combined brass instruments.
- 35 Combined brass instruments — study and teaching.
- 40 Combined woodwind instruments.
- 45 Woodwind — study and teaching.
- 50 Combined percussion instruments.
- 55 Percussion instruments — study and teaching.
- 60 To be assigned.
- 65 — study and teaching.
- 70 Combined instrumental, including concertos.
- 71 Orchestras, including symphonies.
- 72 Bands.
- 73 Ensembles.
- 74 Duets and trios.
- 75 Combined instrumental — study and teaching.
- 80 Combined voice and instrumental.
- 81 Operas.
- 82 Oratorios.
- 85 Combined voice and instrumental — study and teaching.
- 90 Voice.
- 91 Solo voice.
- 92 Choir.
- 93 Quartets.
- 94 Folk songs.
- 95 Voice — study and teaching.

This has proven simple enough for an untrained person to use accurately. M-SCORE and SCORE are used above the composer term to facilitate location on tall and short shelving. SCORE and M-SCORE cards are interfiled.

At the present time the Record Catalog and the Score Catalog are separate, but it is hoped that as books and tapes are

added the Library will be able to demonstrate the efficacy of one unified catalog for all of the music holdings.

Cards for scores are prepared in the same manner as recording cards: workslip, main card typed (no card for Jones Library catalog for scores). The principle of "treat it like a book" is also applied. We enter by composer, give title, publisher, imprint date, pagination, "music," occasionally "illus," or "front," very occasionally "map," or (Series), if there is one. Contents notes are infrequent, tracings fewer, no performer, but occasionally editor. An example follows:

M-SCORE
BERL

71f Berlioz, Hector, 1803-1869.
Fantastic symphony, op. 14, N.Y.,
Kalmus, n.d. 150 p. (Miniature
orchestra scores, no. 102)

Scores are placed in pamphlet binders. Pictures are placed in covers and the call number is placed on the upper left hand corner.

SCORE
BACH
71f

Picture
Cover

The spine is lettered vertically with the first four letters of the composer's name to help in shelving. B

A
C
H

The infrequent books are classified like the Reference Collection in the Jones Library. They are stamped with a departmental ownership stamp.

The time element to do all of this? Cataloging has been "sandwiched in" among regular library duties, the bulk has been done in the summer, and the first hundred records are the hardest!

In 1969, we seemed to be faced with a monumental and insurmountable task. However, after settling upon a system and adhering to it, we began to see this library emerge as a truly helpful unit of the curriculum.

Setting up simultaneously an authority file made the first year's work to seem unproductive. Sometimes two or three hours were spent on a single recording, and in the case of the eleven disc set of FOLKWAYS RECORD JAZZ verifying names and dates of performers took several days. Later, this body of information paid off. Now as new recordings are added, workslips can be made at the rate of 5-10 per hour.

Scores go much faster. In fact, most of the score library has been processed at odd times during the past nine months. Although we were considering which system of organization to use for the recordings as early as the summer and fall of 1969, the bulk of the record library was not completed until the fall of 1971.

Other libraries may be faced with these same problems. That is the reason for documenting our experience here. It should be emphasized that our method is suitable for small libraries only: under 5000 pieces of material and with enrollments in the 500 area. Printouts, subscriptions to cataloging services, and the like are too expensive and complicated for us. Manpower in the form of student assistants is what we have and utilize.

Any musicians who may read this should be advised not to settle for a catalog which does not answer the questions you have or expect to have. Consult your professionally trained librarian-catalogers also.

Librarians should not be fearful of this material because it is so-called "audio-visual." Apply cataloging principles, set up your system (not necessarily the one outlined here), and do not change horses in midstream.