

CATALOGING OF PHONOGRAPH RECORDS

In January of 1950, the Library Department of the Greensboro Public Schools was asked to catalog the more than 5000 phonograph records in the 25 schools. The need for this service had been demonstrated by the advantages found in the cataloging of films, filmstrips and slides.

Since early 1948, the Library Department had been classifying and cataloging films, filmstrips and slides, and filing the salmon-colored-cards in the same alphabet with the white book cards in each of the school library catalogs. Films, filmstrips, and slides were classified by Dewey. The *Educational Film Guide* and the *Filmstrip Guide* were followed whenever practical. The form of the catalog card followed that for a book, with the symbol *FS* for Filmstrip, *Film* for films, and *Slide* for slides used above the classification number. Particular attention was given to curriculum subject headings.

The catalogers found that phonograph recordings presented new problems, with their many titles, composers, performers and narrators of one record. Very little had been written about any type of arrangement or cataloging of recordings in schools, and no attempt had been made to publish a classified catalog such as those for films and filmstrips.

After all possible research, and much consideration, the librarians and heads of the music departments, decided that to facilitate maximum use of the phonograph recordings by ALL departments of the schools, the cataloging should be as nearly like books as possible. The same colored cards used for other non-book materials were to be used and the cards filed in the library card catalogs. This meant that all types of curriculum enrichment materials would be found in one index.

Since the teachers were accustomed to shelf arrangement by Dewey, it was decided to classify the phonograph recordings according to Dewey. This meant that all operatic music would be together, all symphonic, all rhythms, etc. There were large numbers of music recordings, so the 780 classifications number had to be expanded greatly from its ordinary school use. Also provision had to be made for the classification of "talking" records as well as "music" records.

Above the classification number, *PR* was used to indicate a single phonograph record and *PRA* to indicate an album. To complete the call number for a single record, the first letter of the main entry was used with an accession number (beginning with 10, alphabetically by class). That is, the first entry beginning with *A* in 782.1 would be *PR*

782.1

A10

The call number for an album was made up of the symbol *PRA*, the classification number, the first letter of the main entry, and the album number.

The main entry was taken from the *A* side of the phonograph record (if the sides were not lettered *A* and *B*, the side with the lowest manufacturer's number was used). On music recordings the main entry was usually the composer; on others the author. The body of the card consisted of the title (sub-title or foreign title if important), the performers or narrators, the record manufacturer, and the manufacturer's number. The number of sides, the record size, the number of revolutions per minute (r.p.m.), and any series notes were indicated in the collation. Catalog cards were made for the title (sub-title or foreign title, if well known), the type of music, the subjects, and the performers or narrators; tracings on the back of the main entry card were made. The reverse side was treated as a "bound with." For some records this meant as many as 20 or 30 cards.

Example: Main entry card

PR
785.7
G10 Grainger, Percy Aldridge, arranger
Londonderry air: Irish tune from County Derry, [by] Philadelphia
Chamber String Simfonieta, Fabien Sevitzy, founder and conductor. Victor,
4186-A.
1 s. 10" 78 r.p.m.

Reverse: Dubensky, Gossips



Example: Tracing

t
CHAMBER MUSIC
IRELAND - MUSIC
Philadelphia Chamber String Simfonieta
Sevitzy, Fabien, conductor
Dubensky, Arcady [4186-B]

Single records were put in heavy envelopes, and gummed labels with the call number were pasted on the A side. Book cards and pockets were typed with call number, composer, title and record number; and were pasted on the front of the envelope. Each record in an album was labeled with the call number; pockets and cards were typed for the album (also for each record if the record could be used individually, such as an album of Stephen Foster songs), and the album labeled with the call number. The records were then arranged by classification and placed in record cabinets.

This type cataloging has proved very successful in the Greensboro Public School system, where there is a central cataloging and processing department, and where much of the technical processing could be duplicated for 25 schools. However, this detailed cataloging is a time-consuming process and in a single, small school, with a small record collection, it would probably be advisable to arrange phonograph recordings by accession number, rather than classification, and to simplify cataloging to bring out only the composer, title and subject.

—Mrs. Stella R. Townsend,
Assistant Director and Cataloger,
Greensboro Public Schools.