

1970

## **An evaluation of the music holdings of the Purdue University Library**

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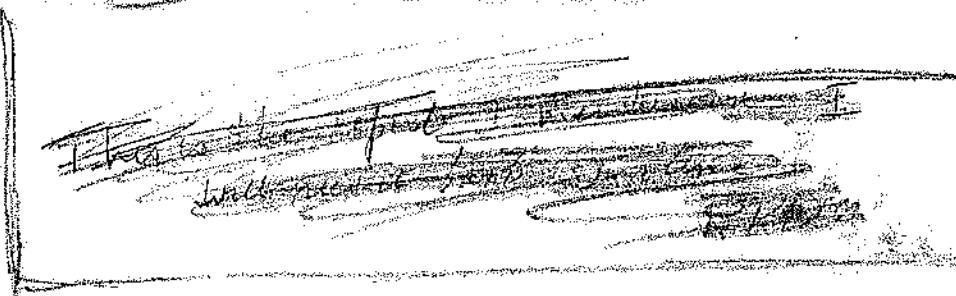
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AN EVALUATION OF THE MUSIC HOLDINGS OF THE PURDUE UNIVERSITY LIBRARY

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1970

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PRELIMINARY REMARKS

This report is based on a visit to Purdue University, July 22 to 25, undertaken on the request of Professor Lawrence McIlvain of the Division of Music History and Theory, to whom most special gratitude is due. Additional meetings were held with the following persons:

Associate Dean Trachtman: School of Humanities, Social  
Science and Education  
Professor Forth: Head of the Department of Creative Arts  
Professor Ferris: Head of the Order Unit  
Professor Williams: Head of the Reference Unit  
Professor Borden: Head of the Serials Unit  
Professors Sullivan and Hadley: Catalog Unit  
Music Division Summer Faculty  
Floor Reference Librarians

One cannot help but notice that the library system is particularly dedicated to providing the University with the best possible service. This spirit of cooperation, easily observed as well with the faculty and administration, greatly facilitated the preparation of this report.

Dominique-René de Lerma  
29 August 1970

CURRICULAR CONSIDERATIONS

375 = variable

not = 1/2

Six three-credit courses are currently offered in the areas of music history and theory. Particular demands on the library are constantly possible from the genre and special readings courses in terms of both range and intensity. The remaining courses in history, theory and appreciation, call for standard, current materials, which are to be supplemented by a core collection of scores and recordings.

The courses are presently taught by three faculty members, each of whom has a distinct area of specialization. All three cooperate in the instruction of a music appreciation course. Plans have been made to offer this class to one large section, rather than to six small groups, thus making it possible to increase the course offerings without statistically changing the teaching loads. The new courses under consideration include an additional year in history and theory, <sup>and one in</sup> an interdisciplinary seminar, and a one-year course in experimental music. The latter two courses will intensify pressures on the library.

There is a general interest in establishing a B.A. degree program in music within the next few years, with the first class graduating about 1976. It is projected that this will involve an increase of faculty to a total of seven or eight professors who will instruct from twenty to twenty-five music majors. The demands placed on the Music Division may be further augmented when the future of the choral and band programs, presently independent, are defined.

Purdue University plans to develop interdisciplinary emphases, taking advantage of the technological resources currently available or,

at least orienting instruction in a direction somewhat unique within the music offerings of Indiana's colleges and universities. It will be easier to anticipate what the B.A. music graduates will do after graduation when this direction is decided. A person holding the B.A. degree does not qualify either as a musicologist or theorist; for these areas, the Ph.D. is the terminal degree. The B.A. undergraduate could be an exceptionally valuable candidate for a graduate degree, however, particularly if he has learned modern skills and techniques. If the training of potential graduate students is the goal to be elected, curricular structures (and library acquisition programs, consequently) should be developed which will place the Purdue graduate in major graduate music schools of the Midwest without deficiencies. The success of that particular orientation could thus be securely measured and evaluated.

The music program will probably feel some impact from the Black studies projects developing at Purdue. In fact, it would be very much to the Division's advantage if it could accept responsibility for participation in this program as early as possible. Music, perhaps the central manifestation of the Black humanities, could secure additional and supplementary budgetary support for library acquisitions and for faculty staffing. It would be necessary to make an additional faculty appointment for this subject, but demands on the library budget could be initially minimal, as this is one of the stronger areas within the music collection.

*outside scope*

Although applied music is not under consideration as a major offering, piano instruction will be essential. This may well become a requirement

for all music majors, making additional faculty necessary. At the same time, the potential graduate student will need a foundation in more than piano or solo performance if he is to enter the profession of musicology or theory. The extent of Purdue University's activity in this area should be defined rather soon, to the extent that this decision will relate to library development.

Persons with undergraduate degrees in music might consider a career in one of the music industries, in music editing or record production and engineering, as examples. If these areas are to receive emphasis in the curriculum, consideration would need to be given to courses and bibliography in acoustics, calligraphy, autography, and related subjects.

For the sake of the library program, it appears essential that the administration develop a concept of what Purdue's music graduates should be trained for, and then to structure syllabi and library programs toward that objective.

#### PURDUE UNIVERSITY'S COMMITMENT TO MUSIC

The development of any program will be subject to the extent to which it will be supported and to which it will need to call for various manifestations of this interest in terms of both moral and financial backing. The institution will doubtless be interested in knowing methods whereby the program might support itself and attract general and specific revenues. In planning for these strategic goals, the project directors should be sensitive to the limits of interim institutional interest.

*unless*

Funds as well as potential students may be recruited through community service (concerts, lecture-recitals, and similar programs). It should be possible to develop programs which would reflect Indiana's and Purdue's special interests in music, present or future, as well as to select programs which would relate virtually to any type of audience. Projects of this nature would be a long-term investment in library development.

Although the performance of symphonies and operas may be an idea of merit and one which could be explored, the concept might prove expensive and would not necessarily attract a new audience or non-traditional sources for financial support. Supplementary funding, however, may be available from the Indiana State Arts Council, whose current musical interest is in the innovation of new concert series.

Quoted  
Berkshire

Consideration could be given to the various repertoires of chamber music, to historical multi-media productions (somewhat like those of the New York Pro Musica, for example, although the same literature would not be obligatory<sup>1</sup>), to interdisciplinary productions which would encourage support and participation from existing personnel, to "experimental" music or the folk music of the community, and to Black music (to which most potential music majors should be able to relate).

If locating principal auxiliary performers poses a problem, Purdue University could tap the talent resources of nearby schools (e.g., Indiana University<sup>2</sup> or the University of Illinois), which are at times

<sup>1</sup>This might prove a logical step in the training of music editors.

<sup>2</sup>Arrangements should be made through Mrs. Martha Mosier, Musical Organizations, School of Music, Indiana University, Bloomington 47401.



surfeted with opportunities for musical events, including graduate recitals. With minimal expense, it should be possible to present guest speakers on topics of current interest, with or without musical illustrations.

Financial support should be secured through use of every available budget, not just that provided for library acquisitions. Departmental funds for microfilming and Xeroxing should be marshalled. It is quite possible that the Purdue Research Foundation will provide funds for faculty research, including money for the acquisition of some music materials; the faculty of the Music Division should be encouraged to participate annually in this activity. Securing off-campus funds for interdisciplinary projects is a distinct possibility just now, and such proposals should include library acquisition (or "reference") funds when permitted by the guidelines. Extensive projects may have the latitude for library staff and binding expenses. Proper contacts with music collectors and with the more wealthy citizens of the community can often elicit donations which, if not immediately of direct value to teaching and research programs, nonetheless establishes a channel which may be nurtured for the future. Not least, of course, would be documentation and pressure for more money from the officers who draw up the budget for music acquisitions.

#### EVALUATION OF THE COLLECTION

Consideration of the collection is not easily accomplished, neither by an appraiser nor a browser, neither by one who knows music well nor by

one who seeks to learn about it from the organization of its literature by the library. The Dewey Decimal Classification (hereafter referred to as DDC) is minimally satisfactory for a small collection. At Purdue University, the classification has been interpreted within the full latitude of its ambiguities, the cataloging is not always complete, and the collection is not shelved as a unit, even considering DDC and its often naive vagaries. These points will be considered in the appropriate locations below, but particular note should be given to the fact that no one can discover the depth of any area of music from the shelves - knowledge of DDC or music is not that helpful to a library visitor.

A music collection must include books, scores, journals and recordings. Among the books will be materials in a format unique, virtually, to music. Thematic catalogs, which fall into this category, are well represented in the library, particularly when considering that this collection has not yet served music majors.

This anticipatory acquisition policy, a type of investment for the future, is most valuable. Unless funding is unlimited, however, it seems best to buy for present needs first. The policy should be structured on three levels: (1) teaching needs, (2) research needs, (3) archival interests. With regard to books and scores in some instances, it would seem that the second and third levels have been given priority over the first.

A shelf was selected at random for special consideration: 780.973 B28m to 780.973 M34t. Materials on this shelf were evaluated in three categories: (1) inconsequential, weak or academically inferior, (2) moderate or auxiliary in value, (3) valuable or essential. This shelf admittedly does

not represent the book collection in its best light, but its evaluation appears symptomatic of several problems.

Author and title	Year	1	2	3
Barzun: Music in American life	1956	x	x	x
Benz: Die Welt der Dichter und der Musik	1949		x	
Bernard: Lincoln and the music of the Civil War	1966			x
Blesh: Shining trumpets	1958			x
Chase: America's music	1955			x
Esquire's jazz book, 1944	1944		x	
Ewen: Music comes to America	1942	x		
Gilbert: Lost chords	1942	x		
Goffin: Jazz	1944		x	
Goldberg: Tin Pan Alley	1930	x		
Gran: Forty years observation of music	1909	x		
Grossman: The heart of jazz	1956		x	
Hitchcock: Music of the United States	1969			x
Howard: Our American music <sup>1</sup>	1946			x
Howard: Our American music	1954			x
Howard: Our American music	1965			x
Howard: Our contemporary composers	1941		x	
Kaufman: From Jehovah to jazz	1937	x		
Lång: One hundred years of music in America	1961			x
Longstreet: The real jazz	1956		x	
Lowens: Music and musicians in early America	1964			x
Marks: They all sang	1934		x	

Twenty-two books were on this shelf, all supposedly dedicated to histories of American music. There has obviously not been a classification distinction between histories and biographies, between music and musicians, or between American and international. Furthermore, other books on jazz may be found under 781.57 and 785.42.

Five of these books were regarded in varying degrees of disdain, eight were thought to be of non-central value, and nine (actually seven different titles) might be considered important in the area.

Four books were published by 1939, seven in the next decade, six are

<sup>1</sup>The first two of these bear the same call number.

from the 50's, and five were issued after 1960.

Several remarks might be made on the basis of this shelf. The majority of books held by a library should naturally be of importance. Bad books and poor editions of music can be valuable for comparative purposes, but only if the patron is educated to the function of these materials. Undergraduates frequently regard the library's holdings as a nihil obstat, and may freely make use of these for recreational reading or term paper research if the professor exercises no bibliographic guidance.

The classification problems manifested on this shelf are not unique, as will be subsequently indicated.

The card catalog, although an important and scholarly reference tool, should be made as unnecessary as possible by rational shelving, particularly when the shelves are open to the public. Library patrons are rarely enamored of the card catalog, finding it beside the fact, and prefer the book. Aware that at least some jazz books are classed under 780.973, the patron might easily assume that all jazz books can be located on this shelf.

Excepting for gifts, it is doubtful that any book printed before 1950 would have been recently acquired for this classification. At the same time, one assumes that the book budget has risen substantially since 1950. Equating these suppositions, it appears that less interest has been given to the history of American music in the acquisition and curricular plans. Notice may nonetheless be made that the majority of the most important books on the shelf in question were acquired in the most recent years.

Projecting merely from the authors cited on this shelf in the area of jazz, one would expect to find the following titles. It is possible

that these are held by Purdue University, but classed in another location:

Blesh, Rudi. They all played ragtime. Rev., with new additional material, including complete scores to 13 never before published compositions. New York: Oak, 1966.

Chase, Gilbert. America's music; from the Pilgrims to the present. Rev., 2d ed. New York: McGraw-Hill, 1966.

Longstreet, Stephen. Sportin' house; a history of the New Orleans sinners and the birth of jazz. Los Angeles: Sherbourne Press, 1965.

Furthermore, Esquire's jazz book was an annual, issued at least from 1944 to 1946<sup>1</sup>. Had Purdue found merit in acquiring one volume from this set, it might be expected that the series would have been completed. Nonetheless, American music is one of the strong points in the library collection.

A second area of strength is that of musicological studies, tools and scores. A survey of the Gesamtausgaben bears witness, although it is again frustrating to find that all collected works have not been classed together. The collection contains a seemingly needless duplication of the Brätkopf und Härtel edition of Beethoven (one reprinted by Kalmus, and one on microfiche<sup>2</sup>) but there was wisdom exercised in the acquisition of variant editions of the works of Bach, Haydn and Mozart. It is, however, somewhat surprising to find the complete works of more than thirty composers in a collection presently designed to satisfy the needs of undergraduate majors. Should such acquisitions be considered valuable for the teaching program, the following sets are also recommended:

- > Beethoven. Supplement zur Gesamtausgabe. Wiesbaden, 1959-
- > Berlioz. London, 1967-
- Chai'kovskii. Moskva, 1946-
- Corelli. London, 1888-1891
- Cornelius. Leipzig, 1905-1906
- Dvořák. Praha, 1955-
- > Schumann. Leipzig, 1884-1893 (available on microfiche)
- > Wagner. Leipzig, 1912-1929 (reprinted by Da Capo)

<sup>1</sup>It is not known if Esquire's world of jazz, ed. by James Poling (New

in p. 109  
 current

Perhaps the most important format in any music collection is that of miniature scores. Purdue's collection is placed in several Princeton files, and consist~~s~~ only of a sampling of works by Bach, Beethoven and Mozart<sup>3</sup>. Other miniature scores are kept in the office of the Music Division, probably not acquired with library funds. These are not cataloged. This is by far the weakest area of all music holdings, possibly justified by the fact that there are few music readers presently enrolled. Top priority should be given this area until the basic catalogs of Boosey and Hawkes, Eulenburg, Universal (and Philharmonia), Lea and Kalmus are acquired, avoiding duplicates unless desired. Larger scores of modern works should be selected from the catalogs of Universal, Suvini Zerboni, Boosey & Hawkes, Peters, and other major publishers.

Similar problems, as well as special ones, exist in an attempt to evaluate the periodical collection. While it may be satisfactory to keep back issues of science journals apart from current issues, this practice should be unhesitatingly<sup>no</sup> discouraged in music, if not in all the humanities.

No efforts were undertaken to consult the Kardex registration of periodicals, but the library should be certain that full runs are held of the following titles and that each title is shelved as a unit:

- checked 1969* X ?
- ✓ American Musicological Society--Journal
  - ✓ Brass Quarterly
  - ✓ College Music Symposium *order 1-2*
  - ✓ Current Musicology *order 3-4 ?*
  - ✓ Electronic Music Review
  - ✓ Ethnomusicology *- order 1-11*
  - Gravesano Review
  - ✓ Journal of Aesthetics and Art Criticism
  - ✓ Journal of Music Theory
  - ✓ Journal of Research in Music Education
- Complete*

York: Esquire, 1962) is a continuation of this series. Minor title changes from

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from year to year exist.

<sup>2</sup>Microforms are not frequently used by undergraduate students.

<sup>3</sup>Titles of works within the miniature scores thus duplicate those found in the collected editions, but the circulation of the two types of publications will naturally not be the same.

- have* —
- ✓ Music and Letters
  - ✓ Music Educators' Journal
  - ✓ Music Journal
  - ✓ Music Library Association--Notes
  - ✓ Music Review
  - ✓ Musica Disciplina
  - ✓ Musical Quarterly
  - ✓ Die Reihe (English edition) — *have them Vol. 7*
  - ✓ Perspectives of New Music
  - ✓ Sourcee
  - ✓ Tempo

*ordered 5/73* X

The fact that subscriptions to these journals have been placed in the past is evidence of careful selection. In addition, full runs of the following titles are recommended to complete the core collection of English language music periodicals:

- all ordered 5/73*
- X American Composers' Alliance--Bulletin. New York: 170 West 74 Street, 10023. Issued in 1938, and from 1951 to present (with a break after v13n1). ULSp204
  - ✓ American Record Guide. New York: P.O.B. 319, Radio City Station, 10019. Issued since 1935. UIPDp810
  - X American String Teacher. Trenton: 2455 Princeton Pike, 08638. Issued since 1951. UIPDp810
  - X Clavier; a magazine for pianists and organists. Evanston: Instrumentalist Co., 1418 Lake Street, 60204. Issued since 1962. Available from University Microfilms. LC 66-32665/MN; UIPDp811
  - X Consort. Greenstead; Dolmetsch Foundation, Greenstead, Beacon Hill, Hindhead, Surrey/ Issued since 1929 (with a break from 1938 to 1948). ULSp1180
  - X *micro* Etude; the music magazine. Philadelphia: Theodore Presser. Issued from 1883 (v1) to 1957 (v75n5). Available on microfilm from AMS Press (1968), or hard copy from AMS Press (1969). ULSp1487
  - X *Full on ordered 9/72* X Fontes Artis Musicae. Kassel; International Association of Music Libraries, Bärenreiter, Heinrich-Schütz-Allee 29-37, Kassel/Wilhelmshöhe. Issued since 1954. UIPDp812
  - X Down Beat. Chicago: 222 West Adams Street, 60606. Issued since 1934. Available from University Microfilms in microfilm, and from Bell & Howell in microfiche. ULSp1361
  - ✓ High Fidelity/Musical America. New York: Billboard Publishing Co., 165 West 46 Street, 10036. Issued since 1951, absorbing Musical America in 1965. UIPDp812, 383
  - X Inter-American Institute for Musical Research--Yearbook. New Orleans: Tulane University. Issued since 1964.
  - X International Folk Music Council--Journal. Urbana: University of Illinois Press. Issued since 1949. ULSp2060
  - X International Music Educator. Köln: Klettenberg, Manderschneider Strasse 35. Issued since 1961. MGG



- X Music and Musicians. London: Hansom Books, 12 Phipps Mews, Eccleston Place, London S.W.1. Issued since 1952. UIPDp814
- X Musical Times. London: Novello & Co., 27 Soho Square, London W.1. Issued since 1844. Reprinted by Johnson Reprint Co. (vl-50) in 1967. Also available on microfilm from World Microfilms (London, 1968). UIPDp815
- ✓ Opera News. New York: Metropolitan Opera Guild, 1425 Broadway, 10018. Issued since 1936. ULSp3184
- X Recorded Sound. London: British Institute of Recorded Sound, 38 Russell Square, London W.C.1. Issued since 1961. UIPDp383
- X Response in Worship, Music, the Arts. Minneapolis: Lutheran Society for Worship, Music and the Arts, 2375 Como Avenue, 55404. UIPDp895
- ✓ World of Music. Kassel: Bärenreiter, International Music Council, Heinrich-Schütz-Allee 31-37, Kassel/Wilhelmshöhe. Issued since 1959. UIPDp819; LC 67-34327/MN

The major strength of the library with respect to literature and scores both, is in the area of medieval and renaissance music. The score collection of these periods is approaching graduate strength. A potentially good collection is that of jazz and American music, but only with respect to literature on these subjects: the score collection totally ignores these areas.

Assuming that theory instruction is based primarily on reference to scores not in the library, supplemented with readings, the weakest area of the library with respect to its present needs appears to be in 18th and 20th century music.

The collection has a strange atmosphere, evidently indicating a change in personnel and bibliographic qualifications: in one area it would be possible to assume this was a small public library music collection, and in another area it would appear to be that of a new graduate school.

For development of the collection, the following priorities are suggested:

1. Massive acquisition of miniature scores, including the standard operatic, symphonic, keyboard and chamber

repertoires, coordinated with phonorecord holdings and acquisitions.

2. Purchase of titles determined by the faculty from their syllabi.

*same*  
3. Purchase of the principal works of major 20th century composers, including Bartók, Berg, Berio, Boulez, Cage, Carter, Debussy, Ginastera, Hindemith, Gershwin, Ives, Ligeti, Lutoslawski, Haubenstock-Ramati, Penderecki, Ravel, Schönberg, Stockhausen, Stravinsky, Webern, Xenakis, and other figures deemed important for the teaching programs.

4. Acquisition of those titles cited in Winchell (including the supplements to the 8th edition) and in the second edition of J. H. Davies Musicalia. Quite possibly these purchases would be undertaken by the Reference Unit.

5. Intensification of journal holdings in complete runs, giving almost exclusive emphasis to those in the English language. Titles may be selected from those listed above and from other sources (such as the Standard Periodical Directory) as determined by curricular needs and interests. Anticipation of future programs should specifically be taken into account.

6. Continuous book and score selections from listings in NOTES and from citations appearing on Library of Congress proof slips.

#### BOOK SELECTION AND ORDERING

The trend for several years has been for a university library to be developed by a subject specialist, rather than the teaching faculty, although faculty requests should always be honored. A professor engaged in teaching and research does not have the time to devote to collection development in all aspects of the discipline, nor is he normally free enough from his own special interests to consider the collection in its broadest terms.

It may be many years before Purdue University could justify the employment of a music bibliographer. Until that time, it is recommended that there be a knowledgeable humanities librarian who can dedicate his

attention to the collection (including selection, ordering, cataloging, binding and reference), remaining closely in contact with the music faculty and administration, so that he will know of impending programs and schedules, who can represent the Music Division to the Library, and the Library to the Music Division.

As announced periodically in NOTES, the Music Library Association sponsors workshops in various aspects of library service at Kent State University and at North Texas State University. The topics covered are not always approached from a direction which would be of benefit to Purdue University. It is therefore suggested that Purdue might seriously consider funding a week-long seminar for those teaching professors in smaller music departments who find themselves charged with library responsibilities. Many professors are located in the Midwest who have been excellently trained in the subject of music, but lack the bibliographic and library orientation to provide answers to the questions they all have in common. Such a seminar could include the projected impact of curricular innovations (e.g., inner-city education), budget problems, grants techniques, binding standards, collection development, cataloging problems, and similar matters. Subject to publicity and staffing, such a seminar could produce revenue that might be directed to some area of music library development at Purdue University.

There are several important sources which should be employed to assist in book, score, and record acquisition programs. The Winchell and Davies books have already been cited, along with NOTES and LC cards. The proof slips from the Library of Congress should all be interfiled, possibly within the Music Division. These slips have many long-range values. By registration of LC card numbers on order slips, along with

use of the verified entry, the Order and Catalog units will be greatly inconvenienced. Materials cataloged earlier by the Library of Congress can be selected for acquisition from the NUC catalog for music and phonorecords. With respect to NOTES, particular attention should be given to the features of "Books recently published" and of "Music received," which are of great value. Book reviews often appear too late in NOTES, as in other scholarly journals, for selection assistance. The music entries in the monthly issues of CHOICE will provide an additional register of recently published books. Possibly the Music Division might be supplied with Xerox copies of the relevant pages.

In book selection, as in other areas of music library operations, Purdue should have an official representative at the annual fall meetings of the Music Library Association's Midwest Chapter (the 1970 meeting will be in Indianapolis on October 22 and 23, details on which may be secured from Don Phillips, Northern Illinois State University, DeKalb, Illinois) if not also the biannual national meetings of that group held in January and June.

Blanket orders are not recommended. Such a procedure might be somewhat satisfactory for a large library with a small personnel, but a developing library with possibly unique plans should have the advantage of a title-by-title selection by someone on campus, rather than be at the mercy of a salesman who has no true concept of the spirit and needs of the school. Should blanket orders be nonetheless retained, most strong recommendations are advanced that Bro-Dart not be involved with the music program. The Music Library Association has carefully examined the music qualifications of this staff and finds them seriously weak, excepting in advertising. A symptom of this appears in NOTES (v26n4,

p.734) where one of Bro-Dart's music library aids is stated to be "a dangerous tool that would get a record collection into serious trouble. This is obvious to librarians experienced in the cataloguing and classification of records." The editorial comment continues with a promise that this aspect of Bro-Dart services will be reviewed in the September 1970 issue of NOTES. Further services of this company are under review consideration by the Music Library Association. Blanket orders can best be arranged with Joseph Boonin (831 Main Street, Hackensack, New Jersey, 17601) who is an expert music bibliographer and jobber held in high esteem by the profession.

For somewhat the same basic reason, purchases from out-of-print dealer's catalogs should be considered with great care: a good collection is not developed with books only because these materials are available for sale; acquisitions should be secured because they are needed. If the desired titles cannot be located by advertising, they should be requested on Interlibrary Loan and either microfilmed or Xeroxed by Purdue University. When an area of music study is to be developed in the library collection, a careful bibliography should be initially made. According to budgetary possibilities, each title should then be ordered and registered on that bibliography until all desired items have been acquired.

Indiana University has found Otto Harrasowitz extraordinarily helpful in securing either current or out-of-print music and books issued by non-American publishers. Bärenreiter has also provided satisfactory service at times. Orders to Blackwell's have too often been frustrated by announcements of anticipated publications.

It might be most satisfactory to the Order Unit if the Music Division were allowed to place orders for scores directly with the jobber, sending the invoice to the Order Unit and the item to the Catalog Unit immediately after confirmation that the order had been correctly filled.

#### CATALOGING

While strong reservations will be registered about the classification of music books and scores, the problems of cataloging relate only to the scores. It is quite possible that these have been cataloged until recently by one who knew very little about music and who did not regard a score with the same bibliographic respect accorded books. Neither situation can make for satisfactory cataloging and, as a result, all music scores of the library should be recataloged at the very first opportunity, certainly within one year.

The Catalog Unit is advised to subscribe to the CATALOGING BULLETIN of the Music Library Association (issued monthly for \$4 per year from the Association's offices at the University of Michigan, Ann Arbor, 48105). This unit and the Music Division should have a copy of the MANUAL OF MUSIC LIBRARIANSHIP, edited by Carol Bradley in 1966 and available from the same offices for \$5. If Purdue University could send not only a representative from the Music Division to the Midwest Chapter meetings of the Association, but the music cataloger as well, it would be eventually a good investment.

The need to recatalog all scores held by Purdue University is nonetheless essential. This work evidently needs to be undertaken by an off-campus specialist who can establish patterns and standards which will facilitate

the future growth of the library. This work must be done in consultation with the ANGLO-AMERICAN CATALOGING RULES (particularly chapters 4 and 13) and make full use of those Library of Congress cards which are available.

There would be a certain amount of difficulty in finding a fully qualified person for this task in that the work would need to be done during his normal vacation period (which would probably be, at most, one month) if his institution would not grant him a leave for whatever extra time might be necessary. An expert music cataloger could care for all miniature scores within two or three weeks. It would take that much longer to include scores not presently registered in the card catalog. A classification policy for these items, which is essential, could be worked out in advance. He should be provided with an hourly assistant for typing and searching who might be available for about twenty hours per week. The cost in salaries for the recataloging of scores would thus be at least \$1,000. As will be discussed subsequently, it would also be definitely advantageous to Purdue University to reclassify its entire music collection, including the books.

A rather dramatic case for the cataloging need can be evidenced with the Mozart entries of the Author Union List Catalog:

1. No filing titles are used.
2. The entries conflict ("Complete edition," "Works," and "Neue Ausgabe" should all be filed under "Works" rather than these several titles.
3. Only two Library of Congress cards are used.
4. Filing order has placed "Die Zauberflöte" before "Neue Ausgabe" for reasons that are not evident.

This pattern will shortly make the card catalog useless, particularly if the score acquisition program is intensified as previously suggested.

Secondly, every bibliographic item must be fully described, including scores. Composite cards for all of the miniature scores of Mozart have

been used. Such cataloging is of no bibliographic value, even for internal operations, and should be terminated. The format for bibliographic description must be patterned on that employed by all music libraries, e.g.:

BRAHMS, JOHANNES, 1833-1897.  
 [Symphony, no. 3, op. 90, F major]  
 Symphony no. 3, F major, op. 90. New York: M. Baron,  
 n.d.  
 music (86 p.)  
 (Baron orchestral scores, no. 14)  
 1. Symphonies.

This format, not as complete as that used by the Library of Congress but fully compatible with it, provides minimal information for the library and its patrons. Only by this matter may a client locate exactly the edition he needs, may card filing be rational, and may the library register added copies of the same item. The present system will not survive future acquisitions.

#### RECORDINGS

A very small collection of phonodiscs are presently shelved in the office of the Music Division, arranged in order of manufacturer label number. This collection has been developed from non-library funds.

It will not be possible to intensify course offerings if a record collection is not available to the students and if efforts are not undertaken to prevent recordings from becoming ephemeral parts of a collection. A recommendation is accordingly offered that the present and future holdings be cataloged (using a format which is in basic agreement with that presented above so that interfiling may be possible at any time), that all discs be taped, and that the tape dubbings be



made available to the University at large. This latter gesture should justify financial support from sources outside of the Division, and will provide a service which all universities should offer (and which might also encourage additional music enrollment).

The cataloging of recordings will present greater problems than the cataloging of scores, and there is no standard classification schedule for recordings. Appendix 1 contains a copy of an article on this subject. The development of standards for cataloging and classifying recordings should be worked out by a specialist in joint conference with the faculty of the Music Division and representatives of other potential patrons.

Taping standards should be established from the initiation of the program with respect to format, volume level and speed. This can doubtless be best done in consultation with the Audio-Visual Department and in consideration of the playback equipment which will be available to the students and the uses to which the dubbings will be subjected.

Subject to the wishes of the Division, the discs may be retained for faculty or dubbing use only, in a location most suitable for these needs.

A catalog of these items need not be interfiled with the public catalogs of the Library, but should be available to the public and include all sound recordings which they might use. It should be located near the collection. If this is not near the classrooms of the Music Division, a second catalog might be retained by the Division.

### BUDGETS FOR ACQUISITION

The Music Division should minimally have \$10,000 per year for its purchases of current materials, which figure should reflect inflation. This figure has been independently reach by several distinguished music librarians as essential for the purchase of annual imprints. Supplementary funds, from campus or non-campus locations should be constantly sought for the acquisition of earlier materials, including current reprints.

It is unfortunate that the Music Division does not have an additional budget for serial subscriptions (including periodicals, yearbooks and score sets). After a few years of work with the suggested budget, the Division should reexamine its fiscal needs to see if increased allocations are necessary.

The budget should be free for various uses from one year to the next. It is not recommended that any percentages be assigned for the acquisition of certain types of materials or for various subject areas. A flexible budget will be receptive to unforeseen developments in publication or teaching programs and will obviate needless bookkeeping.

As suggested earlier, all campus sources for acquisition funds should be employed and exploited to the maximum of their latitudes, and the faculty and administration should explore opportunities for grants and gifts which can increase the budget.

## BINDING

As with so many other aspects of music library management, binding presents special problems. All materials valuable enough for cataloging should be bound: binding the monuments is justified by the investment; binding the miniature scores is justified by the expected use.

The present use of Gaylord pam binders appears satisfactory for miniature scores. As reference use of these scores increases, consideration may be given to the possibility of buckram binding with saddle-stitch sewing. Should the Gaylord binders be no longer used, it is essential that scores be saddle-stitched.

The binder must be instructed how special materials should be treated. Cardboard-bound parts may be inserted in a pocket, included in the score binding. Such parts should not be bound as a single unit with the score, as was done with the Händel flute sonatas (this error might as well be corrected immediately). The Heckman Bindery understands this procedure if they are provided with proper instructions.

The binding title for scores should be the same as the filing title<sup>1</sup>. Reshelving and circulation would benefit accordingly. Looking through the CORPUS MENSURABILIS MUSICAE, as an example, one finds only the three parts of volume 15 bound, and these are labelled "Early fifteenth century music" on the spine, making these appear to belong to a different series. If miniature scores are ever labelled on the spine, the problem will become much more acute.

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<sup>1</sup>The filing title is variously called uniform title or conventional title.

## CLASSIFICATION

The greatest difficulty experienced for the music collection and its patrons in the matter of classification. Stating the matter frankly, DDC has only the most naive concept of the corpus of music and its organization. Because the classification admits ambiguities, a burden is placed on the cataloger to make and register local decisions (Purdue University has not done this). These ambiguities, no matter how they are solved (Purdue has unfortunately vacillated within the latitudes), confuse and misdirect the patron who should expect to find all books on a given subject under a single classification. Justification for this complaint may be exemplified in the following sample cases:

- 781.5 (Musical Form) includes program music (781.56) which is not a form, and jazz (781.57) which is even more remote.
- M781.57 will accept scores and parts to jazz compositions, as will 785.425.
- 781.41 (Melody) includes information on the quarter-tone scale, although other scale forms are included under 781.22.
- 781.96 (Works of dramatic authors) includes librettos, as does 732.12.
- 782.82 places secular cantatas with theater music, apart from sacred cantatas (the sacred and secular distinction is often arbitrary).

This sample of irrationalities paves the way for further confusions, particularly if the cataloger neglects to distinguish between sonatas as a form (781.52) and symphonies (785.11) as an application of that form. It is of little help if the cataloger is a trained musicologist, but it would help if he were before DDC were accepted.

Numerous reservations should be expressed relative to the application of DDC to Purdue's music holdings, e.g.:

780.6 includes CORPUS MENSURABILIS MUSICAE, the JOURNAL of the American Musicological Society, and the ASCAP directory of musicians. The relationships of these highly diverse publications is unknown.

780Am3 (AMERICAN RECORD GUIDE) has a dummy at its location, referring the patron to the Main Floor Reader's Guide Collection, yet volume 28 of this periodical appears as 780.5Am3.

780.5 includes volumes 46 through 53 of MUSICAL QUARTERLY, but issues since January 1968 are with the Reader's Guide Collection. Possibly earlier issues of this important journal are in storage. The various shelving locations are not designed for the convenience of the patron.

780.92 (Criticism and appraisal of work of individual musicians) has no titles related to Mozart [!] but includes a volume by Pisk on various (not individual) French composers.

The opera omnia of Monteverdi are followed by THE REBEL SONGSTER and the ANNA RUSSELL SONGBOOK, which is a most capricious juxtaposition of unrelated materials. The Monteverdi collection belongs under 780.81 without question.

780.81 permits inclusion of collected editions, as well as commentaries on the composers' works. It is often arbitrary to decide if a volume is biographical (which would thrust it into the 927's - a highly undesirable location), or if it gives primary emphasis to a criticism of that composer's works. This decision could, at best, be made by a trained musician. Hopefully, he would not distinguish between the two approaches but unify the collection realistically. It is nevertheless most disconcerting to find Schrade's book on Monteverdi between Mendelssohn and Mozart, while the music of Monteverdi keeps company with songsters. The fact that the edition of the Mozart letters, issued with his NEUE AUSGABE, is not classed here suggests that the letters have been placed elsewhere. Between the works of Obrecht and Schönberg is O'Connell's THE OTHER SIDE OF THE RECORD, which has nothing whatsoever to do with any composer. A similar oddity appears between the works of Sweelinck and Victoria, where one finds TOSCANINI AND THE ART OF ORCHESTRAL PERFORMANCE

780 contains a strange amalgamation of aesthetics, histories, memoirs, bibliography, guides and apologia:

Corpus acriptorum de musica

Vallas: The theories of Debussy

Elson: The history of American music

Eitner: Bibliographie der Musik-Sammelwerke

Elson: The book of musical knowledge  
 Erskin: What's music?  
 Furtwängler: Conducting music  
 Hawsis: My musical memories  
 Larrea-Palacin: La música hispano-arabe  
 Mason: From song to symphony  
 Modern music and musicians  
 Bibliografiā muzykal'noī bibliografi  
 Parry: The evolution of the art of music  
 Siegmester: Invitation to music  
 Stanley: Greek themes for modern musical settings  
 Stokowski: Music for all of us  
 Turner: Orpheus or the music of the future  
 Upton: The standard concert guide

It would appear from DDC, by the way, that 780 is merely the heading for the classifications which follow, and should have no titles under that class.

When it was not as evident as it should be what a classification area stood for, the reference desk was asked for a definition of a certain class. In this particular instance the class area requested for definition was 780.5 (presumably [some] music periodicals). No copy of DDC could be located on the second floor, neither at the circulation nor reference desks. Two phone calls were necessary to secure an answer to the question: the Reference Unit reportedly lacked a copy, but one was located in the Catalog Unit.

In summary, any musician would have strong reservations about the potential communication of DDC to the browsing library patron. The problem is compounded by Purdue's failure to interpret or clarify DDC's ambiguities and ignorance of the subject, and to elect one decision for uniform policy. As time and funds permit, consideration should be given to a reclassification of the entire music collection. This recommendation is offered in priority second only to the recataloging of music scores. This action will be essential for the library's growth and function. If it is not cared for soon, classification of the music collection serves

no other function than that of location. It would then be only a slight hyperboration to suggest that shelving in the order of acquisition would be as substantial.

If possible, the music collection (including biographies) should be reclassified according to the schedule for the Library of Congress, which was developed by personnel substantially more musical than those responsible for DDC. Furthermore, this system should be part of the musical education of all college students, who will find LC classifications employed by all major music libraries in the United States (save only that of the University of Illinois) and Canada, as well as several in Europe. } 20

If DDC must be retained, it is strongly suggested that Purdue send its music specialists and catalogers to Urbana to meet with Professor William McClellan and his staff for several days to discuss the most intelligent application possible of this flexible system. Additionally and subsequently, it is also recommended that Purdue commission the structure of a more terse class schedule based on DDC, including clear definitions of terminology and applications.

Funding for any of these recommendations might be available through the Purdue Research Foundation, but acceptance of these responsibilities to clear up the quite serious classification/shelving problems will provide Purdue University with a more secure future for its Music Division.

For those scores not classed as serials under one entry, it is best to modify Dewey or develop a classification scheme which will best serve the needs of the patrons and keep these materials in one location, distinct from the journals and books. By using the "M" prefix before the

applicable DDC number, such a change would, merely be one of shelving, placing works first by medium (as defined by DDC) and then by composer. Conference with the faculty of the Music Division might reveal an interest in having the works of a composer together, subsequently broken into alphabetic order (based on filing titles, N.B.), rather than into medium, chronology or thematic catalog numbers.

### CONCLUSION

The following points are placed here in relief as the most important steps to be taken by Purdue University during the current school year for its music collection:

1. Recatalog all music scores.
2. Reclassify all items within the music collection.
3. Have an official representative at all meetings of the Music Library Association, who can be alert to all of the Association's policies and services.
4. Purchase those library materials essential for the 1971/2 school year [N.B. Despite these comments, Purdue University should complete plans for offering a music degree program for the 1971/2 school year after having determined curricular direction for the entire program. The library program should benefit rather quickly by these decisions].
5. Begin extensive purchases of miniature scores.
6. Unite all periodical holdings.
7. Explore all potential sources for supplementary acquisition funds.

Other suggestions, perhaps not as critical, are included within the body of this report for consideration.