

# NEITHER FISH NOR FOWL NOR GOOD RED MEAT: USING ARCHIVAL DESCRIPTIVE TECHNIQUES FOR SPECIAL FORMAT MATERIALS

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*Abstract:* To provide intellectual access to its research-level collections of 78- and 45-RPM sound recordings, the Center for Popular Music at Middle Tennessee State University combined an in-house item level database with collection level USMARC archival control records in a national bibliographic utility. This article explores the rationale for the development of this access system, examines the system in depth, and discusses the feasibility of employing archival collection management techniques for other forms of published material traditionally cataloged bibliographically.

In the years before the integration of the eight U.S. Machine Readable Cataloging (USMARC) formats library catalogers based their selection of a format, and most of their decisions affecting bibliographic access, on the physical form of the material being cataloged. When the Library of Congress and the American Library Association's Machine-Readable Bibliographic Information committee (MARBI) adopted the Archives and Manuscript Control (AMC) format developed by the Society of American Archivists (SAA) the two agencies therefore naturally associated the format with specific media and envisioned its use with a specific form of material.

Archivists who had worked for many years to gain library acceptance of their distinctive approach to description rejoiced that they could at last join the world of automated bibliographic databases and thereby disseminate information about their collections more widely. And most librarians, if they thought about the AMC format at all, usually regarded this new kid on the block as a highly specialized tool of no particular value or relevance to the traditional library world.<sup>1</sup>

As the AMC format evolved, however, imaginative archivists and librarians began to explore ways to use the format never envisioned by either SAA or MARBI. Eventually members of both communities began to experiment with the use of archival control techniques on a variety of special format published materials. The limitations of the USMARC format for music and the needs of a rapidly growing multimedia collec-

tion propelled the Center for Popular Music at Middle Tennessee State University into one such experiment.

### *Bibliographic Control Of Sound Recordings: A Brief History*

Only in the last sixty years have American libraries begun to collect sound recordings.<sup>2</sup> These collections usually started as—and many continue to be—appendages of collections of scores and books about music,<sup>3</sup> and almost from their inception they have focused primarily on what E.T. Bryant, the author of the most widely used textbook in music librarianship, calls variously “serious music,” “good music,” “classical music,” or “standard music,” rather than what he terms “the utterly ephemeral popular tune.”<sup>4</sup>

Understandably, therefore, codes for classification and cataloging of sound recordings have basically been adaptations and extrapolations of book cataloging practices.<sup>5</sup> The 1949 ALA cataloging code (which included the 1941/42 Music Library Association cataloging rules as an appendix) was the first library canon to provide any substantial rules for cataloging scores. That same year the “lengthy and detailed” Rule 9 of the Library of Congress *Rules for Descriptive Cataloging*, which also covered scores, appeared. However, the Library did not extend the rule to sound recordings until 1952, long after recorded discs were in general circulation and use.<sup>6</sup> The first Anglo-American Cataloging Rules, issued in 1967, did include a chapter on “phono records,” but reminded readers that the chapter “might usefully be considered an appendix” to earlier chapters on monographs and scores.<sup>7</sup>

During this long, slow process of establishing cataloging rules for sound recordings many collections developed their own procedures. Among these many variant local codes there was, according to Garrett Bowles, a “clear dichotomy between those intended for predominantly popular collections and those intended for classical collections.” The latter, derived from book cataloging formats, focused on the underlying work, and could be easily integrated into catalogs with book materials, while popular music codes more often were based on a “stand-alone perspective” and focused on the recording itself.<sup>8</sup>

The appearance of a revised Anglo-American cataloging code—AACR2—in 1978 did not solve the problems of cataloging sound recordings, especially those in archival collections, and in 1980 the Association of Recorded Sound Collections issued a manual specifically for archival sound recordings. However, since most of the manual’s additions to AACR2 consisted of more detailed instructions for the physical description of discs the manual did little to improve the lot of those working in popular music collections.<sup>9</sup> Popular music catalogers therefore continued to struggle with the application of AACR2, a code which Richard Smiraglia’s manual on music cataloging describes as having “an inherent bias to Western art music.”<sup>10</sup>

Popular music sound recordings fared no better during the development of the USMARC format for music, which again combined sound recordings with scores. Most of the four-year discussion which preceded implementation of the new format in 1976 focused on code lists for form of music and medium of performance,<sup>11</sup> access points which have little relevance to popular music.

Much of this conflict between music cataloging rules and the needs of users and custodians of popular music sound recordings grows out of the presumptions underlying library cataloging, presumptions which led to combining scores and sound recordings in a single format in the first place. Librarians regard the “object in hand”—the item being cataloged—as a *physical manifestation* of a particular work, and to librarians cataloging that manifestation consists primarily of *transcribing* information from specified points on the object to particular locations (or fields) in a bibliographic record. And since the main function of bibliographic records is to bring together information on *all* of the physical manifestations of a specific work, library cataloging codes emphasize standard procedures and strict authority control.<sup>12</sup>

What all this means in practical terms for sound recording catalogers is that a particular disc is to be regarded not as a work in and of itself but as a fixed presentation of a pre-existing work, which also occurs in countless other (primarily written) manifestations. This characterization of a sound recording bears little or no resemblance to the reality of popular music sound discs, especially early recordings of folk-based genres like blues and country music and highly improvisational musical forms like jazz.

### *The Center For Popular Music: A Case Study*

This history of the development of sound recording cataloging had little effect on the decisions made by staff of the recently created Center for Popular Music at Middle Tennessee State University who, in early 1987, were charged with developing an access plan for the Center's more than 16,000 sound recordings, as well as for the Center's other research materials. The Center's mission was to “build an archive which represents the diversity of American popular and vernacular music...but which focuses on rock and roll and gospel music,...and the contributions of the Southeast” to popular music.”<sup>13</sup> Thanks to superhuman efforts by director Paul Wells and a comfortable acquisitions budget, the Center had amassed a formidable backlog of materials in all formats in the fifteen months between Wells' arrival at the Center and the hiring of additional staff. The future of the Center depended in part on building a national reputation as a research collection as quickly as possible, and the Center therefore needed to publicize these holdings as expeditiously and as widely as it could.

For a variety of reasons—the role and importance of bibliographic utilities in information sharing, the usefulness of library cataloging formats and rules in delivering a preexisting package for such exchange, the University's charter membership in SOLINET (a regional affiliate of OCLC), and the need to include Center holdings in the campus-wide online catalog then being developed by the main library—Center staff selected library cataloging as the vehicle for providing intellectual access to their sound recordings and as the solution to these diverse needs. The size of the research collection staff (two professionals, one half-time paraprofessional, and four student assistants) precluded any labor-intensive in-house cataloging projects, and staff therefore decided to contract with SOLINET for retrospective conversion of the Center's sound recordings.<sup>14</sup>

Shortly after the Center sent SOLINET the required sample of one hundred discs (selected proportionally from LP, 78-, and 45-rpm recordings) and detailed specifica-

tions for USMARC cataloging written field by field, SOLINET reported that, while the hit rate—the percentage of Center discs that appeared to be in the OCLC database—was 70 percent for LPs (producing an average cost per item for cataloging these discs of \$3.49), the hit rate for 78s and 45s was less than five percent and the Center could therefore expect to pay an average of \$5.13 per disc to catalog these materials. The Center promptly dropped 78s and 45s from the project and contracted with SOLINET to catalog approximately 6,000 LP sound recordings during 1988 and 1989.

### *Problems with Bibliographic Control*

Soon after work began the Center staff became all too familiar with the limitations of AACR2 and the USMARC format for music, especially as implemented by OCLC. Often these codes combined to create a cataloging straightjacket that kept the Center from meeting the needs of its researchers. For example, two different jackets were issued with different pressings of Bob Dylan's recording *Blonde on Blonde*. Dylan's standing with Columbia enabled him to compel the company (which rarely altered jacket copy) to make the change when he broke up with the female companion pictured on the first jacket. This information is useful to scholars of popular music and the music business but, because both discs carried the same issue number, OCLC input rules precluded listing and adequately describing the two discs in separate bibliographic records.

Many of these quirks grow directly out of the nature of the primary membership of OCLC, which was the first agency to implement the USMARC music format.<sup>15</sup> In his 1991 study of music cataloging records in the OCLC database, Mike Tribby found that twelve of the top twenty libraries inputting sound recording catalog records were public libraries. These libraries collected a disproportionate number of classical and art music discs, which constitute less than six percent of all discs sold but over seventy percent of the bibliographic records for sound recordings in OCLC. Therefore, not only are there relatively few popular music discs among OCLC bibliographic records, but those that do exist have generally been created by librarians neither trained in music cataloging nor accustomed to dealing with popular music. Scant wonder, then, that Tribby concluded that "popular music entries in the OCLC database appear to be in need of a coordinated quality control project."<sup>16</sup>

In spite of these shortcomings in the database the Center and SOLINET persevered and, by the end of 1989, 5,623 of the Center's LP sound recordings had been cataloged, although not always entirely to the Center's satisfaction or specifications. Unfortunately, by that time the Center's collection of multi-cut sound recordings (LPs, cassette tapes, and compact discs) had grown to 20,357<sup>17</sup> and the funds available for outside cataloging had dried up.

During 1988 and 1989 the Center had undertaken a second contract with SOLINET to catalog its monographs and special collection scores. Center staff had found, however, that library cataloging of its research collection of scores (which consists primarily of eighteenth and nineteenth century text-only hymnals; oblong tune books from the 1700s, 1800s, and 1900s; and twentieth century gospel song books) carried both the high cost and the intellectual limitations of cataloging its research collection of 78- and

45-rpm sound recordings and, therefore, the special collection scores had also been dropped from the SOLINET project.

### *An Alternative to Bibliographic Control*

By 1990, Center staff had decided that because of the limitations of AACR2, the USMARC music format, and OCLC rules for inputting new bibliographic records, library cataloging of its research collections would not meet the needs of the scholars whose work the Center existed to support. Center staff chose instead to use a USMARC-based database software package (which was already being used to inventory its 38,000 pieces of sheet music<sup>18</sup>) to provide physical control over, and intellectual access to, both its special collection scores and its 78- and 45-rpm sound recordings.

This software package had been designed to facilitate uploading (and downloading) records between a bibliographic utility and micro or minicomputer based online systems in small libraries, and includes a template of data fields that correspond to USMARC fields. But libraries using the package are not bound by AACR2 rules or the need for carefully controlled name authority work, nor must they observe OCLC parameters on creation of new records. However, if a library later chooses to, it can load these records into an online library catalog—or even a bibliographic utility—after some admittedly labor and cost-intensive clean-up work. Thus, this package offered the best of both worlds in providing access to the Center's research collections.

Using this package to manage the Center's research collections would not make information on Center holdings available to off-campus researchers, however. To bridge this gap the Center planned to enter collective descriptions of significant series or groups of 78-rpm sound recordings, special collection scores, or sheet music into OCLC and make reference therein to the item-level indexes available in the repository.

In implementing this hierarchical system of description, combining an in-house, item-level database and collective USMARC records in OCLC, the Center gave priority to its special collection scores. These volumes, like the Center itself, have three inter-related collecting foci: rock and its antecedents, African-American music, and vernacular religious music. The volumes in this collection are arranged in series that reflect musical genres, particular time periods, or particular audiences (for example, songsters, oblong shape-note hymnals, and gospel song books). Among the latter series are volumes issued by and documenting the musical traditions of African-American publishers, and these are among the rarest and richest materials in the Center.

Catalog and database records from one of these series will illustrate the hierarchical descriptive system outlined above. Figure 1 is a USMARC record which an off-campus scholar would find when searching the OCLC database for the Roberta Martin Singers, a group organized in 1936 by Roberta Martin, "one of the leading pioneer [black] gospel figures in Chicago," who performed and worked with both Thomas A. Dorsey and Theodore Frye.<sup>19</sup> The 555 notes in that record direct the researcher to additional finding aids in the repository. On contacting the Center the researcher would have access to both the inventory of the Strohmman collection (a portion of which is shown in Figure 2) and the special collection scores database, which includes additional books published by the Roberta Martin Singers and by other African-American gospel music publishers. (Figure 3 is a printout from that database.)

## Figure 1 Strohman Collection USMARC Record

Local Rec: 358 [ No Processing   Label OFF   Export OFF   Not Edited ]									
HELD BY TPJ - NO OTHER HOLDINGS									
OCLC:	28037524	Rec stat:	c	Entered:	19930504	Replaced:			
19960527	Used:	19930504							
Type:	p	ELvl:	I	Srce:	d	Ctrl:	a	Lang:	eng
BLvl:	c	Form:				MRec:	c	Lang:	kyu
Desc:	a			DtSt:	i	Dates:	1911,1966		
1	040	TPJ 'e appm 'c TPJ							
2	035	90-010 'b TPJ							
3	090	'b							
4	049	TPJJ							
5	100 1	Strohman, Anna J. 'e collector							
6	245 10	Anna J. Strohman gospel songbook collection, 'f 1911-1966.							
7	300	68 items.							
8	520	Collection of gospel music songbooks used for music study and teaching by Anna J. Strohman of Buechel and Louisville, Kentucky. 'b Includes 37 songbooks published by African-American publishers including Anderson and Frye, Roberta Martin Studio of Music, Martin Studio of Gospel Music, Martin and Morris Music Studio and Ward's House of Music and a songbook of African-American spirituals published by Rodeheaver, Hall-Mack Music. Also includes songbooks by various white southern publishers and a gospel songbook and 3 pieces of sheet music by Dallas Turner, "America's Cowboy Evangelist".							
9	541	Charles Allen 'b Nashville TN 'c gift. 'd September 1990.							
10	555	Unpublished inventory in repository.							
11	555	Included in repository index of Center for Popular Music gospel songbook collection.							
12	650 0	Gospel music 'x Scores.							
13	650 8	Black music.							
14	650 0	Afro-Americans 'x Music.							
15	700 1	Dorsey, Thomas Andrew.							
16	700 1	Ward, Clara. 'd 1924-1972.							
17	710 2	Roberta Martin Singers.							
18	710 2	Anderson and Frye, Publisher Inc.							
19	710 2	Bowles Music House.							
20	710 2	Thomas A. Dorsey, Publisher.							
21	710 2	Theodore R. Frye.							
22	710 2	Roberta Martin Studio of Music.							
23	710 2	Martin Studio of Gospel Music.							
24	710 2	Martin and Morris Music Studio.							
25	710 2	Ward's House of Music.							
26	710 2	Rodeheaver, Hall-Mack Company. (Winona Lake, Ind.).							

STROHMAN, ANNA J. GOSPEL SONGBOOK COLLECTION	90-010
<b>Physical description:</b> 65 printed volumes 3 sheet music	
<b>Dates:</b> 1911-1966	
<b>Provenance:</b> This group of gospel songbooks and other materials was donated to the Center by Charles Allen, Nashville TN, September 1990.	
<b>Scope and Content:</b> Collection of gospel music songbooks and books used for music teaching and study, some of which bear address stamps of Anna J. Strohman of Buechel and Louisville Kentucky. It is not clear whether all of the materials belonged to Mrs. Strohman. Included are 37 gospel songbooks by African-American publishers (SP-001310 to SP-001351), primarily based in Chicago IL, and a gospel songbook of spirituals published by Rodeheaver, Hall-Mack (SP-001350). Also included are gospel songbooks published by John T. Benson (SP-001300-001304, SP-001306 to SP-001308), Albert E. Brunley (SP-001295), Denson Music (SP-001309), Fleming H. Revell (SP-001298), Lillenas Publishing (SP-001305, SP-001299), Stamps-Baxter (SP-001294), Standard Publishing (SP-001289), R.E. Winsett (SP-001291 to SP-001293), the Baptist Young People's Union (SP-001297), and the Pentecostal Union (SP-001295); a gospel songbook (SP-001296); 3 pieces of sheet music by Dallas Turner, "America's Cowboy Evangelist"; and 6 books used for music teaching and study including Zordan's Piano Accordion Junior Method published by Antonio Zordan.	
<b>Location:</b> All of the gospel songbooks listed above are filled in the gospel songbook series within the special collection scores; location numbers are given above or on the title list which follows. Other books received with this collection were transferred to the librarian. The sheet music is filed in the Center for Popular Music-Small collection.	
<b>Related materials:</b> The Center holds a number of other gospel songbooks by the publishers listed. A complete listing of these volumes is available in the reference room; please ask the librarian for assistance in locating additional materials.	

Figure 2  
Strohman Collection  
Inventory

Figure 3 Printout From Special Collection Scores Database

Topic: Roberta Martin Singers	Page 1
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SONGS OF THE ROBERTA MARTIN SINGERS VOLUME NUMBER ONE	
SONGS OF THE ROBERTA MARTIN SINGERS VOLUME NUMBER ONE : [words of life on wings of song] / [Martin, Roberta, arr.] Chicago: Roberta Martin Studio of Music, [c1951]	
V.	
1. R. 2. Black music.	
SONGS OF THE ROBERTA MARTIN SINGERS VOLUME NUMBER THREE	
SONGS OF THE ROBERTA MARTIN SINGERS VOLUME NUMBER THREE : [words of life on wings of song] / [Martin, Roberta, arr.] Chicago: Roberta Martin Studio of Music, [c1954]	
V.	
1. R. 2. Black music.	
SONGS OF THE ROBERTA MARTIN SINGERS VOLUME NUMBER TWO	
SONGS OF THE ROBERTA MARTIN SINGERS VOLUME NUMBER TWO / Martin, Roberta, arr. Chicago: The Roberta Martin Studio of Music, [1952]	
V.	
1. R. 2. Black music.	
--fragment.	
SONGS OF THE ROBERTA MARTIN SINGERS VOLUME NUMBER TWO : words of life on wings of song / [Martin, Roberta, arr.] Chicago: Roberta Martin Studio of Music, [c1952]	
V.	
1. R. 2. Black music.	
SPECIAL SONGS OF CLARA WARD AND THE FAMOUS WARD SINGERS	
SPECIAL SONGS OF CLARA WARD AND THE FAMOUS WARD SINGERS : Volume number three Philadelphia: Ward's House of Music, 1956.	
V.	
1. R. 2. Black music.	
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### ***Archival Control Of Special Format Material: The Larger Context***

The Center's decision to use this hierarchical system of complementary USMARC and non-USMARC finding aids for several types of published materials was primarily pragmatic, based on the unsuitability of OCLC cataloging for some Center materials and users. But a paper delivered by Lisa Weber at a session on the merger of the USMARC formats during the 1988 SAA meeting offers a much broader perspective on the potential uses of the USMARC AMC format.

Weber recounted her experiences as the SAA representative to MARBI and remarked that initially librarians had viewed the AMC format as a rather dangerous Trojan horse. But over time librarians had found a number of features of the format useful and had implemented several AMC fields in other formats.<sup>20</sup> For this reason MARBI was then considering moving the tag for AMC from the 006 leader field (used for type of material)<sup>21</sup> to a newly-established 008 leader field for type of control, a change implemented in 1991.<sup>22</sup> This decision by MARBI (which the Library of Congress also adopted when the media-based USMARC formats were integrated) recognized that the choice of ar-

chival or bibliographic control depends not on the physical form of the material, but on the cataloger's and user's perspective on the material.

David Thomas succinctly summarized these differences in his 1992 description of the Rodgers and Hammerstein Collection's system for cataloging archival sound recordings. According to Thomas, library cataloging, or bibliographic control, is based on the assumption that one bibliographic record pertains to one publication which is "complete in and of itself," and the catalog record is therefore built around a descriptive unit consisting of one physical item for which are provided "access points that allow a user to locate additional works within that bibliographic record." Archival control, on the other hand, is built on a descriptive unit which "results from gathering and assembling by some person or group" of a number of physical items which "gain research value through their association with one another" and provides access points to the finding aid which becomes "the major point of access for the collection."<sup>23</sup>

Deciding which descriptive technique—bibliographic or archival—best suits a specific collection thus depends not on its physical format but on the perspective of the cataloger and, ultimately, the potential user whom the cataloger represents. End users of bibliographic descriptions most often seek materials *about* a specific subject, and bibliographic descriptive and classification schemes therefore are based on what a book is *about*. But sound recordings and scores, like archival records, are not *about* anything; rather, they are the by-products of an activity: performing—and in popular idioms often creating—music.<sup>24</sup> And, like archival groups, accumulations of rare phonograph records and scores drawn together in a library by a sharply focused collecting policy derive additional research value from their association with like materials.

In fact, archival control techniques, which focus on a collective unit and point to the finding aid (in the example used, both a group inventory and an item-level index), may be the best strategy for providing access to any specialized collection regardless of its physical format.<sup>25</sup> Several articles published by members of the SAA Working Group on Archival Standards,<sup>26</sup> especially the working paper prepared for the task force by Marion Matters, raised just such a possibility.

In her comparison of the contents and application of the AMC format and the manuals for cataloging graphic images in historical collections and archival moving image materials, Matters found that curators of these materials use these specialized manuals primarily to provide a standard for data contents. But they used the AMC format as a data structure for the exchange of information, preferring the format's flexibility and its emphasis on collective description to the more rigid AACR2 and USMARC codes for visual materials.<sup>27</sup>

Matters went on to list four criteria to be used in determining whether materials should be cataloged in the AMC format: (1) the unit's uniqueness, a term which Matters contended describes all collections, "even of published materials"; (2) the appropriateness of collective description even though the unit "contains many entities which could be cataloged separately"; (3) the need for life-cycle management of the unit; and (4) the evaluation of the unit "as primary historical documentation."<sup>28</sup> She also argued persuasively that the unit must meet only some, not all, of these criteria before it could be cataloged in the AMC format. She recommended that archivists *and* librarians select a cataloging format based on decisions concerning collection management, the depth

of description desired, the constraints of the cataloging system being used, and, above all, on "assumptions concerning the principal research use of their holdings."<sup>29</sup>

### *Conclusions*

E. T. Bryant, the music librarian quoted earlier in this article, would probably agree with Matters' point of view since he, himself, cited his personal experience with users and the type of questions they asked as his basis for selecting the composer as the primary access point in the cataloging and classification of sound recordings.<sup>30</sup> And it is from this point of view and on this basis that the Center for Popular Music developed an access strategy for its research collection of scores and sound recordings.

Is this strategy *the* answer to cataloging rare commercial 78- and 45-rpm sound recordings? No. These discs are neither a physical manifestation of a pre-existing written work and, therefore, easily catalogable in the sound recording format, nor the unselfconscious, organic by-product of human activity described by Steve Hensen in *Archives, Personal Papers and Manuscripts*.<sup>31</sup> Rather, they are, as the prayer book used to say, "neither fish nor fowl nor good red meat," and no format fits them perfectly.

But this strategy does offer *one* answer for managing rare 78- and 45-rpm recordings of musical genres that in many ways are closer to archival field recordings than to art music, and by extension offers possibilities for managing collections in other formats that derive much of their value from the aggregation of related materials. Certainly for many other specialized multimedia repositories, combining the archival control option in a bibliographic utility with in-house, item-level indexes would make the best use of limited financial and personnel resources and best serve the needs of users.

That, after all, is the goal of both archivists and librarians. In the past the two professions have too often been separated by differences in job descriptions and jargon. But as we both seek to become genuine managers of information, we should worry less about differences in our formats and cataloging codes and focus instead on finding the most effective means of meeting the needs of the public.

**ABOUT THE AUTHOR:** Ellen Garrison, curator of the W.S. Hoole Special Collections Library at the University of Alabama, was archivist of the Center for Popular Music from 1987 to 1993. This paper was originally prepared for a joint meeting of the Midwest Archives Conference and the Association of Recorded Sound Collections in 1993.

## NOTES

1. Lisa Weber, "MARC Format Integration: Implications for Archival and Manuscript Description" (Paper delivered at the Society of American Archivists annual meeting, Atlanta, Georgia, 30 September 1988).
2. The University of Wisconsin inaugurated a sound recording collection in 1915, but Antioch College's 1928 establishment of a fund for systematic purchase of sound recordings marks the first university commitment to building a collection as part of its research resources. Garrett Bowles, "Sound Recordings and the Library," *Encyclopedia of Recorded Sound in the United States*, ed. by Guy Marco (New York: Garland Publishing, 1993). See also Sharon Almquist, *Sound Recordings and the Library* (Urbana-Champaign: University of Illinois, 1987), p. 1ff., on sound recording collections in other types of libraries.
3. Bowles, p. 675, points out that "most [collection] users are from the music department or school."
4. E. T. Bryant, *Music Librarianship: A Practical Guide*, 2nd ed. (Metuchen, NJ: Scarecrow Press, 1985) passim, p. 11. In virtually his only other mention of popular music, Bryant (who is British) does concede that such works might be included in a collection "if one wishes to attract a wider spectrum of the public...[like] those from the factory floor or behind a shop counter," p. 275.
5. For a detailed discussion of the bibliography of evolution of cataloging music materials see Barbara Geddert, *The Classification and Cataloging of Sound Recordings, 1933-1980: An Annotated Bibliography*. MLA Technical Reports No. 4. Rev. ed. (Philadelphia: Music Library Association, 1981).
6. Bryant, 166. This rule "quickly drew a mounting barrage of criticism."
7. The chapter, itself, was a section of an appendix on "non-book materials," Bryant, 166. In the U.S. an amendment was published separately in 1976 but "gave the impression of a patchwork when fairly substantial amendment was needed" (pp. 352-353).
8. Bowles, p. 675.
9. Association for Recorded Sound Collections, *Rules for Archival Cataloging of Sound Recordings* (n.p.: ARSC, 1980). Unfortunately the manual does not define "archival" so it is difficult to determine the audience for which it was intended. Certainly the manual is not archival in its emphasis on extremely detailed item-level description. Alan Ward, *A Manual of Sound Archive Administration* (Brookfield, VT.: Gower Publishing Co., 1990), p. 60, commented that the number of rules in the ARSC manual which have no AACR2 reference "serve to indicate AACR2's now widely acknowledged inadequacies for dealing with all aspects of sound recordings."
10. Richard Smiraglia, *Cataloging Music: A Manual for Use with AACR2*, 2nd edition (Lake Crystal, MN: Soldier Creek Press, 1986), p. xiii. Less than one percent of Smiraglia's own examples represent other types of music.
11. Donald Seibert, *The MARC Music Format from Inception to Publication* (Philadelphia: Music Library Assoc., 1982), p. 20 ff. The format began as an in-house database at Harvard Music Library where staff experimented with adapting the book format for use with scores. The Library of Congress MARC office picked up the project and began to work with the Music Library Association to develop the format for national use.
12. This emphasis long predated the need for controlled vocabulary in the automated exchange of information. For a more detailed discussion of these differences and their impact on cooperative archival and library information exchange see "Recommendations of the Working Group on Standards for Archival Description," *American Archivist* (fall 1989), pp. 477-478, and Steven Hensen, *Archives, Personal Papers and Manuscripts: A Cataloging Manual for Archival Repositories, Historical Societies and Manuscript Libraries* (Chicago: Society of American Archivists, 1989), p. 4 ff.
13. Mission statement, Center for Popular Music, 1989. This means the Center has, in effect, a two-tiered collection of sound recordings: a broad, and in so far as possible, retrospective sample of American popular music, primarily on multi-cut discs including many reissues of earlier works, and a research-level collection of 78- and 45-rpm discs focused on gospel music, both black and white, rhythm and blues, and early rock music.
14. The project also included cataloging the Center's monograph, microfilm, and videotape collections, which were the responsibility of the other professional staff member.
15. Bowles, p. 675. The Music Online Users Group established shortly thereafter to advise OCLC on format implementation, continues to be governed primarily by librarians from public libraries and/or traditional university art music collections.

16. Mike Tribby, "Popular Music in the OCLC Database," unpublished paper, 1991, p. 8. Errors are especially common in bibliographic records for black rhythm and blues and early rock performers for whom name authority records are seldom available. An earlier study by Richard Smiraglia and Arsen Papkhan, "Music in the OCLC Online Union Catalog: A Review," *Notes* (December, 1981), reached much the same judgment but charitably concluded that the system was "designed to work efficiently for the greatest number of members and generally it works quite well for book librarians" (p. 267).
17. In June 1995 the Center held 36,772 analog and digital recorded discs and tapes. The Center remains committed to eventually cataloging this entire study collection of multi-cut sound discs in OCLC.
18. In June 1995 the Center held more than 60,000 pieces of sheet music.
19. Eileen Southern, *Biographical Dictionary of Afro-American and African Musicians* (Greenwood Press, 1982), p. 266.
20. Weber. I borrowed the phrase "Trojan horse" from David Bearman, "Archives and Manuscript Control with Bibliographic Utilities," *American Archivist* (Winter 1989), p.29, in which Bearman went on to say that format integration turned the Trojan horse into a "virus" which would extend "collective description and the other features of AMC" to all other physical formats (p. 29).
21. In the OCLC database the leader field is called a fixed field.
22. Interview with Steven Hensen, 12 September 1991. In 1989 MARBI also considered changing serials from type of material (006) to type of control (008), a change not implemented at that time. Both of these changes were made as part of the integration of the media-based USMARC formats in 1995.
23. David H. Thomas, *Archival Information Processing for Sound Recordings* (Canton, MA: Music Library Association, 1992), pp. 2-3.
24. Creation of sound recordings and scores is an intentional activity, one designed to make money for performer or creator and recording or publishing company alike and, to that extent, monographs and sound recordings and scores share a common bond.
25. Two colleagues with whom I talked after planning this system had also found the music format utterly impractical for cataloging highly specialized popular music collections. One therefore planned to use the AMC format to enter collections of 78-rpm discs in SOLINET; the other was already using the AMC format to enter a large collection of sheet music in another bibliographic utility. Interviews with David Molke-Hansen, 7 November 1989, and with Steve Hensen, 12 September 1991.
26. The working group itself noted in its recommendation that "catalogers working with...non-textual records...may find that using a single manual [APPM] is preferable to using a host of special manuals" (Recommendation... p. 476), and David Bearman subsequently encouraged his colleagues to take advantage of the lack of descriptive standards dictated by AMC "to employ the format in ways that are extremely novel," Bearman, p. 29. On the use of the AMC format for music materials see also two papers presented at a session of the Music Library Association on 12 February 1987 in Eugene, Oregon: Jerry McBride, "Archival Cataloging Using A National Bibliographic Database," and Deane Root "Primary Resources: The Evidence of Music."
27. Marion Matters, "Reconciling Sibling Rivalry in the AACR2 Family: The Potential for Agreement on Rules for Archival Description of All Types of Materials," *American Archivist* 53 (Winter 1990), p. 82. Matters, who subsequently served as director of the SAA automation office, pointed out that this technique is thus being used for materials "existing in multiple copies including commercially produced materials" (p. 82), an example of David Bearman's long-standing contention that the distinction between "published" and "unpublished" is rapidly dissolving in an era of information management.
28. Matters, pp. 81-82.
29. Matters, p. 77. She goes on to say that a mixture of manuals may be necessary and that, for example, "a difficult problem in describing a collection of archival sound recordings might require APPM and AACR2 and a special manual on sound recordings" (p. 80). Her thesis became one of the principal points of the final recommendations (p. 477) made by the working group.
30. Bryant, p. 390.
31. Hensen, p. 4.

