1957

Manual for the cataloging, classification, and processing of phonograph records, films, and filmstrips for the Greensboro, N.C. public schools.

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Boston University

http://hdl.handle.net/2144/11304

Boston University
BOSTON UNIVERSITY
SCHOOL OF EDUCATION

Thesis

MANUAL FOR THE CATALOGING, CLASSIFICATION, AND PROCESSING
OF PHONOGRAPH RECORDS, FILMS, AND FILMSTRIPS
FOR THE GREENSBORO, N. C. PUBLIC SCHOOLS

Submitted by

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In Partial Fulfillment of Requirements for the
Degree of Master of Education

1957
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CHAPTER I
INTRODUCTION

This manual has been designed as a basic guide for the cataloging, classifying and processing of phonograph records, films and filmstrips for the use of the cataloging department of the Greensboro, North Carolina, Public Schools. It gives concise, step-by-step descriptions of the various procedures to be followed in the preparation of these materials for use by the schools.

Purpose and Scope

Each of the 27 schools in the Greensboro system has a central, organized library. This library is considered the materials center of the school to the degree that it houses and/or circulates library books, other printed materials, phonograph records, films, filmstrips, projection equipment, maps, globes and flat pictures. A professional librarian is assigned to each school. In order to allow for maximum service to school personnel by the librarian, a central library department, among other responsibilities, catalogs and processes all library materials for each library. After the initial requisition is placed by the school or other department, no longer is it concerned with the materials until they reach the school or department ready to go into circulation. This manual describes the complete process of receipt
and preparation of three of these materials, namely; phonograph records, films, and filmstrips.

Development of program. The cataloging department of this particular school system has been in operation since 1942. Since its inception, library books have been purchased, cataloged, and prepared for circulation for the several school libraries. The Dewey Decimal system has been used for the classification of books, and cards are made for the various school library dictionary card catalogs. A union shelf list, an author index file, and a subject authority file have been organized in the library department. (See Glossary). Authoritative cataloging methods have been used in cataloging and classifying the books.

When the school system began acquiring sizeable quantities of disc musical recordings for use in the music instruction program, and the audio-visual aids department was established in 1950, it was decided that these materials should be as carefully indexed and made as easily accessible as were library books. With the library program well underway in the schools, and professional catalogers employed in the central library department, it was logical that the library department prepare these materials also and that the school libraries become the distribution center for this new type of instructional material. The supervisors of all three departments, library, music, and audio-visual aids, cooperated closely in coordinating the programs.

Basis of decisions. There was little precedent to follow in the processing of these materials for school libraries at the time the decision was made. After some deliberation, it was decided to follow the same cataloging methods as had been used for books and to classify
these materials also by the Dewey Decimal system. Each school card catalog would carry book, phonograph record, film and filmstrip cards interfiled in one alphabet. However, all three departments have grown in great strides in the past few years with all the attendant problems. New schools have been and still are being added with large collections of materials purchased for the initial organization. Increased school enrollment has brought increased budgets for instructional materials. As a result, there has been an increase in personnel employed to process the materials for the schools. When the program of cataloging the media other than books was begun about five years ago, one person handled the whole process. However, with the increase in the addition of materials, it was found additional personnel had to be trained and no more than a simple outline of a Decimal code had been written down as a guide for the cataloger. Also, more and more, libraries were adding discs and filmed materials to their collections and library literature was now describing the many varied ways in which the material was being handled in particular situations. These three factors, (1) increase in the provision of these special instructional materials with promise of continued expansion, (2) changes in personnel and (3) increased literature on methods of cataloging audio-visual materials, determined the need for this manual.

The system described in this manual is a consolidation and simplification of earlier methods practiced in the department. The findings are based on two year's study of current literature and consultation with professional librarians with experience in this area, with local librarians who are involved in the distribution of the materials, and
with the supervisors of the music and audio-visual aids departments. And, although the manual pertains to a particular situation, it is felt that other librarians engaged in similar tasks may find the detailed descriptions of some help in planning details of their own program.
CHAPTER II
SUMMARY OF PAST RESEARCH

The cataloging and classification of books have followed more or less standard procedures in libraries, but the treatment of nonbook materials has only recently received systematic consideration. The development of large collections of such materials brings pressure for organization, and when a catalog is needed, rules for it inevitably are developed. Formulation of rules by individual libraries is the first step, and gradually uniform or commonly acceptable operations are incorporated into codes. 1/

A survey of the literature in the area of cataloging and classifying of nonbook materials discloses ever increasing attention being devoted to the subject since the late 1930's. This has been mainly in professional library periodicals and journals. The articles have been written as observations or recommendations by individuals or associations with especial reference to experiences in local situations. Thirty-two articles in periodicals were examined. Their selection was made from listings in Library Literature, Education Index, and Reader's Guide to Periodical Literature, all index bibliographies issued by the H. W. Wilson Company of New York. Ten periodical titles were examined, seven of which were publications in the library field. The periodical most frequently used was the Library Journal published by R. R. Bowker.

of New York. Publications of the American Library Association were studied, particularly those issued by the Division of Cataloging and Classification. Textbooks and basic cataloging and classification tools for the professional cataloger (noted in the bibliography) were searched for references on procedures in actual cataloging and classification of nonbook materials. Since these basic tools deal mainly with book cataloging, some adaptations could be determined from them for nonbook materials that would fit the local situation.

Films

The Film Library of the Museum of Modern Art was established in 1935 with the aid of a grant from the Rockefeller Foundation. J. E. Abbott described methods of cataloging in this library in 1938 in an article in the *Library Journal*. An inventory card file was established here on 4 x 6 inch cards, and a card catalog on 5 x 7 cards with the main entry placed under the title.

The classification of films has been influenced greatly by the method used by the *Educational Film Catalog* which first appeared in 1938. This catalog has been kept up-to-date continuously since its beginning and closely follows the other standard aids which the H. W. Wilson Company issues for books. The Dewey Decimal Classification is used and librarians find the scheme in this catalog easily adaptable in arranging films. In September of 1951 the Library of Congress began

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the issuance of printed cards for motion pictures and filmstrips which it cataloged with the cooperating libraries and institutions. Other agencies issuing cards for motion pictures in the United States are the Educational Film Library Association, Coronet, and Ver Halen Publishing Company. The Library of Congress published its rules for the descriptive cataloging of motion pictures and filmstrips in 1952 in a preliminary edition.\textsuperscript{1} A revised edition appeared in April of 1953. These rules were designed for cataloging of films of the most common kind, and they provide for the title to be the main entry.

A series of meetings were held by the United Kingdom National Commission for Unesco in England in February of 1953 and at a Conference on International Standards for Film Cataloging in Washington, May 11 and 12 in 1953. These were to discuss international standards for film cataloging, evaluation, and data as to availability. The Washington Conference recommended that the rules of the Library of Congress and the British Film Institute form the basis for worldwide standards for descriptive catalog entries. The Unesco Secretariat is studying the recommendations of both conferences and will attempt to develop standards that will be internationally acceptable.\textsuperscript{2}

Phonograph Records

A survey of the literature on cataloging phonograph records


reveals great diversity of treatment. Four methods of classifying records seemed to predominate in the periodical articles examined. These are (1) alphabetical arrangement by composer or some other designation, (2) classification by medium or form, (3) a numerical order according to accession number, and (4) an arrangement by trade symbols.

**Alphabetical order.** The most popular classification method seems to be that by alphabetical order by composer as the main entry. The chief advantage here is that all holdings of one composer come under his name. When collections are open to the public this is especially suitable but it presents a disadvantage in that it creates a problem of sub-arrangement. This method requires constant shifting of records as new ones are acquired and, when an odd record is used to "fill out" an album of one main composition, the alphabetical arrangement on the shelf is not altogether possible.¹/

By using Cutter numbers to express the composer's name and composition, a sub-arrangement can be made possible. A record collection may be divided into two parts; album sets and single record sets. The albums may be arranged by composer with A for album, a Cutter number for the author's name and the number of the album in the set. The single records may deviate from the alphabetical scheme in that they may be arranged numerically in plain albums with numbered envelope pages and a class number. Still another method used is to arrange the albums by the composer's name with the different works listed by letter according to

the time of acquisition.1/

Classification by method or form. The most complicated of the methods noted for classifying records is that which uses the Dewey Decimal Classification scheme or one of arbitrary symbols, classifying the records by medium or form of performance. Advantages and disadvantages of this classification type are similar to those listed under the alphabetical arrangement; advantageous if the borrowers have access to the shelves, and disadvantageous in that it is cumbersome, requires frequent shifting on shelves, and is difficult to apply to "odd sides" of the album sets and the reverse sides of records.

When this form system is used, the 780 classification of the Dewey classification system is used for musical recordings and other subject classes are assigned to speech and the drama records. These classification numbers are prefixed by a symbol to signify records, and a composer's Cutter number is usually added to the Dewey number to complete the call number.2/ When a composer has several compositions of the same form, a letter may be added to the Cutter number to indicate the form of the composition and the number of the composition.2/

Other libraries have invented their own sets of symbols for the form. One library's symbols ranged from Za to Zt which indicated the form of music and was followed by the Cutter number for the composer

1/Ibid., pp. 150-151.
2/Ibid., p. 151.
and another number indicating the number of that particular kind of work by a given composer.1/

Numerical arrangement. The numerical arrangement of phonograph records is relatively simple in contrast to the complexities found in the various form classification plans. In its simplest form, this arrangement consists of assigning numbers to records in order of their acquisition, called accession numbers. A primary advantage this system offers is that shifting on the shelves is eliminated as the collection grows. Also, it eliminates deciding which side of the record is to be used for the assignment of a classification. It serves best in a closed shelf arrangement where it depends upon the card catalog for full information.2/

In one collection symbols were suggested to prefix the accession number and decimal numbers were used after the album numbers to indicate separate records; for example, PRM 61.3.2/

In another library, albums were given one number, with letters being used to indicate the separate records of the group. Duplicate copies were given the same number, with the duplicate indicated on the shelf list card and on the record itself, but not on the catalog card.3/

1/Haskell, op. cit., p. 151.
2/Ibid., p. 150.
A simpler plan made use of one series of numbers for 78 rpm and separate series for LP records, placing LP before the number.1/

Arrangement by trade symbol. Classifying by the trade symbol or the disc number assigned by the manufacturer seems to be the most controversial of the methods reviewed. English librarians seem to favor this scheme. One British advocate of the symbol classification was the librarian of the British Broadcasting Company record collection, which has over 200,000 records of every type and is one of the largest disc collections in the world. Drawing on her experience, the librarian advised her professional colleagues:

The commercial companies have a scientific method of numbering and prefixing their goods and an even more rigid one in the zoning of such numbers throughout the world. Therefore it is advisable to keep to the numbers and prefixes given and not to change to library or arbitrary references.2/

This librarian felt that patrons are familiar with the symbols as they are used in commercial catalogs and suggested that the records be arranged in racks in order of make, prefix, and number.

Card Form

Catalog cards for music recordings may be very similar to cards for musical scores except for the imprint, collation, and added entries. Cards for speech records bear strong resemblances to those for books


or printed materials. However, there is danger when transferring library methods from one material to another that proper regard will not be given the great differences involved when handling the two media. The cataloger of a phonograph record collection must have a mind which is receptive to new ideas and to non-library techniques.

The most frequently mentioned code for cataloging phonograph records is that of the Music Library Association. This code which was issued in 1942 had a purpose of standardizing various methods already in use. However, it never seemed to be adopted entirely by a library, perhaps because another plan had already been in use or because it did not adequately fill the needs of an individual situation. It is considered too expansive for a small collection. In 1946 the Music Library Association and the American Library Association Division of Cataloging and Classification established a joint committee to revise the Association's Code for Cataloging Music. This committee's tentative draft was made available to the Library of Congress when it began the preparation of rules for cataloging records. A preliminary form of the Rules for Descriptive Cataloging in the Library of Congress: Phonorecords was issued in 1952. "The rules are designed to cover the several physical types of recordings and are regarded as applicable to all kinds of recorded sound, i.e., speech, music, etc." The rules have been accepted by the joint committee for incorporation in the

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1/Von Oesen, op. cit., p. 251.

revised edition of the Music Library Association code. With the issue of the phonorecord rules, uniformity in the descriptive cataloging of sound recordings is much nearer to being achieved. However, classification still continues to vary and probably will always do so, each library classifying according to its needs.

Another code frequently mentioned is a catalog which was prepared and presented to several libraries by the Carnegie Corporation. The methods used in this catalog and index have been analyzed by libraries owning these sets. 1/

One school library had form cards modeled on those of the Columbia Broadcasting System's depository transcription library. The librarian says:

The upper left hand corner is a ruled-off square 1" x 1" for the classification number. The main and secondary entries are typed in the same position as they are on book cards, about 1/3 of the top of the card being ruled off for them. Printed designations of artists, orchestras, composers or authors, producer, timing and source, each followed by a space for typing this information fill the remainder of the card.

We give each recording a main and secondary and subject entries. Duplicate copies of each subject card are typed, one of them being interfiled in the main card catalog and all of the others placed in a recordings catalog in a separate drawer. This arrangement is not only to provide a source of information for the borrower who wants only recordings but also to indicate all resources of the library available on any one subject. Secondary entries are made for every significant name among the artists, composers or authors, orchestras and producers. We made a

single shelf card identical to the main entry card except for the addition in the lower left-hand corner of price and serial numbers of the recordings. 

One of the most difficult problems to surmount was a means of indicating all material when albums are a collection of varied titles or when a single record has diverse material on the two orders. For single records we type on every card both titles, indicating the position on front or back by adding (f) and (b) after the titles. In albums of diverse recordings all titles are typed in the regular space, indicating on which record of the album each selection occurs and on which side, again with (f) and (b). If space at the top of the card is insufficient, titles are typed on the back of the card with a "see back of card" notation in the title space. A secondary entry card is made for each individual title. 1/

School Library Collections

The increased emphasis upon the application of audio-visual materials to education within recent years has resulted in greater ownership of films, filmstrips, records and other media by the individual school or school system. The concept of the school library as a materials center, which includes, along with the traditional book collection, nonbook materials for the enrichment of the curriculum, is becoming more widely accepted by educators and librarians alike. 2/ In the most recent revision of the standards of the Southern Association of Colleges and Secondary Schools, provision was made for the inclusion of audio-visual materials in the school library budget and many school systems have, within the last few years, transferred sizable groupings of

1/Mahar, op. cit., p. 1175.

audio-visual materials and music department record collections to the school library feeling that it is important that these materials be processed and cataloged just as carefully as are the printed materials. 1

Since, however, there is as yet no single recognized standard code or codes for the cataloging and classification of these special media as there is for books, the literature reveals that various devices and methods for handling such materials have sprung up. Those school systems whose collections have been growing rapidly have had to make decisions on the scheme of classification to be used and in accordance with local demands and needs, whether the indexing of the nonbook materials would follow the card catalog pattern for book indexing. 2 A basic factor governing selection of the methods and policies for handling nonbook materials in school libraries is simplicity, the keynote for all school library routines. Lucile Fargo says of this: "an important problem involved in organizing school library materials is how to simplify processes and routines without sacrificing efficiency or doing violence to scholarship and standard library practices. 2 A school librarian's first duty is service to the pupils and teachers of the school. For this reason, technical duties must be reduced to a minimum. Also, few school libraries have large materials collections or staff, prerequisites


2/Ibid., p. 55.

for complicated, detailed procedures. Yet, nonbook materials can be more effectively used if they are indexed in an organized pattern as are books.

The most recent manual on the subject for school libraries is one by Eunice Keen, librarian of the Lakeland High School of Lakeland, Florida, published privately by the author in pamphlet form and copyrighted in 1955. It is entitled Manual for Use in the Cataloging and Classification of Audio-Visual Materials for a High School Library.

Jesse H. Shera, Dean of the School of Library Science of Western Reserve University, states in the preface that the professional literature on the organization and care of audio-visual material has been directed mainly toward the needs of larger libraries, with scant attention paid to the elementary and secondary level needs, and it is this hiatus that Miss Keen's manual is designed to fill. Miss Keen states:

So far as I have been able to ascertain, there has been very little written from the standpoint of a high school library on cataloging and classification of audio-visual materials. There is no standard code for cataloging the materials for any library. Each library which has made a system, made it to fit its own individual needs as much as possible... It seems that such material should have a common code just as there is for books, which could be modified slightly to fit the individual needs of each library, but until recently no one has attempted such an undertaking. The Library of Congress has in its Rules for Descriptive Cataloging, a section on Maps and Microfilm, also a preliminary pamphlet of Rules for Descriptive Cataloging for Motion Pictures and Filmstrips, as well as one for Phonograph records, and it is now printing catalog cards

based on these rules... The Chicago Public Library and the University of Chicago Library have their own individual schemes for these materials, as does the Western Reserve University of Cleveland.1

Another manual designed specifically for the high school library is that published by the Laboratory School Library of North Texas State College and written by Virginia Clarke, librarian and supervisor of practice work in library service.2 The system described is one that has been evolving over a period of seven years in the Laboratory School Library at the college, and stresses a uniform main catalog entry for all nonbook materials under title with extended use of the production note.

The many and varied methods and policies in handling phonograph records by libraries of the same or different types indicates the lack of standardization of this comparatively recent innovation. Many associations and individuals in the profession are looking to one another for successful practices. Miss Hensel states, "With the increase in the number and size of collections of nonbook materials and the attention being paid to their organization for use, the development of adequate rules will soon catch up with those for book cataloging. There is need, however, for sound manuals for each of the special types of material, covering not only cataloging and classification, but physical handling and servicing as well."3

1/Tbid., p. 2.  
CHAPTER III

PHONOGRAPH RECORDS

Close to 15,000 phonograph records have been classified, cataloged and processed in the central library department since 1950 and are at present in circulation in the 27 public schools of Greensboro. These recordings primarily support and enrich the music and physical education programs in the elementary and junior high schools. In the main, such titles are duplicated for each of several schools throughout the system. The two senior high schools' collections are in more specialized areas, such as speech, literature and social studies and these call for more individual treatment.

Selection and Purchase

Phonograph records circulated from the school libraries are selected and purchased in various manners. Recordings for use in elementary school music and rhythms instruction are selected by the supervisors of elementary music after consultation with teachers. Phonograph records for use in the physical education program in all the grades (1-12) are selected by the supervisor of physical education. Most of the physical education records are designed for folk dancing, square dancing, or ballroom dancing. These phonograph records are purchased from special funds allotted for this purpose by the Board of Education on a per-capita basis and are purchased through the school system's Office of Purchase and Contract.
Order Placement by Supervisors

At the end of the school year, the supervisors of elementary music and physical education place the large order for the next year. These records are cataloged and processed by the central library department and delivered to the schools by the opening of school in September, insofar as possible, since the supervisors have a series of meetings with classroom teachers early in September to introduce the new records and make suggestions for their use. An additional order is placed by the music supervisors as soon as the symphony program is announced by the North Carolina Symphony orchestra which comes to the city each spring. These records, designed to acquaint the children with the symphony program, are cataloged, processed and delivered to the schools as quickly as possible.

Cooperation with Cataloger

When the supervisors place orders with the Office of Purchase and Contract a duplicate copy is sent to the Library Department. Attached to it is a distribution sheet, indicating to which school each record is to go. At this time, a conference is held with the supervisors so that they may advise the cataloger on the use to be made of these records, the subject fields in which they will be useful, the need for composer and title analytics, and any other necessary considerations. 1/

This information is recorded on the Library Department copy of the order.

Additional Records Ordered by Schools

Additional records are selected by teachers and librarians and are purchased from various funds raised by the school. These are sent to the library department for cataloging with a Request for Cataloging form attached (see Figure 1) as they will go into the library record files.

Form I-Cll

GREENSBORO PUBLIC SCHOOLS
LIBRARY DEPARTMENT
GREENSBORO, N. C.

CATALOGING REQUEST FORM

PHONOGRAPh RECORDS

<table>
<thead>
<tr>
<th>No. of Discs</th>
<th>Publisher</th>
<th>Record or Album no.</th>
<th>Composer</th>
<th>Title</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Price</th>
<th>Fund</th>
<th>Gift</th>
</tr>
</thead>
</table>

Please fill in school, date, number of discs in each album, publisher (as Victor), record or album number, composer and titles (or overall title if a collection from several composers). In cost area, put price, source of funds (as P.T.A., fines, etc.) or donor if gift.

Figure 1. Request for Cataloging Form for Phonograph Records
Receipt in Library Department

Various means of record keeping are maintained in the library department for phonograph records which are ordered by the supervisors and by the schools.

Receipt of records ordered by supervisor. When phonograph records are delivered to the library department each record is checked in on the original order, the invoice checked and approved for payment. When a particular record is unavailable and a substitute has been made, this substitution is submitted by the cataloger to the supervisor for approval. Any substitutions not approved are returned to the dealer for credit.

Receipt of records ordered by schools. Records sent in from the schools arrive with the REQUEST FOR CATALOGING FORM (example on previous page). This form serves as a substitute for the Purchase Order, and indicates the source of the material and school ownership.

Use of record folder. Lightweight paper folders are discarded and records inserted in heavy green record folders (source and sample in Appendix, page 112a). Cardboard folders or heavy paper folders which have biographical, interpretative, or descriptive material on them are retained. These paper folders are reinforced before delivery to schools by applying a strip of 3/4 inch mystic tape around the outer edges (source and sample in Appendix, page 112b).
Distribution identification. School name is stamped on each record label and folder, this school name being determined by referring to the distribution sheet attached to the original order (source of label and folder in Appendix, page 110).

Figure 2. Gummed Back Label with is Attached to the Record's Center Label

Technical Processing

Phonograph records are cataloged and classified in the central library department in a manner similar to the procedure established for books. Records are owned by the schools, and are housed in the school library. These materials leave the library department with their card catalog cards and ready for circulation.

Card files maintained. Card files for phonograph records made and kept in the library department are: the union shelf list, author index, title index, and subject authority files. Cards for each new phonograph record added to the system are made in the library department as described below for these files.

1. A union shelf list card is made for each record cataloged in the department. This shelf card has the name of all schools in the system printed on it, with a check after the schools owning this particular record. All the information to appear on the main catalog
card is on this union shelf list card, the added entries traced on the back of the card. The date cataloged is also noted in pencil on the back.

<table>
<thead>
<tr>
<th>PR</th>
<th>785</th>
</tr>
</thead>
<tbody>
<tr>
<td>M82w</td>
<td>Moore, Douglas</td>
</tr>
</tbody>
</table>

The wonderful violin; played by Mischa Mischakoff. Young People's Records, 311.
2 s. 10" 78 rpm

<table>
<thead>
<tr>
<th>Aycock</th>
<th>Gillespie</th>
<th>Lincoln</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brooks</td>
<td>Hospital</td>
<td>Lindley El.</td>
<td>Proximity</td>
</tr>
<tr>
<td>Caldwell</td>
<td>Hunter</td>
<td>Lindley Jr.</td>
<td>Senior</td>
</tr>
<tr>
<td>Ceasar Cone</td>
<td>Irving Park</td>
<td>McIver</td>
<td>Sternberger</td>
</tr>
<tr>
<td>Central</td>
<td>Jones —</td>
<td>Moore —</td>
<td>Terra Cotta</td>
</tr>
<tr>
<td>Dudley</td>
<td>Jonesboro</td>
<td>Peck</td>
<td>Washington</td>
</tr>
<tr>
<td>Edgeville</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 3. Union Shelf List Card Indicating the Schools that Own a Particular Phonograph Record

Figure 4. Verso of Union Shelf List Card, Tracing Indicates Added Entries or Additional Cards to be Typed. The "t" Indicates Title which is on the Face of the Card
2. The author index card serves as an index to the shelf list file. Information included on this card is the same as is on the union shelf list card except that school names and tracings are omitted. The author index file is arranged alphabetically by author. Detailed information is necessary only on one card and this is on the union shelf list card, but since the shelf list file is arranged by classification, an index is needed when the author is known but not the classification. Author index cards are salmon in color.

Figure 5. Author Index Card
3. A title index card is made for each title. It consists of title, author's name in as short form as is practical, and call number. The arrangement of the title index file is alphabetical by title and quickly locates classification for reference to the main shelf list if only the title is known but more information is needed.

PR
785 The wonderful violin
M82w Moore, Douglas

Figure 6. Title Index Card

4. The subject authority file is the same subject authority file used for books. The file consists of cards for all subject headings, cross references to the subject headings, author and composer names which require cross references, and the cross reference to these names. For example:

Tchaikowsky, Peter Ilyich
Tchaikovski, Peter Ilyich
see
Refer from

Tchaikovski, Peter Ilyich
Tchaikowsky, Peter Ilyich

These authority cards have school names printed on them, with each school that has a particular name, heading, or cross reference in its catalog checked on the card. (see Appendix, page 22 for sample).
Violin Music

Aycock  Gillespie  Lincoln  Price
Brooks  Hospital  Lindley El.  Proximity
Caldwell  Hunter  Lindley Jr.  Senior
Ceasar Cone  Irving Park  Melver  Sternberger
Central  Jones  Moore  Terra Cotta
Dudley  Jonesboro  Peck  Washington
Edgeville

Figure 7. Subject Authority Card Indicating Schools Using the Subject Heading "Violin Music"

Procedure for cataloger. The cataloger is to use the following procedure, step by step:

1. Check author and title index to determine if recording is new to the system. If it has been previously cataloged, then
   A. Pull the union shelf list card and insert a temporary card with call number on it in its place.
   B. Check union shelf list card for school getting this record, if not already checked for ownership.
   C. Check subjects under which the record has been cataloged in the subject authority file. If it is the first time this subject has been used in a school, place a check
by the school name and make any necessary cross references to the subject. For example:

The South - Folk songs: Folk songs, Southern states
see Refer from
Folk songs, Southern states The South - Folk songs

D. Pencil date of cataloging in upper right hand corner of back of union shelf list.

E. Clip union shelf list card to corner of folder and give to typist, who will type catalog cards, book or circulation card, pocket, and label record with call number.

II. If record is not found in author or title index, catalog and classify it; make union shelf list card, and author index card. Pencil the word index in upper right hand corner of union shelf list card to indicate that the typist should make title index cards. File author index card. Then proceed as with records previously cataloged, see above IB through E (pages

A. Classification of Records

Since record shelves are open to teachers who are encouraged to browse, records are classified by a modified Dewey system. Authorities state "A few librarians prefer to classify their record albums and let the patron choose his records as he does his books."

and "The argument in favor of Dewey decimal numbers is strongest in libraries which allow patrons free access to all materials.1/

However, in the case of several selections on one record, only one selection can be used for assignment of the class number. This is one of the disadvantages in using the Dewey classification scheme. Some long playing records may have several different types of musical selections on them. The musical selection on the second side of the record therefore will not be shelved with other similar recordings. For example: The lower numbered side may be a collection of songs, classed 784 while the second side may be a collection of operatic arias classed 782.1. Since the record can be in one place only, these operatic excerpts will not be shelved with other opera recordings, in 782.1, but with other song collections.

Music and non-music records are classified in much the same manner, using the Dewey Decimal classification. Since less than ten per cent of the total records purchased are non-music records and these are ones quickly identifiable with a subject area class in the Decimal scheme, these non-music records present few problems in class assignment. Then too, using the same classification

1/Rufsvold, op. cit., p. 55.
scheme for both book and nonbook materials in the school library is a decided advantage in that teachers and pupils already familiar with the scheme for books can readily locate nonbook materials in the same subject. "As he (the borrower) knows that printed material on United States history is together on the shelves under 973, he can also learn to go to that number on the shelves where the album records are kept and find together those on United States history." 

The basis used for classifying both the music and non-music records is the Dewey Decimal Classification, abridged 7th edition which is used for classifying books. Those class numbers which apply to music and non-music records found in the school libraries are listed as a guide. In general there are few variations from the Decimal scheme, the greatest variation coming in the 780's, the music area. Local curriculum demands usually require some modification of the basic scheme. Specific modifications have been noted in the directions for classification.

In most instances it is quite clear if a record is a music record or a non-music record. Some records, however, are a combination of music and speech. For example, a story-telling record may include background music or a biographical record may include short excerpts from a

\[1/\text{Ibid.}, \text{p.} \ 135.\]
composer's work. Since the purpose of these records is to tell a story or describe a person's life, they are considered non-music records. Similarly, a record for music appreciation including spoken comment is usually considered a music record. There may be exceptions to this generalization. In a few instances a record of either type may be purchased to meet a certain need. Then it is classified according to this need, even though this may not strictly follow the form of the record.

1. Classify non-music records according to the Dewey Classification scheme. The general classes are listed below with particular attention given to those subdivisions in which most school collections of non-music records fall.

000 - 099 General works

No phonograph records have been classed in these numbers and rarely will be so classed in a school collection.

100 - 199 Philosophy

The same applies as under General works.

200 - 299 Religion

220 Bible stories
232 Stories of Jesus
292 Greek and Roman myths
293 Norse and Germanic myths

300 - 399 Social sciences

326 The negro
341.1 United Nations
361 Red Cross
372.4 Speech development and correction
394.2 Holiday readings
398 Folk tales
398.2 Legends
400 - 499 Languages
440 French language records
460 Spanish language records
500 - 599 Pure science
511 Arithmetic
520 Astronomy
598.2 Bird songs
600 - 699
Few records are classed in these numbers. Few non-music records are classed here.
700 - 799 Fine arts
See 700's under Music Records on page 32 as most records in this class fall in music.
800 - 899 Literature
808.5 Public speaking
808.8 Collections of general literature readings
811 Poetry readings, American
812 Drama readings, American
815 Orations, American
821 Poetry readings, English
822 Drama readings, English
822.3 Readings from Shakespeare
900 - 999 History
921 Biography
973-979 American history
E Stories for the primary grades
F Fiction
(See Appendix for sample set)

2. Classify music records according to the Dewey Classification scheme. Most school music recordings will fall into the following classes.

782.1 Opera
782.8 Operetta, Musical shows
783 Church and sacred music, including oratorio, hymns, anthems, carols
784 Other vocal music, solo and choral except popular songs.
784.4 National songs, folk music, patriotic music.
784.8 Collections of children's songs, such as nursery rhymes, song collections for use in elementary music collections.
785 Records explaining the orchestra and its various instruments. Records about one instrument designed to teach its identification are classed here rather than in the class number for that instrument.
785.1 All orchestral music except sacred or popular dance music. Orchestral music designed for
ballet is classed here. Orchestral music designed and purchased for rhythmic interpretation is not classed here, but in 793.3.

785.3 All popular music, vocal, piano, instrumental music for ballroom dancing.

786 Music for keyboard instruments, as piano, organ, harpsichord.

787 Music for stringed instruments

788 Music for wind instruments. Music played by a brass band is classed here even if originally composed for another instrument.

789 Music for percussion instruments

793.3 Folk dancing, square dancing, tap dancing, study of meter and rhythm, musical stories designed for rhythmic interpretation.

B. Choice of Entry

The same rules that apply to books for establishing a main entry heading apply to non-music records. As in books it may be author, editor, compiler, title, so in records it may be author, editor, compiler, title.

"Non-musical records are treated much as their corresponding literary counterpart. Separate works on opposite sides of a record are cataloged individually with appropriate notes on each as for books bound together." 1/

1/Akers, op. cit., p. 137.
Music records, however, require special rules. These are listed below:

1. Enter a single musical work or the collected works of a composer under the name of the composer. For example: Mr. Strauss comes to Boston, a collection of Strauss waltzes, is entered under Strauss. In popular music, the label may read, "words and music by Smith and Jones or "Rodgers - Hart". The final name listed is chosen, as it is most frequently the composer. For example: Siboney, by Morse and Lecuona, is entered under Lecuona.

2. Enter a folk song or traditional melody under its title. For example: Dance of greeting, a Danish folk dance, is entered under Dance of greeting.

3. Enter a collection of musical works by several composers under the over-all title of the collection, if it has one. For example: The heart of the piano concerto, a collection of excerpts from concertos by a number of composers, is entered under Heart of the piano concerto.

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1/ American Library Association Division of Cataloging and Classification, A.L.A. Cataloging Rules for Author and Title Entries, Rule 12A, p. 28.


4/ Ibid., p. 70.
4. Two or more works by different composers which are issued on one disc without an over-all title are each cataloged individually. A note is put on all cards listing the other selections issued on the disc. The first selection on the lower number side is chosen as principal entry, and is typed on the union shelf list card with tracing of all added entries on the back of it. The additional entries are typed on plain catalog cards and are tied to the union shelf list card. An additional author index card is made for each selection on the card.

Figure 8. Principal Entry for Union Shelf List to which Additional Cards are Attached. Tracing for all Additional Entries is on Back of this Card

1/Akers, op. cit., p. 137.
Moussorgsky, Modest Petrovich
A night on Bare Mountain - fantasia; Warwick Symphony Orchestra. Camden, Cal 118.
1/2 s. 12" 33 1/3 rpm

With: Dukas, Sorcerer's apprentice; Ravel, Rapsodie Espagnole.

Ravel, Maurice
Rapsodie Espagnole; Warwick Symphony Orchestra
Camden, Cal 118.
1 s. 12" 33 1/3 rpm

Contents: Prelude a la nuit, Malaguena, Habanera, Feria (Festival)
With: Dukas, Sorcerer's apprentice; Moussorgsky
Night on Bare Mountain.

Figure 9. Additional Author Entries to be Attached to Main Union Shelf List Card
C. Assignment of Call Number for Musical and Non-musical Records

As the records are not assigned an accession number, each must have a distinctive call number to aid in identification. The call number is made up of the initials PR for phonograph record, or PHA for phonograph record album, followed by the Dewey classification number. The third line of the call number represents the main entry as taken from the Cutter-Sanborn three figure author table. This number is shortened to one or two figures whenever possible. To give a distinctive call number, it is sometimes necessary to add an initial letter for title and a number to the letter. For example, Tchaikovsky's Nutcracker Suite has the call number PR 785.1 T2un. This version of the Nutcracker Suite has Skater's Waltz and William Tell Overture on the reverse side. A later version of Nutcracker Suite has Peer Gynt Suite on its reverse side. For this later version the call number must have a digit added to distinguish it from the first recording. The call number for the later recording therefore is PR 785.1 T2un2.

When a school has more than one copy of a record, copy numbers are assigned and number of copies is recorded on union shelf list. When the second copy is added to a school collection at a later date, a note is sent to the librarian to add it to her shelf list.

To prevent assignment of the same number to two different recordings, a temporary card with call number assigned is
inserted in the union shelf list at the time of cataloging.
This card is withdrawn when union shelf list is filed.

D. Transcription of Title

1. **Non-musical records.** Non-musical records are treated as books, taking the title from the disc label or record holder as it would be taken from the title page in books.

2. **Musical records.** Form a conventional title for musical recordings entered under composer. "Conventional titles are formulated for musical works on phonorecords, unless the work is entered under its title or the arranger... It is given in order that all the editions and arrangements of a composition may be brought together in the catalog."\(^1\)

This conventional title is necessary because of many variations in wording and language of titles of musical selections, and insures all arrangements and variations of a work being filed together. This conventional title includes the title, number of composition, key, and opus number if these are given on record or can be ascertained with a reasonable amount of searching. If the title is given in English and a foreign language, use the English title as the conventional title. Put this conventional title in brackets on the second typed line of the catalog cards.

\(^1\)Ibid., p. 138.
On the third line, transcribe the title as taken from the label of disc or its cover. If a record contains excerpts from a larger work, give the conventional title of the larger work followed by the word Selections. If the title on the disc or cover is identical with the conventional title as previously established, do not put the conventional title on the card.

Examples: Schubert, Franz Peter
(Symphony no. 8 in B minor)
The unfinished symphony

Skilton, Charles Sanford
(Suite primeval. Selections)
Deer dance and War dance from "Suite primeval"

Tchaikovsky, Peter Ilyich
(Nutcracker suite, op. 71)
Casse-noisette, op. 71 (Nutcracker suite)

E. Statement of Performers for all Records, Musical and Non-musical

After the title and separated from it by a semi-colon give a statement as to performers, conductors, etc. as taken from the record label or cover.

Example, Music: Siegmeister, Elie
Ozark set; Philharmonia Orchestra of Hamburg, conducted by Hans-Jurgen Walther.

Example, Non-music: Marlowe, Christopher
Dr. Faustus; the Classic Theatre Guild, adapted and directed by Elayne Carroll and Robert M. Culp.
F. Imprint for all Records, Musical and Non-musical

Give short name of company issuing record, as Victor, Columbia, etc. Follow this by album number, or record number if a single disc. "The imprint for the record consists of the trade name of the publisher, album or record number...The record number is given on the label, the matrix number is cut into the disc and is not included in the catalog description." 1/ When several numbers are given on a record, choose the most prominent one. The matrix number (cut into the record itself) is never given unless it is the only number on the record.

Examples: Young People's Records, 311 M-G-M, E31441 Victor, MJV 141

G. Collation for all Records, Musical and Non-musical

Give the number of albums, if more than one, the number of sides or parts of sides, the size in inches, the revolutions per minute, the series, if important. 2/

Use abbreviations as shown in the examples.

Examples: 1/2 s. 12" 33 1/3 rpm
2 albums 12 s. 12" 78 rpm
2 s. 12" 33 1/3 rpm (Ethnic Folkways Library)

H. Notes for all Records, Musical and Non-musical

Make a contents note for records or albums which include a number of selections. "Contents are given for single

1/ Ibid.

records or albums if they include several songs, speeches, or a number of short instrumental pieces. 1/ When one disc contains a number of selections which have no overall title and are therefore cataloged individually, make a with note. "When two musical words are on the same disc, each one is cataloged separately, and as the last note on each entry there is a note about the other work, introduced by the word 'With', and including the author and title of the other." 2/ This note is the last note and lists all other selections on the disc. 3/ As in books, explanatory notes may be made when necessary. Do not make notes as to automatic or manual sequence, micro-groove, length of time needed to play the record. There is no call for this type of information in the school libraries of this study. All schools are equipped with 3 speed playback machines, and the teachers do not feel it essential for the time to be noted. Open shelf arrangement allows for quick checks.

Example: Siegmeister, Elie
Ozark set; Philharmonia Orchestra of Hamburg, conducted by Hans-Jurgen Walther. M-G-M, E 3161. 1/2 s. 12" 33 1/3 rpm

1/Akers, op. cit., p. 139.
2/Ibid., pp. 139-140.
Contents: Morning in the hills, Camp meeting, Lazy afternoon, Saturday night.
With: Hanson, Symphony no. 1 "The Nordic"; Skilton, Deer dance and War dance from "Suite primeval".

I. Added Entries for All Records, Musical and Non-musical

When the yearly phonograph record order was placed by the supervisors, consultation with them provided suggestions for added entries. These are noted beside the title of record on the duplicate copy of the order which was placed and is kept for checking in the records.

1. Non-musical records. Make added entries for non-musical records in the same way such entries are made for books.

2. Musical records. For added entries for music records follow these rules:

a. Subject Entries

Make added subject entries as in books, using the same subject headings and checking authority file. "Subject headings are taken from 'Sears' List of Subject Headings".\(^1\) Always give subject entry for folk music and dances under the name of the country.

b. Musical Form Entries

Make general see also references to shelves and shelf list for musical forms which fall

\(^1\)Akers, op. cit., p. 140.
into the classification scheme.

Example: OPERA

For recordings of OPERA see phonograph records on the shelves or phonograph record shelf list cards numbered 782.1.

Make added form entries for records which will not be taken care of by the general see also reference cards. For example, the form heading NEGRO SPIRITUALS would be used as there is no class number limited to spirituals. Spirituals are classified with other folk and national music is 784.4. The same holds true for such headings as SUITE, CHAMBER MUSIC, VIOLIN MUSIC. Do not make form headings when the heading is synonymous with the first word of the title, as Symphony number 4 in E minor.

c. Title Entries

Since the teachers using the records call for them most frequently by title, make title entries for practically all titles and any variations of the titles that are prominent on the record or record or record folder. "Added entries may be made for all commonly known
titles of the same story, folk tale, poem or musical composition that differ from the label title. "1/ Make title entries for individual selections within a suite that may be called for by title. "Added entries are made for distinctive excerpt titles. 2/ Make title analytic entries for individual selections on a disc which has the main entry under title. "Analytics should be made for all titles if different."3/ Individual title analytics may be omitted for albums which include a large number of short selections, as nursery rhymes, if approved by the supervisor that ordered the record. In the tracing for these title analytics on the back of the union shelf list, follow the title with the last name of the composer, separated from it by a dash.

d. Composer Analytic Entries

Make composer analytics for individual

1/Clarke, op. cit., p. 71.

2/Ibid., p. 75

selections on a disc which has main entry under over-all title, if the composers are prominent and likely to be studied in the music program. In the tracing for these titles on the back of the union shelf list, follow the composer's complete name with the title, separated from it by a dash.

e. Performer and Conductor Entries

Do not make entries for artist, orchestra, conductor, etc., unless the artist is also collector, composer or in some way more than a performer. For example, Historical America in Song, collected and sung by Burl Ives, is entered under title but has added entry under Ives.

J. Pencil the word index in upper right hand corner of shelf card as an indication to typist that title index cards are needed. File author index cards.

K. Proceed as for records already cataloged. See section I under Procedure for Cataloger, B through E, pages 26-27.

III. Record Collections Owned by the Supervisors of Music and Physical Education

The supervisors of music and physical education purchase a few records each year. These are sent to the library department for cataloging. Catalog these
as other records are cataloged, adding Music Supervisors Office or Physical Education Office to union shelf list card. Since there are two offices, one each for white and negro schools for the supervision of elementary music, add the initial W or N to the union shelf list card to indicate which office owns the record. When a supervisor buys a record for her office collection, catalog cards are sent to each school she supervises. When cataloging these records, consult the subject authority file for any subjects used, and place a check after all schools that will receive a set of cards. Keep a statistical count of all records cataloged for office collections of the supervisors.

Procedure for typist. Each school has a collection of records in its library. The records are cataloged as books are for the dictionary card catalog with sets of catalog cards made in the library department for each school. Each supervisor also has a record collection in his office. To enable a school to borrow these records from the supervisor, catalog cards for them are filed in the school catalog.

I. Records Added to Supervisor's Collection

When a new record is cataloged for a supervisor's office, make a set of catalog cards for every school under his supervision. Stamp the title of the supervisor's office
in upper right-hand corner of all cards - "Music Supervisor's Office" or "Physical Education Office." If any school under his supervision has a copy of this record already, send the school a note as follows.

Please add (School name) and (Title of office)

to the upper right hand corner of all Catalog cards and Shelf-list card for the following:

Call number:
Composer:
Title:

Figure 10. Note for Record Already Cataloged

Send a shelf list card only to the supervisors when they add a new record. Whereas the physical education supervisor has supervision over all grades, the music supervisors are concerned with the elementary schools only.

II. Records Added to a School Collection

When a school adds a new record, make a complete set of catalog cards for it. If the record is already
owned by a supervisor of that school, the school already has catalog cards for it and will not need an additional set of cards. Instead send a note to the school as follows:

Please add (School name) in the upper right hand corner of all Catalog cards and Shelf-list cards for the following:

Call number:
Author:
Title:

Figure 11. Note for New Record Added to School's Collection

The supervisor of physical education has in his office a union shelf list of all records in all schools classified in 785.3, the number for popular dance music, and 793.3, the number for folk, square, tap dancing and rhythms. The first time a record in these class numbers is cataloged, send a union shelf list card for it to the physical education supervisor with the name of the school receiving the record

A. Type all phonograph record cards on salmon cards.
B. Cut a stencil if more than ten cards are to be made.
C. Type main entry card, copying it from the union shelf list card. Use the usual spacing for catalog cards. When information is too long to go on card use an extension card and tie it to main card.
checked. As other schools add the record to their collection, send the physical education supervisor a note as follows, so that he may keep his union shelf list up to date.

PHYSICAL EDUCATION SUPERVISOR

The following record or album
Call number:

Composer:
Title:
has been added to the following school(s).

CHECK YOUR SHELF LIST.

Figure 12. Note to Supervisor for Shelf List

III. Detail for Typing Catalog Cards

A. Type all phonograph record cards on salmon cards.

B. Cut a stencil if more than ten cards are to be made.

C. Type main entry card, copying it from the union shelf list card. Use the usual spacing for catalog cards. When information is too long to go on card use an extension card and tie it to main card.
Listening activities, vol. 2 for primary grades.
Victor, E78
3 s. 10" 78 rpm

Contents: Of a tailor and a bear, by MacDowell
Wild horseman, by Schumann. Spinning songs, and
Little hunters, by Kullak. Waltz in A flat, by
Brahms. Light cavarly overture, by Von Suppe.
Serenata, by Moszkowski. Waltzing doll, by
Poldini. Melody in F, by Rubinstein. Andantino,
see next card

Figure 13. Main Entry Card

by Thomas. Evening bells, by Kullak. Elfin dance,
by Grieg. Gollivogg's cake walk and Little
shepherd from "Children's corner" by Debussy.
Hurdy-gurdy man, from "Kaleidoscope" by Goossens.
Berceuse, by Jarnefelt. Fairy pipers, Tame bear,
Moths and butterflies, from Wand of youth suites,
by Elgar.

Figure 14. Extension Card
D. Copy the tracing from the back of the union shelf list card on the back of the main card. If all the tracing will not fit on the back of the main card, continue it on the back of the first title card and put a note on back of main card: "See back of first title card."

E. Make a complete set of cards from the tracing, typing one card for each item in the tracing, plus a shelf list card. The shelf list card will be just like the main card except that the tracing is not put on the back. Notes are omitted and date cataloged and cost of record added. In typing author and composer analytics, contents note may be omitted - See example for form.\footnote{Clarke, op. cit., p. 127.}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{analytic_card.png}
\caption{Analytic Card}
\end{figure}
F. Some records have several selections on them with no overall title. A complete set of catalog cards (with the exception of the shelf list) must be typed for each musical selection. When this is necessary, the main cards for additional sets are attached to the union shelf list for the first selection. The tracing for all sets is on the back of the main card for the first selection. The main cards of the additional sets are in this tracing, followed by tracing for the other cards in each set.

Figure 16. Main Card for First Selection
Moussorgsky, Modest Petrovich
Moussorgsky, Modest Petrovich

Figure 17. Tracing on back of Main Card

Figure 18. Main Card for Additional Sets
Ravel, Maurice
Rapsodie Espagnole; Warwick Symphony Orchestra. Camden, Cal 118.
1 s. 12" 33⅓ rpm

Contents: Prelude a la nuit, Malaguena, Habanera, Feria (Festival)
With: Dukas, Sorcerer's apprentice; Moussorgsky, Night on Bare Mountain.

Figure 19. Main Card for Additional Set

G. When 2 c. or 3c., etc. follows the school name on the shelf list, the record is a duplicate of another record already in the school. Cards are already in the catalog for it, so no catalog cards are made. Book card and pocket are typed as usual with copy number added to call number. (See record label for this). Note is sent in pocket to school librarian to add copy 2 to her shelf list.
Figure 20, Note to Librarian for Duplicate Record

H. Type book card, using salmon cards and including the following:

1. Call number

2. Composer's last name (or main entry if other than composer)

3. Record number. This is found on the catalog cards after the name of the manufacturer of the record. It is placed in the upper right hand corner of the book card.

4. Title of record

5. If several selections are cataloged separately on one record, list all composers and short titles on book card
Type book pocket with all the information that is on book card except the title. If the record has several titles, more than can go on the book card, put them on the pocket instead.

If union shelf list card has index penciled in upper right corner, type a title index card for all titles listed in the tracing. Make these on salmon cards and include the call number, title of selection, composer's
CHAPTER IV

Films and Filmstrips

Selection and Purchase

Films are selected and purchased by the director of audio-visual education after consultation with teachers and supervisors. Selection is based mainly on preview discussions. These films are purchased from funds allocated to the department. Filmstrips are purchased almost in toto by the individual schools from instructional materials funds. A few filmstrips are occasionally purchased by the audio-visual aids department. These are ones with limited demand. When the department was first organized, many filmstrips were purchased and loaned. However, low cost and frequent use justifies ownership by the school as a more desirable situation.

Receipt in Library Department

Films and filmstrips are sent to the library department from the audio-visual department, the individual schools, or the purchasing department. The initial source of receipt depends upon the source of order placement.

Receipt of films. Films are received and invoices approved in the audio-visual department. They are then delivered to the library department for cataloging. When they are cataloged, the films are graded by the cataloger as suitable for primary, elementary, junior

Figure 25. Request for Cataloging Form for Filmstrips
K. Type a gummed label with call number and attach to each record. If there are several discs in an album, add a digit below the call number. The lowest numbered disc is record 1, the next lowest is record 2, etc.

L. After typing is completed give to cataloger for revision.

M. After revision, paste pocket in lower left corner of record folder, for single records, or on inside front cover of albums. Do not place pocket over important printed material. Mark call number on spine of albums. Put 3/4 inch mystic tape around outside edges of paper and cardboard record folders. Do not put a date slip on the record.

N. Prepare records for delivery to schools as follows:

1. Sort records by school.

2. Record on school statistic sheet the date and number of albums and single records being delivered.

3. Mark "delivered" on original record order for each disc. For those records sent in from schools for cataloging, mark as delivered on original cataloging request form that was sent in with the record.
CHAPTER IV

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Receipt in Library Department

Films and filmstrips are sent to the library department from the audio-visual department, the individual schools, or the purchasing department. The initial source of receipt depends upon the source of order placement.

Receipt of films. Films are received and invoices approved in the audio-visual department. They are then delivered to the library department for cataloging. When they are cataloged, the films are graded by the cataloger as suitable for primary, elementary, junior
high, or senior high schools. Catalog cards are then made and sent only to those schools that would be borrowing the particular film. This same procedure is followed for filmstrips, slides, or discs purchased by the audio-visual department.

**Receipt of filmstrips.** Filmstrips purchased by the school through the Office of Purchase and Contract are sent from that office with the original requisition to the library department. The cataloger checks the filmstrips against the original requisition for correct filling of the order and then stamps the school name on the filmstrip can. The requisition is then returned to the Office of Purchase and Contract with indications made as to the items received.

Some filmstrips are purchased directly from the source by the individual schools. Those do not go through the purchasing department office, but come directly from the school to the library department for cataloging. Proper indication is filed at this time with the library department by the librarian of the school. The form required for this purpose is noted below (see Figure 25, page 61). The form takes the place of the original invoice or requisition for purchase which accompanies such materials when received from other departments and charged to the school's budget.
**Figure 25. Request for Cataloging Form for Filmstrips**
Technical Processing

Film and filmstrips are cataloged and classified in the central library department in a manner similar to the procedure established for books. The films are housed in the central audio-visual aids department and may be borrowed by the various schools. Filmstrips, in the main, are owned by the schools and are housed in the school library. These materials leave the library department with their card catalog cards and all ready for circulation.

Card files maintained. Each school library has a dictionary catalog which includes author, title, and subject cards for the films and filmstrips, also. However, this type of material is indicated quickly by using blue cards in the files instead of the traditional white used for books.

Cards for each new piece of material added to the system are made in the library department for the following guides:

1. A union shelf list card is made for all items cataloged. It includes the names of all schools and/or audio-visual department owning the item. All the information to appear on the main catalog card is on this shelf list card, with added entries placed on the back of the card. These shelf list cards are filed in the audio-visual and library departments. All items owned by the department are in one file, many of which have school ownership checked also. The shelf list cards for those materials owned only by the schools are in a separate file. This procedure facilitates the taking of inventory.
Figure 26. Union Shelf List Card

<table>
<thead>
<tr>
<th>Aycock</th>
<th>Gillespie</th>
<th>Lincoln</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brooks</td>
<td>Hospital</td>
<td>Lindley El.</td>
<td>Proximity</td>
</tr>
<tr>
<td>Caldwell</td>
<td>Hunter</td>
<td>Lindley Jr.</td>
<td>Senior</td>
</tr>
<tr>
<td>Ceasar Cone</td>
<td>Irving Park</td>
<td>McIver</td>
<td>Sternberger</td>
</tr>
<tr>
<td>Central</td>
<td>Jones</td>
<td>Moore</td>
<td>Terra Cotta</td>
</tr>
<tr>
<td>Dudley</td>
<td>Jonesboro</td>
<td>Peck</td>
<td>Washington</td>
</tr>
<tr>
<td>Edgeville</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 27. Verso of Union Shelf List Card
2. The author index card is like the union shelf list card except that school names and tracings are omitted. It, too, is filed in the audio-visual department.

Figure 28. Author Index Card

3. The same subject authority file (see page 25) maintained in the cataloging department for books and phonograph records is used as a subject authority for subject headings assigned to the films and filmstrips. In this way, with the interfiling of the major types of instructional materials in the one school card catalog, instructional materials on one subject are brought together regardless of location or types.
Figure 29. Subject Authority Card

Procedure for cataloger. The cataloger is to use the following step-by-step procedure:

1. Check author index and shelf list files to determine if film or filmstrip is new to the system. If it has been previously cataloged, then

   A. Pull the union shelf list card and check it for school or department acquiring it.

   B. Check subjects under which the item is cataloged in the subject authority file. If it is the first time that subject is being used in a school, place a check by the school name and make any necessary cross references which are indicated on this subject card. When an item is being cataloged for the audio-visual department central collection,
check all the schools that will be receiving the cards for the item.

C. Stamp the filmstrip cans on the bottom, using rubber stamp with school name and indelible stamp pad; also stamp the underside of the cover and the label pasted on the can.

D. Stamp the school name and call number on the printed pamphlet film or filmstrip guides. These guides are housed in the vertical files of the school library.

E. Give the material to the typist who will type the necessary cards along with a small gummed label indicating the call number to be attached to the top of the can.

II. If the film or filmstrip is not found in the author index file, catalog and classify it, making the union shelf list card and the author index card.

A. Classification. Classify according to the Dewey Decimal System, as the books are classified. "Many librarians have found the Dewey Decimal Classification System adaptable to films, especially since this system is used by the Educational Film Guide. Filmstrips, recordings, and maps may also be classified according to the Dewey scheme." 1/

If the item is not listed in the Wilson guides, consult the printed pamphlet guide for teachers that usually accompanies such items, the publisher's catalog or consult with the director of the audiovisual department who has previewed the material.

B. Choice of Entry. Enter a film or filmstrip under the title. When several filmstrips are purchased as a complete series, they may be cataloged under the series as the main entry, with a contents note listing each filmstrip title and added entry for each filmstrip title. "Filmstrips issued in a series may be cataloged as a collection under the latest title of the series." 1 If the film or filmstrip does not have a title, supply one and enclose it in brackets.

C. Assignment of call number. The call number is made up of the words FILM or FS (filmstrip) followed by the Dewey classification number and the initial letter of the main entry.

D. Transcription of the title. Transcribe the title as it appears on the film or filmstrip. Include any subtitles or alternative titles.

E. Imprint. Give as the publisher the name of the individual, company, institution, or organization responsible

for the film's production. This publisher is usually referred to on the title frame or in the printed guide as producer or sponsor. Give the copyright date (c) or release date, if the copyright date is not obtainable, e.g. Encyclopedia Britannica, c1954; Proctor and Gamble, 1955 (release).

F. Collation. For films, give running time, sound or silent, abbreviated as sd. or si. For filmstrips, give the number of frames, abbreviated as fr. For all materials, follow these items with the word color, if in color; with abbreviations for the grade level, p for primary, el for elementary, jh for junior high, sh for senior high, adult if suitable for the general public; with the word text for filmstrips that have printed captions on them; and with the word guide when a printed guide for teachers is included. The name of the series is put in parentheses.

FS
616.2
Cures and colds. Pfizer Laboratories, n.d.
50 fr. color. el-jh-sh. Guide.

Figure 30. Collation Form for Filmstrip
G. **Notes.** Most of the films and filmstrips require a short descriptive note indicating the content. A descriptive note must be made if the title does not reveal the subject of the film or filmstrip readily, or if there is no guide to go with the film or filmstrip.

H. **Added entries.** Make additional cards with subject entries as is done for books. Check for the subject heading in the subject authority file maintained for books. When cataloging a filmstrip for an individual school, check that school name in subject authority file. When cataloging a film or filmstrip for the audio-visual department, check beside the school name all schools to receive the cards for their card catalog files. These schools
are determined by the grading in the collation. For example, cards are sent to all primary and elementary schools for a film graded p-el; these schools would be checked on the subject authority card for the subjects under which this film is cataloged. Make title entries for distinctive filmstrips. For those filmstrips with a main entry under a series, make title entries for each sub-title. Make the series entry only if the series is important and does not in wording repeat the first word of the subject entry. When the film or filmstrip has been developed from a book, make an added entry for the author of the book.

I. Continue the cataloging as noted under Procedure for Cataloger I, B through E, on pages 65-66.

III. The cataloger is to keep a record of the number and kind of items cataloged for the audio-visual department for annual report purposes. A total of those cataloged for the individual schools is recorded on a Record of Materials Cataloged (see Figure 32) sheet at the time of delivery to the school. This record is kept in the school folder in the vertical file of the library department.
Greensboro Public Schools
Library Department

RECORD OF NEW MATERIALS CATALOGED IN DEPARTMENT
Note here total number of new books, film strips, single records, record albums, films when making out delivery ticket. Do not note books sent back after correction, etc. This is record only of materials cataloged.

<table>
<thead>
<tr>
<th>Date</th>
<th>Books</th>
<th>Single Records</th>
<th>Record Albums</th>
<th>Film Strips</th>
<th>Films</th>
</tr>
</thead>
</table>

Figure 32. Form for Record Keeping of New Materials Cataloged
Procedure for typist. Since the card catalogs in the school libraries contain in one alphabet all cards for books, films, filmstrips, and phonograph records, these cards are all typed with similar indentions, and closely approximate one another in form.

Catalog cards for films and filmstrips are distinguished by a blue color. Since the majority of the films and a number of the filmstrips belong to the audio-visual department, the catalog cards for them are not marked as to ownership. Any unmarked blue card indicates the item is located in the film department. Cards for materials owned by the schools, however, have the school name stamped in the upper right-hand corner of all cards. When both the audio-visual department and the school own identical filmstrips, the catalog cards have the name of the school and Film Dept. stamped in the upper right-hand corner.

When a film or filmstrip is added to the audio-visual department, proceed as follows:

1. Type a set of catalog cards for those schools not checked on the union shelf list card whose grade level corresponds to that noted on the shelf list card. These cards do not have any name stamped in the upper right-hand corner.

2. Type a note for those schools that are checked on the union shelf list card, indicating that they already own a copy of the filmstrip and have cards in their catalog, with instructions for the school librarian to add Film Dept. to the upper right-hand corner of all catalog and shelf list cards in the files for that item.
Please add (Film Dept.) in the upper right hand corner of all Catalog cards and Shelf-list cards for the following:

Author:
Title:
Call number:

Figure 33. Note to Librarian when Material is Added to the Audio-visual Department

When a film or filmstrip is added to the school collection, proceed as follows:

1. Type a complete set of catalog cards for the school if the Film Dept. is not checked on the union shelf list. Stamp the school name in the upper right-hand corner of all cards.

2. Type a note for that school librarian to stamp the school name and Film Dept. on the catalog cards and shelf list card that is already in that school catalog if Film Dept. is checked on the union shelf list card.
Please add (School name) and (Film Dept.) in the upper right hand corner of all Catalog cards and Shelf-list cards for the following:

Author:
Title:
Call number:

Figure 34. Note to Librarian when Material is Added to the School Collection

The typist is to follow detail noted below in the preparation of catalog cards for films and filmstrips:

1. Type all film and filmstrip items on blue cards.
2. Cut a stencil if more than 10 cards need to be made.
3. Type the main entry card, copying it from the union shelf list card. Copy the tracing on the verso side. When cutting a stencil, this tracing may go on the front of the card, located at the first indentation of the line just above the rod hole.
4. Type a complete set of cards from the tracing noted. Do not make a shelf list card for films owned by the audio-visual department, but make shelf list cards for filmstrips.
5. If the item being cataloged is owned by a school, stamp the school name in the upper right hand corner on all cards. If it belongs to the audio-visual department, leave the upper corner blank.
6. Type the call number on a small gummed label and attach it to the top of the filmstrip can. Do not cover the school name or title of the filmstrip with this label. Apply a thin coat of plastic glue over the gummed label to protect it from smudging.

7. All cards and material are given to the cataloger for revision of typing.

8. After revision, prepare the items for delivery to the schools as follows:
   a. Sort materials and catalog cards by schools.
   b. Record on the school statistics sheet the date and number of films or filmstrips being delivered to the school.
   c. Mark as delivered on the Request for Cataloging sheet against those items sent in from the school. List others with the date of delivery and file the sheet in the school folder in the library department.
CHAPTER V
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

In summary, this study of handling phonograph records, films, and filmstrips for a specific school system is limited to the actual work carried on by the central library department. It does not concern itself with the selection of these nonbook materials or their circulation, but considers the technical processing required for the preparation of such material for use from individual school libraries. Processing includes classifying, assignment of a call number, descriptive cataloging, and typing of all required cards for dictionary card catalogs in these various libraries and for the union files which identify and locate the total collection of the system in the central department. The actual physical preparation of the materials for circulation is also carried on in the central department.

Phonograph records. For phonograph records, a decimal classification is used in preference to other methods—accession number, composer, or manufacturer's trade symbol—because most frequent requests from teachers are for locating music by form. Also, a class number in combination with a Cutter number allows for bringing together all works of a certain form by the same composer. This helps satisfy the specific needs of the music education program.

The abridged seventh edition of Dewey is used basically in assigning classification numbers. Modifications have been made from this
with a view to ease in locating types of music which are called for repeatedly by the teachers. A specific class subdivision is assigned and limited to that type; for example, 784.4 is limited to folk songs and 784.8 is limited to collections of children's songs. This separates them from the larger grouping of secular vocal music classed as 784.

Also, in order to comply with the music education program which stresses recognition of musical instruments, all instrument recognition records are pulled from their subdivision and placed in a general class limited to that subject area; e.g. class number 785.

In the descriptive cataloging of phonograph records, the system is basically that of the Library of Congress as noted in the Rules for Descriptive Cataloging in the Library of Congress: Phonorecords. Fewer added entries and less detail for the imprint, collation, and notes areas are used than the Library of Congress recommends because these are not necessary for school use. The records are easily accessible to the teachers and this type of detail, if required, can quickly be determined from examination of the record itself.

Films. In cataloging films and filmstrips, the class numbers are assigned according to the scheme used for books, i.e., the 7th abridged Dewey with modifications made by the local system. The H. W. Wilson catalogs, Educational Film Guide and Filmstrip Guide, were used as guides in the classification and descriptive cataloging.

Subject headings. In assignment of headings to both phonograph records, films, filmstrips, Sears' List of Subject Headings, 7th edition, serves as the guide. Careful consideration is given to the
needs of the school curriculum in the assignment of these subject headings.

Procedures are also included in the manual for the completion of cataloging the sets of cards once the initial professional work has been done by a trained cataloger. The work is done by typists who need specific direction and sample guides for typing the required detail on the cards. Also, physical preparation of the materials for circulation has been outlines.

Conclusions

The directions for phonograph record preparation, which are a modification of what had been used for approximately six years prior to this modification, have been under careful study for the past three years. Librarians of the school system, music supervisors, and the cataloging personnel have had frequent conferences during this time on specific classification numbers, subject headings, and the necessity for other added entries. These conferences have resulted in the specific classification and cataloging procedures which have been outlined. Continued consideration is still being given to cutting down the number of cards which are supplied the libraries for the supervisors' collections. A mimeographed list may serve the purpose, it is felt, since those collections do not grow very large and many items in the collections are duplicates of what are already in the school libraries. Cards for the supervisors' collections often run into large quantities for the one item in order to supply each school's catalog (up to 27 sets if in
every school), and this may not be wholly justified in time or in expense. A cataloging committee has been formed to steer what must necessarily be a continuous study of this and similar problems that may come up from time to time.

Recommendations

The procedures described in this study fit an individual situation. Since school libraries are an integral part of the total school program, their organization and planning must necessarily accede to local demands of the curriculum, teachers, and pupils. As yet there is no standardized code for school libraries in the cataloging and classification of nonbook materials. Each school or school system must work out its own, and may very well use adaptations from several schemes to better suit its own needs.

A librarian cataloging for one school might well investigate the Library of Congress printed cards for phonograph records. He would certainly profit, as would any central department, by the purchase of the Library of Congress Catalog for Music and Phonorecords: A Cumulative List of Works Represented by Library of Congress Printed Cards. This series reproduces those printed cards that are available. They may be used in ordering cards, or they may be consulted in making cards. The subject index may be used as a guide to assigning subject headings. It must be remembered, however, that these headings are Library of Congress headings and can be taken only as a guide in choosing headings from a guide such as Sears' "List of Subject Headings," and are in too much
There is no classification on these cards. The Library of Congress also publishes a printed catalog of cards available for films and filmstrips. The purchase of these cards should be given serious consideration. Each card includes a valuable summary note, describing the subject matter of the film or filmstrip. This catalog is not as helpful a guide in making one's own catalog cards, however, as the H. W. Wilson guides, "Educational Film Guide" and "Filmstrip Guide."

However, since these cards are all on white stock, and, as it has been pointed out, use of varied colors for different types of material allows for speed in recognition of the medium for the user of the catalog, the cataloging agency may prefer to prepare its own cards. Also, the cost of the initial set of cards is expensive and when this unit set is duplicated for each school in the system, either because the item is duplicated in each school or indexing of its location in a central agency requires this duplication, the price becomes prohibitive. Locally produced cards which contain only that type of information essential to the local situation is preferable for school libraries. But before embarking upon the classification, cataloging and production of catalog cards for school libraries, the central cataloging agency might well consider various angles of the problem. Pros and cons of the type of indexing service should be considered and if a catalog card index service is decided upon, how this service may be incorporated with that of providing book cataloging service. The general discussion that follows highlights those areas which need consideration before one can determine
policies for his local needs.

I. Indexing Form

In most school systems one of two forms is in general use by audio-visual and school library departments for indexing films, filmstrips and phonograph records. In the main, each central agency has been indexing those materials under its specific jurisdiction, — the library department handling books and printed matter and the audio-visual department handling projected and listening materials. When the library department indexes additional materials, it tends toward the accepted and recognized form for cataloging books, a card system; an audio-visual agency has often found a book catalog to be sufficient and at times preferable, especially where there is no library service under professional guidance on the elementary level or central book cataloging agency in the school system. However, there is increasing recognition of the value of closer cooperation between the two agencies and an increase in interest is evident that the book cataloging agency also catalog the audio-visual items noted.

A. Book Catalog

A book catalog arranges films, filmstrips or phonograph records under title or subject. A separate catalog may be issued for each of the three, the first two combined, the third separate, or all three combined if the collection is small. The title arrangement may be alphabetical and serve
as the main entry with detail; or a general major subject grouping (usually following the course of study or the grade level or a combination of both) may include the main entry information with a title listing as an index. A successful book catalog listing audio-visual materials separately by type, and within each area, by title alphabetically with a subject index at the end of each, is that of the Seattle Public Schools. This school system has no central book cataloging agency and no central libraries under trained librarians in the elementary schools.

1. Advantages

a. Each teacher may have a copy of a book catalog readily at hand in the classroom. He may carry this catalog home for reference use.

b. Trained library personnel is not necessary for compiling such a catalog.

c. Detail to go into entries may be copied from published sources where expert catalogers have already analyzed the item; e.g., the Wilson Guides and the Library of Congress publications.

2. Limitations

a. Analysis may show that use does not warrant such a costly procedure as the duplication of so many mimeographed or printed catalog. School size and provision of library service in school are two items involved here.
b. Difficult to keep such a catalog up to date. Annual supplements must be issued with periodic reprints to insert entries into proper alphabetical sequence.
c. May be easily misplaced or lost.
d. Teacher may limit himself to the use of that type of material which is listed in the catalog and may not take time to seek out other types of items of equal or perhaps better value for enriched teaching.
e. As the collection grows, catalog will become too bulky to handle easily.

B. Card Catalog

Listing each item under discussion on a separate card as is done for books, and filing these cards for all materials in one alphabetical arrangement counteracts the limitations noted for the book catalog.

1. Advantages

a. Provides a one-stop service, as cards for all materials could be interfiled into the book catalog of the library.
b. Places no medium over the other for use, but brings together all types of material on one subject into one place, and allows the user to select one or more types from a comparative standpoint.
c. User already familiar with library catalog, turns there naturally for supplementary material.
d. Flexible and expandable as cards inserted in correct order when new materials are added. Continuous revision possible.

e. If need be, cards could be bought from the Library of Congress and adapted for local use.

f. If cards are made locally, information available in the Wilson and Library of Congress book catalogs could be copied or easily adapted.

g. The card catalog (for audio-visual materials) could stand alone with the advantages noted in h through f provided a book catalog was not available for the school.

h. If a central book cataloging agency is already available, then

(1) One trained librarian could oversee the cataloging of the different types of material.

(2) Union files already established for subject cataloging of books could serve for all the media.

(3) Larger quantities of supplies purchased for one agency would be less expensive.

(4) Duplication of operation expense for the cataloging at two central offices would be eliminated.

2. Limitations

a. A trained librarian should supervise the cataloging of a system-wide collection which will expand in service.

b. To note strengths of certain subject classes and weaknesses in others.

c. To see overcrowded classes that may need weeding.

d. To build bibliographies in special subject areas easily and quickly.

B. Types of Schemes

1. Arbitrary Symbol

An identification number consisting of a letter or letters indicating the type of material; e.g., FS for filmstrip, and a number given to the item when it is added to the collection may suffice for location.
b. Catalog files are expensive items of equipment.
c. Some teachers may shy from the use of a card catalog. Orientation for fullest use will be necessary.
d. A school card catalog may become too weighty if care is not taken in the indexing of materials housed outside the school building. Bulletins may well take care of little used items, or reference cards directing the user to another fuller catalog at the agency.

C. Combination of Book and Card Catalog

A book catalog for those items not housed in the central school library may supplement the card catalog. Such a book catalog would be made for a relatively small collection that may be housed in a supervisor's office and be used infrequently by teachers in the schools; e.g., a music supervisor's collection. This would save duplicating a set of cards for each school in the system for each item in the supervisor's office which is more time-consuming and expensive than a bulletin covering these items would be.

II. Classification

A. Purpose

Since the purpose of classification is to make materials on the same subject readily available to users of the library, a scheme or system of classification is as necessary in the small library as in the large one. A
scheme should be selected which will fit the needs of the particular library and its patrons, and whose foundation plan will require as few changes as possible with the growth of the library collection. In general, any scheme selected for schools should allow those patrons of the school library who work with it other than the classifier to use it easily for the following purposes:
1. To survey the entire field of the library's resource holdings.
2. To see the possibilities for the development of the collection.
3. To follow the collection so that proper balances of materials acquired can be kept.
4. To note strengths of certain subject classes and weaknesses in others.
5. To see overcrowded classes that may need weeding.
6. To build bibliographies in special subject areas easily and quickly.

B. Types of Schemes

1. Arbitrary Symbol

An identification number consisting of a letter or letters indicating the type of material; e.g., FS for filmstrip, and a number given to the item when it is added to the collection may suffice for location. The identification or call number for the first
filmstrip may be FSl; for first film Fl; and for the first record Rl, and record album RAl. This number would be placed on the item and also on the cards in the same position as a call number for books. As each successive purchase or accession is made, the item would carry the letter symbol and the next number in the progression.

a. Advantages

(1) Itemizes a work completely and provides it with a shorthand designation which may be used in place of asking for the item by author and title.

(2) Less thought is required of the assistant who returns the material to the shelves.

(3) A mechanical sign places the work in its proper pigeon hole for quick location.

(4) Classifying is not needed since the number is already assigned when it reaches the cataloging department.

b. Limitations

(1) Faculty and students are already in the habit of looking for certain numbers or for certain subjects; e.g., 973 for United States history, and the transition to locating other materials classified as the books would be easier.
(2) Does not allow for bringing like subjects or the same author's works together.

(3) Browsing for selection of materials would be wasted time.

2. Dewey Decimal Classification

This is the scheme most widely used in school libraries throughout the United States in classifying books. Under this scheme all knowledge is divided into ten main classes and these in turn are subdivided into sections. Such divisions can be carried on indefinitely by inserting a decimal point. The Dewey Decimal System has been found to be especially adaptable to films and filmstrips, and can also be used for phonograph records.

a. Advantages

(1) Since this scheme is used for books, patrons are already familiar with it and can easily identify the subject areas from the numbers.

(2) The Wilson guides for films and filmstrips classify according to the decimal system, so the class number can easily be assigned by reference to these guides prepared by expert catalogers.

(3) Reference to a classified shelf list allows for wiser selection of materials to add to the collection and helps in analyzing the collection as noted under II A 1-6, page 86.
(4) Most frequent requests for music materials in the schools are by form or subject.

(5) Composer's works can be brought together by adding an author number to the classification number.

b. Limitations

(1) Trained personnel needed to classify the material as it is more difficult to maintain than the use of the arbitrary symbol identification.

(2) As material is added to the collection, shifting is necessary to place the new material in its numerical position.

3. Other Classification Schemes

The Library of Congress scheme is one planned for very large collections and is not recommended for small libraries. The Cutter Expansive System is also a scholarly scheme, but the Cutter-Sanborn Alphabetic Table is useful in bringing composers' works together as noted in section 2 a (5) above, page 89.

C. Consistency

In order to make the catalog a dependable tool, it must be founded on rules which will insure uniformity and accuracy. Once the scheme has been selected, it requires strict adherence for orderly development.

III. Cataloging Form

If the cataloging agency is to produce its own cards,
only that type of information that is essential to the needs of the user of the catalog should be on the cards. Experience has shown that school catalogs should be as simple as possible without sacrificing materials necessary in the fulfillment of the function it is to perform. Not only must they be practical for the user but they must be reasonably inexpensive to maintain. The degree and kind of simplification of entry form will depend entirely upon local use and demand, but, in general, items that may be simplified are fullness of the author's name, descriptive items on the card, and numbers of added entries for each title. An established code of the simpler rules must be set up for consistency and uniformity of entry and followed. As to subject headings, a definite authority for subject headings is necessary to insure consistency and the Sears List of Subject Headings is recommended for the small library. Specific, popular terms are wanted for subject headings which guide the user quickly to the shelves. The catalog should contain reference and information cards that will inform the user of supplementary approaches to materials in the collection, such as "See" and "See also" references and cards which may direct one to a specific classification number for materials not listed under a general subject heading such as Fairy tales because of the large number of cards that would fill the catalog under such a heading.
IV. Staff

A central cataloging agency already established for the preparation of library books may well take over the cataloging of the non-book materials. Channels of communication must always be open and a feeling of mutual interest and concern in the selection and use of all media provided by the administrative school unit for an enriched teaching program must exist among all curriculum supervisors. Specialized supervisors need to alert the cataloger to the selection of those subject headings or classifications which better meet the needs of their areas, and the cataloger should feel free to call upon these supervisors for guidance. Separate agencies to direct the various programs may exist in the one school system but, for an effective utilization of materials, the program directors should collaborate closely. Without close planning and cooperation in the selection of materials and in the promotion in the use of such materials, a well rounded program cannot develop.

Size of staff is relative and will have to be worked out on the local level. According to a survey made by the Baltimore Public Schools, reported in Junior Libraries, February 15, 1957, number of personnel in 23 of 52 central school library supervisory units varied widely. The ratio between the professional and clerical staff was dependent upon the proportion of services rendered and the size of the systems. No standards have been issued by national or regional agency for central school cataloging agencies.
V. Size of Collection

Here again no standards or studies are available before central cataloging is to be undertaken, but the system described claims a total of approximately 1,100 films, 2,156 filmstrips, and 14,102 phonograph records cataloged. Many of the filmstrips and recordings are duplicate titles as they are housed in local schools. Annual additions to these categories depend on the budget which may vary from year to year. A decided increase in the purchase of filmstrips is evident and there is every indication that this will continue. These are circulated from the local school library, and many schools already own from 250 upwards. For fullest use, these require indexing or cataloging. If there is some promise of an annual increase in these materials, it seems advisable to begin a method of processing before the collection becomes too large. If a shelf list card is prepared for each item as the initial process, then from this card other catalog cards can be prepared, when complete cataloging is undertaken. This shelf list card will include enough information to provide a ready subject approach to the collection in addition to the author, title, imprint, collation and other business data information.

VI. Mechanical Equipment

Efficiency of operation and economy is effected when the cataloging is centered in one agency. If multiple sets of catalog cards which are to be provided the schools have to be
made locally, investment in mechanical equipment for duplication of cards is recommended. The "Journal of Cataloging and Classification" published by the American Library Association contains a discussion of such equipment in its October, 1956 issue. It lists by type of machines, Addressograph, Mimeograph, Xerox, and Multilith, operation, costs and problems.

VII. Appraisal

In summary, there is no one plan of cataloging, classifying and processing that will fit all schools. It is believed that the over-all system described approximates projected thinking on the subject by several supervisors of school library programs even though there may be differences on details of the procedure. This deduction is drawn from discussions held at the various conference meetings of the City and County School Library Supervisors Association which the writer has attended during the past five years, and from the current literature on the topic cited throughout the study. Each school and school system will need to study its own program and work out details of a plan to suit its own needs. The one underlying thought to be kept in mind in appraising any plan is whether such a plan of indexing facilitates use of the material. Unless it does, no classification scheme or cataloging method, simple or elaborate, will be of any value.
APPENDIX A

GLOSSARY
Added entry. A secondary entry, or any other than the main entry.

Added entries may be for editor, title, subjects, series, etc.

Alternative title. A subtitle introduced by "or" or its equivalent.

See also Subtitle.

Analytical entry. The entry of some part of a work or collection.

Author entry. An entry of a work in the catalog under the author's name as a heading. The author heading consists of a person or a corporate name.

Author index file. An official file of cards in alphabetical arrangement by author's surname or that of a corporate entry. The file includes a card for every title cataloged and serves as an index to the union shelf list.

Book card. The card used to represent the book or work when it has been borrowed from the library. The card is kept in the book pocket when the work is filed in the library.

Book pocket. A paper pocket which holds the book card when the work is not in circulation.

Call number. The classification number and author initial (or number) which appear on the outside of the work and on the upper left hand corner of all cards for the work.

Card catalog. An index to books and other items in the library made on separate cards which are filed alphabetically. See also Dictionary card catalog.

Cataloging. The process of making an index on cards of the authors, titles, and subjects of all the works in the library.
Cataloging request forms. Mimeographed forms which originate from a school for works purchased beyond the central library department.

Classifying. The process of assigning certain numbers to works so that when works are shelved by number all like subject matter will be grouped together.

Collation. That part of the catalog entry which describes the work as a material object, enumerating its volumes, pages, illustrations.

Composer analytic entry. An entry with the author of the music as the heading when it is a part of a larger work.

Conventional title. See Uniform title.

Copyright date. The date of the copyright as given in the book, usually on the back of the title page. The most recent copyright date is used.

Corporate entry. An entry under the name of a society, institution, or other organized body for works issued in its name or by its authority. This may be a main or an added heading.

Cross reference card. A reference to another subject. "see" reference, or to additional subjects, "see also" references.

Cutter number. A combination of letters or figures used to arrange works in the same classification number in alphabetical order. This number is secured from the Cutter-Sanborn Three-Figure Author Table, by C. A. Cutter, distributed by H. R. Huntting Company.

Dewey decimal classification. The classification system most generally used in which knowledge is divided into ten major groups by subject. Each group can be subdivided indefinitely.
Dewey decimal number. The classification number which stands for a subject as worked out by the Dewey classification scheme.

Dictionary card catalog. A catalog in which all the entries (author, title, subject, series, etc.) and their related references are arranged together in one general alphabet.

Entry. A record of a work in a catalog or list.

Extension card. A catalog card that continues an entry from a preceding card.

First indentation. The eighth typewriter space from the left edge of the card.

Heading. The name, word or phrase used at the head of an entry to indicate some special aspect of the book (authorship, subject, series, title, etc.) and thereby to bring together in the catalog associated and allied material.

Imprint. The place and date of publication, and the name of the publisher.

Index card. See Author index file and Title index file.

Main card or entry. The basic card or "unit card" from which other catalog cards for the work are made. Usually the author card.

Music records. A disc recording of a musical composition.

Musical form entry. The entry or heading which indicates the type of music or medium, e.g., OPERAS, VOCAL MUSIC, POPULAR MUSIC, etc.

Non-Music records. A disc recording with only incidental music or no background music, featuring poetry readings, story-telling, speech, etc.
Over-all title. A title given to a disc by the publisher when it includes a collection of musical works by several composers.

Revision. The act of examining the completed cards for any incorrections.

Second indentation. The twelfth typewriter space from the left edge of the card.

"See Also" reference. A direction in a catalog from a term or name under which entries are listed to another term or name under which allied information may be found.

"See" references. A direction in a catalog from a term or name under which entries are listed.

Series. A number of separate works, usually related to one another in subject or otherwise, issued in succession, normally by the same publisher and in uniform style, with a collective title which appears at the head of the title.

Series entry. An entry of the several works in the library which belong to a series under the name of that series as a heading.

Shelf list. A record on cards of the works in the library, arranged by their classification numbers, the order in which the works are arranged on the shelves.

Statistics. A recording of works cataloged for statistical summaries.

Subject authority file. An official list of subject headings used in a given catalog and references made to them. These are in alphabetical arrangement and indicate the schools where each entry has been used.

Subject card. A catalog card bearing a subject entry.

Subject heading. The word or words indicating a subject under which
all works dealing with the same theme is entered in a catalog.

Subtitle. The explanatory part of the title following the main title.

See also Alternative title.

Third indention. The fourteenth typewriter space from the left edge of the card.

Title entry. The record of a work in the catalog under the title, generally beginning with the first word not an article. A title entry may be a main entry or an added entry.

Title index file. A file of cards arranged alphabetically by title which serves as an index to the union shelf list where fuller information is available.

Tracing. The record on the main entry card of all the additional headings under which the work is represented in the catalog. Also, the record on the back of the main union shelf list card of all the related references made.

Uniform title. The distinctive title by which a work has appeared under varying titles and in various versions is most generally known. Also called Conventional title.

Uniform shelf list. A card file of materials cataloged arranged by classification number. Every title classified, regardless of its location throughout the school system, is recorded in this file. Each card indicates ownership and housing of a distinctive title by a check against one or more of the schools listed at the bottom of the card. The union shelf list card contains main entry information.

Unit card. A basic catalog card, in the form of a main entry card which
when duplicated may be used as a unit for all other entries for that work in the catalog by the addition of the appropriate heading.

**Verso.** The back of the catalog card.

**Withdrawal.** The process of removing from library records all entries for a work no longer in the library.
APPENDIX B

ABBREVIATIONS USED IN CATALOGING RECORDS, FILMSTRIPS, AND FILMS
<table>
<thead>
<tr>
<th>ABBREVIATION</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>assoc.</td>
<td>association</td>
</tr>
<tr>
<td>c</td>
<td>copyright</td>
</tr>
<tr>
<td>c.</td>
<td>copy, copies</td>
</tr>
<tr>
<td>Co.</td>
<td>Company</td>
</tr>
<tr>
<td>Corp.</td>
<td>Corporation</td>
</tr>
<tr>
<td>Dept.</td>
<td>Department</td>
</tr>
<tr>
<td>el</td>
<td>elementary</td>
</tr>
<tr>
<td>etc.</td>
<td>et cetera</td>
</tr>
<tr>
<td>F</td>
<td>Film</td>
</tr>
<tr>
<td>fr.</td>
<td>frame, frames</td>
</tr>
<tr>
<td>FS</td>
<td>Filmstrip</td>
</tr>
<tr>
<td>jh</td>
<td>junior high school</td>
</tr>
<tr>
<td>min.</td>
<td>minutes</td>
</tr>
<tr>
<td>n. d.</td>
<td>no date</td>
</tr>
<tr>
<td>no.</td>
<td>number</td>
</tr>
<tr>
<td>nos.</td>
<td>numbers</td>
</tr>
<tr>
<td>p</td>
<td>primary</td>
</tr>
<tr>
<td>p.</td>
<td>page, pages</td>
</tr>
<tr>
<td>PR</td>
<td>Phonograph record</td>
</tr>
<tr>
<td>PRA</td>
<td>Phonograph record album</td>
</tr>
<tr>
<td>pub.</td>
<td>publisher</td>
</tr>
<tr>
<td>rev.</td>
<td>revised</td>
</tr>
<tr>
<td>rpm</td>
<td>revolutions per minute</td>
</tr>
<tr>
<td>s.</td>
<td>sides</td>
</tr>
<tr>
<td><strong>ABBREVIATION</strong></td>
<td><strong>DEFINITION</strong></td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------</td>
</tr>
<tr>
<td>ser.</td>
<td>series</td>
</tr>
<tr>
<td>sd.</td>
<td>sound</td>
</tr>
<tr>
<td>sh</td>
<td>senior high school</td>
</tr>
<tr>
<td>si.</td>
<td>silent</td>
</tr>
<tr>
<td>t</td>
<td>title</td>
</tr>
<tr>
<td>t:</td>
<td>alternative title</td>
</tr>
<tr>
<td>vol.</td>
<td>volume</td>
</tr>
</tbody>
</table>
APPENDIX C

QUICK REFERENCE CLASSIFICATION CODE FOR MUSIC RECORDS
Quick Reference Classification Code for Music Records

Classify music records according to the Dewey Decimal Classification scheme. Most recordings will fall into the following classes, which are modified from Dewey 7th Abridged edition:

<table>
<thead>
<tr>
<th>Class number</th>
<th>Type of music</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>782.1</td>
<td>OPERA, either sung or played by an orchestra or single instrument</td>
<td>Wagner-Excerpts from Lohengrin, Menotti-Amahl and the night visitors</td>
</tr>
<tr>
<td>782.8</td>
<td>OPERETTA, MUSICAL SHOWS, either sung or played, as above</td>
<td>Sullivan-Pinafore, Rodgers-King and I</td>
</tr>
<tr>
<td>783</td>
<td>CHURCH AND SACRED MUSIC, including oratorios, anthems, hymns, carols. May be sung or played</td>
<td>Christmas hymns and carols. Handel-Messiah, Schubert-Ave Maria</td>
</tr>
<tr>
<td>784</td>
<td>VOCAL MUSIC not listed above or in subdivisions of 784, or in 785.3: (Popular Music). May be single songs, collections of songs, solo, or choral</td>
<td>Foster-Songs of Stephen Foster, Bishop-Lo, hear the gentle lark</td>
</tr>
<tr>
<td>784.4</td>
<td>NATIONAL SONGS, FOLK MUSIC, PATRIOTIC MUSIC may be sung or played. Folk dance music goes in 793.3</td>
<td>Key-Star spangled banner. Marian Anderson sings spirituals</td>
</tr>
<tr>
<td>784.8</td>
<td>COLLECTIONS OF CHILDREN'S SONGS, including song collections for use in elementary music study</td>
<td>Songs from New Music Horizons (The music textbook series) Singing activities for primary grades. Nursery rhymes</td>
</tr>
<tr>
<td>785</td>
<td>RECORDS explaining the ORCHESTRA AND ITS INSTRUMENTS, identification of single instruments</td>
<td>LaPrade-Alice in Orchestralia, Moore-Licorice stick, the clarinet's story</td>
</tr>
<tr>
<td>#785,1</td>
<td>MUSIC PLAYED BY AN ORCHESTRA, including ballet music</td>
<td>Brahms-Hungarian dances (not considered folk music) Copeland-Rodeo ballet music Beethoven-Symphony no. 8 Tchaikovsky-Nutcracker suite</td>
</tr>
</tbody>
</table>
Music Records, cont.

785.3
POPULAR MUSIC, vocal or instrumental. Music for ballroom dancing

*786
MUSIC PLAYED BY KEYBOARD INSTRUMENTS, as piano, organ, harpsichord

*787
MUSIC PLAYED BY STRINGED INSTRUMENTS

*788
MUSIC PLAYED BY WIND INSTRUMENTS, including band music

*789
MUSIC PLAYED BY PRECussion INSTRUMENTS

793.3
MUSIC FOR FOLK DANCING, SQUARE DANCING, TAP DANCING, STUDY OF METER AND RHYTHM BANDS, FUNDAMENTAL OR INTERPRETATIVE RHYTHMS FOR PRIMARY AND ELEMENTARY GRADES. MUSICAL STORIES DESIGNED FOR RHYTHMIC INTERPRETATION, SINGING GAMES. May be sung, played by orchestra or any instrument, but if designed for any of these uses is classed here. Advice of music and physical education supervisors is important here.

Congo with Cugat, Waltzes you saved for me. Anderson-September song

MacDowell-To a wild rose
Gershwin-Rhapsody in blue
Organ reveries by Virgil Fox

Kriesler-Caprice Viennais
Saint-Saens-The Swan

America's favorite marches
Weber-Rondo for bassoon and orchestra

Drums of Haiti

Childhood rhythms Turkey in the straw. Klapdans (Swedish couples dance) Mozart-Country dances. Mirchin-Let's have a rhythm band, Robinson-Visit to my little friend, Singing games. Winter fun

* Note: The numbers 785.1, 786 through 789 should include only that orchestral or instrumental music which will not fall into 782.1, 782.8, 783, 784.4, 785, 785.3, 793.3 because of their musical form or the use planned for them. For example: an operatic selection is always classed in 782.1, even though it may be played on the piano.
Quick Reference Classification Code for Non-Music Records

<table>
<thead>
<tr>
<th>Class number</th>
<th>Subject</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>000 - 099</td>
<td>GENERAL WORKS</td>
<td>Ruth Gagliardo. Reading is fun</td>
</tr>
<tr>
<td>100 - 199</td>
<td>PHILOSOPHY</td>
<td>No records have been classed in 100-199 and rarely will be in a school collection</td>
</tr>
<tr>
<td>200 - 299</td>
<td>RELIGION</td>
<td>Bible, O.T. Selections. Charles Laughton reading from the Bible</td>
</tr>
<tr>
<td></td>
<td>200 - BIBLE STORIES</td>
<td>Story of the nativity narrated by Walter Hampden</td>
</tr>
<tr>
<td></td>
<td>232 - STORIES OF JESUS</td>
<td>Tales of the Olympian Gods, narrated by Ronald Coleman, musical score by Victor Young</td>
</tr>
<tr>
<td></td>
<td>292 - GREEK AND ROMAN MYTHS</td>
<td></td>
</tr>
<tr>
<td>300 - 399</td>
<td>SOCIAL SCIENCES</td>
<td>Americans all - immigrants all - Negro. Dept. of Int. Office of Ed.</td>
</tr>
<tr>
<td></td>
<td>326 - THE NEGRO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>341.1 - UNITED NATIONS</td>
<td>This is the U.N.: its actual voices. Franchot Tone, narrator</td>
</tr>
<tr>
<td></td>
<td>361 - RED CROSS</td>
<td>U.S. Am. Nat'l Red Cross. Errands of mercy, programs for broadcast</td>
</tr>
<tr>
<td></td>
<td>372.4 - SPEECH DEVELOPMENT</td>
<td>Sing and say. Elaine Mikalson's speech development records for children</td>
</tr>
<tr>
<td></td>
<td>AND CORRECTION</td>
<td></td>
</tr>
<tr>
<td></td>
<td>394.2 - HOLIDAY READINGS</td>
<td>Halloween, music composed and story narrated by Lionel Barrymore</td>
</tr>
<tr>
<td></td>
<td>398 - FOLK TALES</td>
<td>Cinderella, told by Pauline Potter. Reverse - Little red riding hood</td>
</tr>
<tr>
<td></td>
<td>398.2 - LEGENDS</td>
<td>Robin Hood; Basil Rathbone with cast</td>
</tr>
<tr>
<td>400 - 499</td>
<td>LANGUAGES</td>
<td></td>
</tr>
<tr>
<td></td>
<td>440 - FRENCH LANGUAGE</td>
<td>Une famille Bretonne, a lesson in French</td>
</tr>
<tr>
<td></td>
<td>RECORDS</td>
<td></td>
</tr>
<tr>
<td>Non-music Records, cont.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>500 - 599</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PURE SCIENCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>511 - ARITHMETIC</td>
<td>Ernest Watson. Sing a song of arithmetic</td>
<td></td>
</tr>
<tr>
<td>520 - ASTRONOMY</td>
<td>Adventures beyond the sky. (A trip to the moon)</td>
<td></td>
</tr>
<tr>
<td>598.2 - BIRD SONGS</td>
<td>Charles Kellogg. How birds sing</td>
<td></td>
</tr>
<tr>
<td><strong>600 - 699</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APPLIED SCIENCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>621.37 - SOUND</td>
<td>Applause. Reverse - Machine guns</td>
<td></td>
</tr>
<tr>
<td><strong>700 - 799</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FINE ARTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>See 700's under Music Records, page 901.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Most records in this class fall in music</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>800 - 899</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LITERATURE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>800.5 - PUBLIC SPEAKING</td>
<td>Walter Robinson. Effective speaking, narrated by Milton Cross</td>
<td></td>
</tr>
<tr>
<td>808.8 - COLLECTIONS OF GENERAL LITERATURE READINGS</td>
<td>In the American tradition: Thomas Jefferson, first inaugural address; Abraham Lincoln, second inaugural address, etc.</td>
<td></td>
</tr>
<tr>
<td>811 - POETRY READINGS, AMERICAN</td>
<td>Robert Frost reading his poems, The runaway, etc.</td>
<td></td>
</tr>
<tr>
<td>815 - ORATIONS, AMERICAN</td>
<td>Pres. Roosevelt's address to the Congress of U.S. as broadcast on Dec. 8, 1941</td>
<td></td>
</tr>
<tr>
<td>822 - DRAMA READINGS, ENGLISH</td>
<td>Goldsmith's She stoops to conquer, by the classic theatre guild</td>
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<td>822.33 - READINGS FROM SHAKESPEARE</td>
<td>Macbeth, read by Orson Wells, Fay Bainter, and the Mercury acting co.</td>
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<td><strong>900 - 999</strong></td>
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<td>HISTORY</td>
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<td>921 - BIOGRAPHY</td>
<td>Paul Revere and the minute men, adapted from Landmark Book by Dorothy Canfield Fisher</td>
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<tr>
<td>973 - 979 - AMERICAN HISTORY</td>
<td>Edward R. Murrow. I can hear it now</td>
<td></td>
</tr>
<tr>
<td><strong>E</strong></td>
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<tr>
<td>STORIES FOR THE PRIMARY GRADES</td>
<td>Theodore Seuss Geisel. The 500 hats of Bartholomew Cubbins, as told by Paul Wing</td>
<td></td>
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<tr>
<td><strong>F</strong></td>
<td></td>
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<tr>
<td>FICTION</td>
<td>Beatrice Chute. The birthday gift, read by Hugh Marlowe.</td>
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</tbody>
</table>
APPENDIX E

SUPPLIES, SOURCE, AND PRICE
SUPPLIES, SOURCE, AND PRICE

Book card. No. 65, Medium weight, $4.05 per 1000. Gaylord.


Call number labels. No. 212, 3/4" x 1 and 1/2", $2.65 per 1000. Bro-Dart.

Card stencil. No. 1289, with Kozutant cushion sheet, $29.50 per 1000. A.B. Dick.

Catalog card. (Salmon and blue) No. 379, Light weight, $3.05 per 1000. Gaylord.

Catalog card. (White) No. 311, Medium weight, $6.75 per 1000. Gaylord.

Mystik cloth tape. 3/4" wide x 108" long, $.80 per roll. Gaylord.

Record Folders. No. 101, 10", $5.70 per dozen. Gaylord.

Record Folders. No. 121, 12", $7.20 per dozen. Gaylord.

Addresses of Sources:


Bro-Dart Industries, 59 East Alpine Street, Newark 5, New Jersey.

Gaylord Brothers, 155 Gifford Street, Syracuse, New York.
APPENDIX F

SAMPLES OF SUPPLIES
A. B. DICK MIMEOGRAPH CELLOTYPE* STENCIL SHEET

MIMEOGRAPH PRODUCT MADE BY A. B. DICK COMPANY, CHICAGO

Made in U.S.A.
APPENDIX G

SAMPLE CARDS FOR PHONOGRAPH RECORDS, FILMS, AND FILMSTRIPS
FOR UNION FILES AND SCHOOLS
Moore, Douglas  
The wonderful violin; played by Mischa Miescha-koff. Young People's Records, 311.  
2 s. 10" 78 rpm

<table>
<thead>
<tr>
<th>Aycock</th>
<th>Gillespie</th>
<th>Lincoln</th>
<th>Price</th>
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<tr>
<td>Brooks</td>
<td>Hospital</td>
<td>Lindley El.</td>
<td>Proximity</td>
<td>Brooks</td>
<td>Hospital</td>
<td>Lindley El.</td>
<td>Proximity</td>
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<td>Caldwell</td>
<td>Hunter</td>
<td>Lindley Jr.</td>
<td>Senior</td>
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<td>Hunter</td>
<td>Lindley Jr.</td>
<td>Senior</td>
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<tr>
<td>Ceasar Cone</td>
<td>Irving Park</td>
<td>McIver</td>
<td>Sternberger</td>
<td>Ceasar Cone</td>
<td>Irving Park</td>
<td>McIver</td>
<td>Sternberger</td>
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<tr>
<td>Central</td>
<td>Jones</td>
<td>Moore</td>
<td>Terra Cotta</td>
<td>Central</td>
<td>Jones</td>
<td>Moore</td>
<td>Terra Cotta</td>
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<tr>
<td>Edgeville</td>
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<td>Edgeville</td>
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Price Proximity Senior Sternberger Terra Cotta Washington
Moore, Douglas

The wonderful violin; played by Mischa Mischa
2 s. 10" 78 rpm
The wonderful violin

<table>
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<tr>
<th>DATE DUE</th>
<th>BORROWER'S NAME</th>
<th>ROOM NUMBER</th>
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</table>

Book Card, Pocket, and Label to be Put on Record Folder Before Sending to School
Dukas, Paul
The sorcerer's apprentice (Scherzo for orchestra) Warwick Symphony Orchestra. Camden, Cal 1
11/2 s. 12" 33 1/3 rpm
With: Moussorgsky, Night on Bare Mountain; Ravel, Rapsodie Espagnole.

Moussorgsky, Modest Petrovich
A night on Bare Mountain - fantasia; Warwick Symphony Orchestra. Camden, Cal 118.
1 s. 12" 33 1/3 rpm
With: Dukas, Sorcerer's apprentice; Ravel, Rapsodie Espagnole.

Ravel, Maurice
Rapsodie Espagnole; Warwick Symphony Orchestra. Camden, Cal 118.
1 s. 12" 33 1/3 rpm
Contents: Prelude a la nuit, Malaguena, Habanera, Feria (Festival)
With: Dukas, Sorcerer's apprentice; Moussorgsky, Night on Bare Mountain.
The sorcerer's apprentice - Dukas

Moussorgsky, Modest Petrovich
A night on Bare Mountain - fantasia; Warwick Symphony Orchestra, Camden, Cal 118.
1/2 s. 12" 33⅓ rpm

With: Dukas, Sorcerer's apprentice; Ravel, Rapsodie Espagnole.

Ravel, Maurice
Rapsodie Espagnole; Warwick Symphony Orchestra, Camden, Cal 118.
1 s. 12" 33⅓ rpm

Contents: Prelude a la nuit, Malaguena, Habanera, Feria (Festival)
With: Dukas, Sorcerer's apprentice; Moussorgsky, Night on Bare Mountain.
Dukas, Paul

The Sorcerer's Apprentice (Scherzo for orchestra) Warwick Symphony Orchestra. Camden, Cal 118.
1/2 s. 12" 33⅓ rpm

With: Moussorgsky, Night on Bare Mountain; Ravel, Rapsodie Espagnole.
Moussorgsky, Modest Petrovich

A night on Bare Mountain - fantasia; Warwick Symphony Orchestra. Camden, Cal 118.
1/2 s. 12" 33⅓ rpm

With: Dukas, Sorcerer's apprentice; Ravel, Rapsodie Espagnole.

Ravel, Maurice

Rapsodie Espagnole; Warwick Symphony Orchestra
Camden, Cal 118.
1 s. 12" 33⅓ rpm

Contents: Prelude a la nuit, Malaguena, Habanera, Feria (Festival)
With: Dukas, Sorcerer's apprentice; Moussorgsky, Night on Bare Mountain.
Listening activities, vol. 2 for primary grades.
Victor, E78
8 s. 10" 78 rpm

Contents:
- Of a tailor and a bear, by MacDowell
- Wild horseman, by Schumann
- Spinning song, by Kullak

MacDowell, Edward Alexander
- Of a tailor and a bear
- Wild horseman
- Spinning song
- Little hunters
- Waltz in A flat
- Light cavalry overture
- Serenata
- Waltzing doll
- Melody in F
- Andantino
- Evening bells

see back of next card

Grieg, Edvard Hagerup
- Elfin dance
- Gollwogg's cakewalk
- Little shepherd
- Hurdy-gurdy man
- Berceuse
- Fairy pipers
- Moths and butterflies
- Tame bear

see back of next card
Listening activities, vol. 2 for primary grades.

Victor, E76
8 s. 10" 78 rpm

Of a tailor and a bear - MacDowell

RCA Victor Orchestra
With: Schumann, Wild horseman; Kullak, Spinning song; Kullak, The little hunters.
Listening activities, vol. 2 for primary grades. 
Victor, E78
8 s. 10" 78 rpm

Contents: Of a tailor and a bear, by MacDowell. 
Wild horseman, by Schumann. Spinning songs, and 
Little hunters, by Kullak. Waltz in A flat, by 
Brahms. Light cavalry overture, by Von Suppe. 
Serenata, by Moszkowski. Waltzing doll, by 
see next card

MacDowell, Edward Alexander - Of a tailor and a bear 
t: Of a tailor and a bear - MacDowell 
t: Wild horseman - Schumann 
t: Spinning song - Kullak 
t: Waltz in A flat - Brahms 
t: Light cavalry overture - Von Suppe 
t: Serenata - Moszkowski 
t: Waltzing doll - Poldini 
t: Melody in F - Rubinstein 
t: Andantino - Thomas 
t: Evening bells - Kullak 

see back of next card

Set of PR Album Cards 
for School
(cont. next page)

Grieg, Edvard Hagerup - Elfin dance 
t: Elfin dance - Grieg 
t: Golliwogg's cakewalk - Debussy 
t: Little shepherd - Debussy 
t: Hurdy-gurdy man - Goosens 
t: Berceuse - Jarnfelt 
t: Fairy pipers - Elgar 
t: Tame bear - Elgar 
t: Moths and butterflies - Elgar

Extension of Main Card
Contents: Of a tailor and a bear, by MacDowell.
Wild horseman, by Schumann. Spinning songs, and
Little hunters, by Kullak. Waltz in A flat, by
Brahms. Light cavalry overture, by Vax-Schuman.
Serena, by Poldini.

Spinning song - Kullak.
Moths and butterflies, from Wand of Youth suites,
by Elgar.

Hurdy-gurdy man, from "Kaleidoscope" by Goosens.

Berceuse, by Jarnefelt.

Fairy pipers, Tame bear, Moths and butterflies, from Wand of Youth suites,
by Elgar.
Book Card, Pocket, and Label to be Put on Album Folder Before Sending to School (shows overall title)
The following record or album

Call number:

Composer:
Title:

has been added to the following school(s).

CHECK YOUR SHELF LIST.

Librarian__________________ School__________________

This is copy number_______ of the following record or album

Call number:

Composer:
Title:

PLEASE ADD IT TO YOUR SHELF LIST.

Please add (School name) and (Title of office) to the upper right hand corner of all catalog cards and shelf list card for the following:

Call Number:
Composer:
Title:

Notes to Supervisor and Librarian for Revision of Cards

Aycock
Brooks
Caldwell
Ceasar Cone
Central
Dudley
Edgeville

Gillespie
Hospital
Hunter
Irving Park
Jones
Jonesboro

Lincoln
Lindley El.
Lindley Jr.
McIver
Moore
Peck

Price
Proximity
Senior
Sternberger
Terra Cotta
Washington

Halloween

Author Index Card

FS
394.2
H

Union Shelf-List

Tracing on Card
U.S.L.

FS
394.2
H

Halloween

Author Index Card

FS
394.2
H

Tracing on Card
U.S.L.

Author Index Card

Filmstrip Cards for School (sent to Irving Park and Washington)

Halloween

Explains the value of crustaceans as a source of food and livelihood for man. Describes the appearance, habitat, and behavior of several kinds of shellfish.
13 min. sd. color. sh. Guide.

Explains the value of crustaceans as a source of food and livelihood for man. Describes the appearance, habitat, and behavior of several kinds of shellfish.
Tchaikovsky, Peter Ilyich

Refer from

Tschaikowsky, Peter Ilyich

Aycock
Brooks
Caldwell
Ceasar Cone
Central
Dudley
Edgeville

Gillespie  Lincoln  Price

Tchaikowsky, Peter Ilyich

see

Tschaikowsky, Peter Ilyich

see

Folk songs, Southern states

Refer from

The South - Folk songs

Aycock
Brooks
Caldwell
Ceasar Cone
Central
Dudley
Edgeville

Gillespie  Lincoln  Price

The South - Folk songs

see

Folk songs, Southern states

Aycock
Brooks
Caldwell
Ceasar Cone
Central
Dudley
Edgeville

Gillespie  Lincoln  Price

THE SOUTH - FOLK SONGS

see

FOLK SONGS, SOUTHERN STATES

Cross Reference Cards for Union File and School

School Catalog Cross Reference Card

to Gillespie and Lincoln
Please add School name and Film Dept.
in the upper right hand corner of all Catalog cards and
Shelf-list cards for the following:

Call number:                      Author:

Title:

Ownership: School and Film Dept.
Note to Librarian
Filmstrip Card Revision

Please add Film Dept. in the upper
right hand corner of all Catalog cards and Shelf-list
cards for the following:

Call number:                      Author:

Title:

Note to Librarian
Filmstrip Card Revision
School Owned - Added to Film Dept.

Notes to Librarian for Card Revision
Alden, Raymond MacDonald
Why the chimes rang; as told by Ted Malone
with Dick Leibert at the organ. Victor, Y-357.
4 s. 10" 78 rpm
Alden, Raymond MacDonald

Why the chimes rang; as told by Ted Malone with Dick Leibert at the organ. Victor, Y-357.
4 s. 10" 78 rpm

Aycock, Gillespie, Lincoln, Price Union shelf
Brooks, Hospital, Lindley El., Print list card
Caldwell, Hunter, Lindley Jr., Senior

CHRISTMAS STORIES

Verso, Union shelf list card

Why the chimes rang
Alden, Raymond MacDonald

Title index card

PRA
F
A35w

Alden, Raymond MacDonald

Why the chimes rang...Victor, Y-357.
4 s. 10" 78 rpm

Author index card

Union File Cards
for Non-Music Record


Cutter, C. A. and Sanborn, K. E., Alphabetic-Order Table, Altered and Fitted with Three Figures, H. R. Huntting Company, Springfield, Massachusetts.


Supplement service through spring of 1957.
Education Index. H. W. Wilson, New York, 1956. (Continuous index service)


Library Literature, H. W. Wilson, New York, 1956. (Continuous index service)


