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5. Organization of Music and Music related material in the Library

One of the basic functions of any library is to organize the collected material to make it available to right user at right time. The established process to organize the material in a library is its Classification and Cataloguing.

5.1 Classification of Music in Libraries

Classification for laymen means the categorization of the material into groups on the basis of certain common characteristics. In the context of libraries, classification is the process which groups library material mainly according to its subject in specific order, in which the numbers using notations are allocated to them.

Dr. S. R. Ranganathan has defined Library Classification as

*It is the translation of the name of the subject of a book into a preferred artificial language of ordinal numbers, and the individualization of the several books dealing with the same specific subject by means of a further set of ordinal numbers which represent some features of the book other than their thought-content. The first of these ordinal numbers is called the Class Numbers of the book. The second ordinal number is called its Book Number. --- The class number and the book number together constitute the Call Number of a book. The call number fixes the position of a book relative to other books in a library.*

The library classification as defined in Sayers Manual is

*The systematic arrangement by subject of books and other material on shelves or of catalogue and index entries in the manner which is most useful to those who read or who seek a definite piece of information.*

From the above definitions it is seen that Classification of material in libraries is basically done:

1. To arrange material appropriately on the library shelves for easy access and quick retrieval

2. To arrange the material in such a way that most of the material of similar type in close proximity i.e. subject wise, etc.
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Considering the size and the purpose of the library and its services the classification scheme for the library is chosen. Classification of material in a library is both interesting and challenging.

For music and music related material, classification has to deal with music in all forms i.e. Print Music, Sound Music, etc.

Challenges of music classification are

- Inclusion of print music like scores, autographs and libretti along with the material on music. Initially this was applicable to western classical music only

- A music component may manifest itself in a variety of rendering and physical forms e.g. same composition may appear in notation form, can be performed by artiste vocally, can be played on instrument, their criticism may appear in print form

- All this may be available in physical form as an audio cassette, an audio tape, a video cassette, a film strip, a gramophone record, an audio CD, VCD, DVD or MP3 /MP 4 file or a combination of them. This variation in their physical forms and sizes lead to a separate set of challenges with respect to their storage / shelving

- Inherently, users too have their own heterogeneous nature of requirements

Here are a few examples of how the Music with all these challenges has been treated in some of the well known schemes of classification.
5.1.1. **Library of Congress Classification Scheme**

Library of Congress (LC) has designed its own classification scheme in the year 1897 with modifications in 1939. Class M for Music was incorporated in 1902. The credit for the same goes to Mr. Oscar G Sonneck, the then Chief of Music Division of LC. The scheme was published in 1904 revised in 1917, 1978 and in 1998. (3)

Main features of classification scheme of Library of Congress are:

- Library of Congress Classification Scheme has covered both Print and Sound Music
- Accommodates Literature on Music
- Incorporates types of music i.e. dance, drama, etc.
- Incorporates rendering forms of music i.e. vocal, instrumental
- Incorporates musical instruments i.e. wind, string, percussion, etc.
- Accommodates Music before 1580
- Naturally biased towards western music
- There is no provision to incorporate Indian Music

5.1.2. **Dewey Decimal Classification Scheme (DDC)**

In DDC, music was included since its inception. Subsequently, it was revised thoroughly and a detailed schedule viz. Phoenix Schedule was incorporated. In DDC music class carries the notation 780 – 789.

Main features of DDC scheme are:

- The DDC has provision for both the print and nonprint collection
• The class for music improved since 20th Edition. From this edition scores are separated from books

• Though biased towards western music it has arrangement to include music from other countries by adding standard subdivision

• This feature has been used by some libraries in India to classify books on Indian Music

LCC and DDC are those classification schemes that classify all knowledge and music is featured as a fine art in the division of universe of knowledge. But there are other schemes (4) specially designed for music like

• McColvin Classification (1924)

• Dickinson Classification (1938)

• British Catalogue of Music Classification (1957)

• Alpha Numeric System for the Classification of Sound Recordings (ANSCR pronounced as ‘ANSWER’) (1969)

5.1.3. McColvin Classification (1924)

The Scheme came into being in 1924 and was proposed by Lionel McColvin. The system introduced the element of separation of books on music and music itself from each other. The notation used is similar to DDC i.e. 780 -782 for Music and 783 – 789 for Literature on Music. General opinion is that this scheme of classification is suitable for small libraries and not the large ones.
5.1.4. Dickinson Classification (1938)

Named after music librarian George Shareman Dickinson, at Vassar College, the scheme was published first in 1938 entitled as “Classification of Musical Compositions: A Decimal Symbol System”. This was introduced to classify music collections at Vassar College especially for western music and primarily as a shelving device for scores at Vassar College.

5.1.5. British Catalogue of Music Classification (1957)

It is E J Coates’ faceted scheme of classification which was introduced in 1957. Compound subjects are brought out using facets. Notation for the system is alphabets. A – BZ for literature on music and C –Z is for music scores. In this scheme, the access to music scores is through medium and access to literature is through composer.

5.1.6. Alpha Numeric System for the Classification of Sound Recordings (ANSCR) pronounced as ‘ANSWER’) (1969)

This scheme was basically designed for small public library community in 1969 especially for collection of disc or tape recordings along with creation of unique class number for each recording. In this scheme mnemonic devices are used to outline 36 main classes. The order of classes facilitates browsing. Basic element of grouping is the physical form that carries the presentation of sound recording.

There also exist classification schemes like Bliss Classification Scheme, UDC and Harvard Dictionary of Music Classification Scheme. It is uniformly observed that for obvious reasons the schemes of classification mentioned above are
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strongly influenced by western music where print music, literature on music and sound music are considered.

Colon Classification proposed by Dr. S. R. Ranganathan treats music as a fine art. Its 7th edition of 1987 has treated Music on elementary level. Thorough differentiation between sound form and literature on music can rarely be visualized.

In the Indian context classification of music has been treated in an adhoc manner wherever the collection of music in sound form as well as in print form is found together. This has happened due to lack of any systematic study and a subsequent evolution of a comprehensive and all pervasive scheme of classification of Music and Music related material pertaining to Indian Music.

The libraries at Sangeet Natak Akademy or All India Radio use modified version of DDC. Datey Suchi Mandal, Pune has also suggested modified DDC numbers for books on Indian Music. In 1978 Professor M. K. R. Naidu suggested a classification scheme for Indian Music Literature. Here again the focus was primarily on printed literature on Indian Music and sound music remained to be treated to its deserving detail.

5.2 Cataloguing of Music in Libraries

Catalogue is an important tool of any library, which mirrors the holdings of that library. It is a systematic list of all library material prepared and maintained according to norms and rules specified by experts. The requirements and approach of users in seeking library documents are foreseen and accordingly documents are described and made available.
Dorothy Morris defines library catalogue as

*a list of books and other material in a particular library or collection, arranged in a recognized order, and containing specified items of bibliographical information presented in a given form.* (5)

The basic and fundamental function of any library catalogue is to guide the user in:

- checking the presence of a document in a library
- acting as a surrogate in absence of the actual document by providing a brief description of the document both content wise and physically and
- identifying the location of the document if available along with the related materials

The trend for preparing catalogue is as old as the libraries since ancient times. During the course of time, changes have been witnessed both in the outer and inner forms of catalogue. Simultaneously variety of forms of documents also emerged rapidly. Consequently techniques to catalogue them also evolved.

In case of music and music related material due thought was given on the cataloguing aspect since 1920s.

The Music Library Association (MLA) and American Library Association (ALA) were pioneers in this. Initially the cataloguing methods for music were meant for print music and that too musical score. Later, Library of Congress and C. A. Cutter specified the norms for cataloguing of music.

AACR II and ISBD (PM) and IFLA also have given guidelines for cataloguing print music.
Some landmarks in the cataloguing of music are:

1915 – ALA appointed a Music Cataloging Committee

1927 – Publication of the recommendations of ALA Music Cataloging Committee

1941 – MLA prepared elaborate Code for Cataloging Music


1949 – Adoption of Rules for Descriptive Cataloguing in final form by ALA & MLA

1949 – ALA published revised cataloging rules for author and title entries on the approval of MLA

1953 – Library of Congress published supplementary rules for gramophone records (6)

1961 - AACR Anglo American Cataloguing Rules

1978 - AACR II Anglo American Cataloguing Rules II

1988 - AACR II R Anglo American Cataloguing Rules II R

In AACR II the rules specified are for print music, sound records and about non print media. But rules specific for sound music have not been specified.

Following the International Meet of Cataloguers in Paris in 1961, IFLA (International Federation of Library Associations) took initiative to bring out standardization in description of documents from the cataloguing perspective.

International Standard Bibliographic Description i.e. ISBD has been in vogue since 1971. The first to be released was ISBD (M) i.e. ISBD for Monograph. In
1977 ISBD (NBM) i.e. Non Book Material appeared. In 1980 ISBD (PM) i.e. ISBD for Print Music was released which was further revised in 1991. Independent ISBD for Sound music is still not there.

Classified Catalogue Code devised by Dr. S. R. Ranganathan prescribes rules for cataloguing of books and periodicals only.

5.3 Subject Headings

Subject approach in finding out a document in a library is very logical and common approach of user. The requirement of user in locating documents on a specific subject was fulfilled through the subject part of dictionary catalogue or classified entries of documents prepared according to classification numbers. There are various ways of deciding the headings of a subject entry. Larger libraries follow independent standard subject headings lists. Glaring examples of them are Sears List of Subject Headings and Library of Congress Subject Headings (LCSH). Sears List was proposed first in 1923 and LCSH in 1909. (7)

As far as music and sound music are considered both the lists are naturally biased towards western music and treatment to Sound Music and Indian Music is of superficial nature.

Sound music, in the context of cataloguing, has been mainly considered in terms of its physical form i.e. LP records, cassettes, CDs, DVDs, etc. However, in addition to the existing aspects, the points of consideration for cataloguing of both print and sound music are:

- Responsible creators – Composer, Performer / Conductor
- Accompaniments
Digitization of music in itself is in an evolving stage. Thus, the process of cataloguing of music material being digitized has manifested itself as generation of meta data in various ways.

One of the most common ways of generating the meta data has been through manual entry of the relevant information from the record labels, cassette cover folds, CD inserts or covers.

Semi-automated techniques have been developed using specialized software for Optical Character Recognition (OCR) of the printed information available on labels or material accompanying the tapes, records, cassettes, CDs or DVDs. However, this is possible only for select few languages.

There are no formal schemes or standards laid down for cataloguing of music material in digital form. One of the most widely accepted standards for this purpose have been prescribed by the Open Standards Organization. They have prescribed an informal standard ID3V2 (8) for cataloguing and tagging of audio
files. This standard provides the necessary flexibility of audio Meta information within the audio file itself.

This standard allows the frames for recording the Meta data viz. Song title, Artist Name, Album Title, Track Number, Release Year and Genre.

The compilation of this Meta data in a searchable form facilitates speedy location and easy access to the desired music track. This feature thus, provides to the music enthusiast the desired information in the “almost complete” form before or while the music track is being accessed for listening.

5.5 Conclusion

Indian music in sound form has not received its due consideration from the perspective of its classification and cataloguing. The libraries collect mainly the printed material on Indian music and rarely in sound form. This material is classified and catalogued by applying local variations to the standard schemes of classification and codes of cataloguing. The design of a comprehensive and all pervasive Scheme of Classification and Code of Cataloguing peculiar to the Indian Music is a separate topic of extensive research. Amongst other things, such study needs to take into account the following:

- Style of music – Hindustani, Carnatic, etc.
- Type of music – Classical, Semi classical, Film music, light music, devotional music, regional music and others
- Vocal as well as instrumental music
- Details of Bandish i.e. lyrical compositions for vocal presentation
- Performer
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- Accompaniments
- Title
- Anthologies
- Cross references to the related entries describing music material especially in the context of Indian Music e.g. rendering of a Raga in different Gharanas (styles) using different compositions set to different Taals (beats) both for vocal and instrumental forms

While looking at the complexities in the information content for Music and Music related material, one discovers the gross shortcomings of the present schemes of Classification and Codes of cataloguing. This challenge is further accentuated in the context of Indian Music with all its facets.

In this modern era where Information Technology (IT) having penetrated in all realms of our life, we discover, Music and Music related material too has been touched by this. It seems, IT may provide the much required solution for the traditionally perceived complexities pertaining to the collection, organizing, archival, retrieval and dissemination of Music and Music related material especially sound music. Sound Music now finds a prominent place as one of the most widely accessed information and content on the web. Sound Music also happens to be one of the most frequently downloaded items the world over.

References


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8. ID3v2: a specification enabling relevant information about audio files to be embedded within them [http://www.id3.org/ID3v2Easy](http://www.id3.org/ID3v2Easy) as accessed in March 2007