

Gaeddert, Barbara Knisely. *The Classification and Cataloging of Sound Recordings: an Annotated Bibliography*. Ann Arbor: Music Library Association, 1977. (MLA Technical Reports, no. 4) 32 p.

The very appearance of this bibliography would suggest that the library profession is still anything but unanimous about the treatment of sound recordings. To classify or not to classify, always seems to be the question. How much cataloging is too much cataloging?

The decision about classification can only be made after the librarian considers the nature of the collection: its size, its accessibility to the user, the kind of user, the recorded content (music and/or spoken), etc. Most of the entries in Ms. Gaeddert's bibliography take such things into account.

Sound-recording cataloging does not seem to be the "hot" issue classification is. This is so notwithstanding some hostility toward the detail prescribed in the Anglo-American Cataloging Rules and "brought to life" on Library of Congress printed cards.

The entries run from 1933 to 1976, and in her introduction the author explains that "to emphasize the cumulative effect that the earlier papers have had, the bibliography is arranged chronologically and an Author and Scheme Index is provided." This is all very well, but I found it somewhat frustrating to use without some--pardon me--classified approach. The entries encompass 1) classification schemes,¹ 2) cataloging manuals, 3) monographs, theses, and articles discussing sound recordings in the library, and 4) reviews of some of the items falling into 1, 2, and 3. The index does relate reviews to items reviewed and references are made in the review entries to those for the articles or books under consideration. The reader's task could have been eased by including a classified index along with identifying sigla in the body of the work to help identify these various types of entries. Since there is much overlapping an out-and-out classified arrangement is impractical.

To judge from the tone of the annotations and the Introduction, the scope of the bibliography seems to have been broadened en route to publication. Such statements as "Although chiefly a

¹ Classification schemes devised for music only, namely Dewey, Dickinson, the Library of Congress, and the British Catalogue of Music, are included without annotations.

discussion of descriptive cataloging, this thesis mentions several early attempts at classification and discusses current efforts" (1960-6) and "Although one of the newest and most comprehensive approaches to the subject, this otherwise detailed work contains little, if anything, on classifications" (1975-3) as well as the apologetic "Discusses descriptive cataloging; however, the sources on which it is based advocate classification" (1975-1) in the annotations are a few examples. Monographs and articles that, by their titles, appear to deal with sound recordings in the library as a whole are entered and annotated purely for their sections on classification.

Some classification schemes mentioned in annotations are not themselves represented by entries. I realize that many of these schemes are not "published" in the usual sense, but unpublished theses and papers are included. I can only wonder at the omission of such valuable classification schemes as those of the New York Public Library, Columbia University Music Library (both mentioned in 1951-2), and the Enoch Pratt Free Library (mentioned in 1948-1, and since, I am sure, revised).

Otherwise, as a result of a cursory search, I located three other classification schemes in various degrees of "published" state not even mentioned: Manual de classificação de discos musicais, by Luiz Cosme (Rio de Janeiro, 1949); Library of Congress Classification Adapted for Children's Sound Recordings [in the Inglewood Public Library (Inglewood, Calif., 1973)]; and Klassifikation av gramfon-och bandupptagningar, by C.-G. Stellan Mörner (Lund, 1962; rev. 1972). I have not seen the Mörner work, but the Cosme is an adaptation of Dewey. There are, however, a great many cataloging manuals omitted. This may have to do with the originally conceived scope of the bibliography. But surely such an important document as the Rules for Descriptive Cataloging in the Library of Congress: Phonorecords (Washington, 1952 [prelim. ed.]; 1964 [2d prelim. ed.]) should have been included; although superceded by the AACR, it would seem to rate inclusion by virtue of the author's historical frame of reference.

Despite its drawbacks, Ms. Gaeddert's bibliography, particularly in its coverage of periodical articles and papers, should prove a valuable tool, especially to those contemplating organizing or re-organizing a collection. Its contents are fascinating in themselves and the contradictory views of some of the reviews eye-opening.

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