Survey of Classification Systems Used in US Performance Libraries

by
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Abstract

Knowledge is power, and in order to utilize that knowledge, one has to be able to find it. The way libraries organize their items so they may be located intuitively is called classification. This paper aims to research and understand the classification scheme most used by performance libraries, a specific type of library focusing on music. Performance libraries are utilized by performing arts organizations to hold materials used to produce performances. Utilizing original research performed through surveys and interviews, this paper seeks to identify the most commonly used classification scheme for this type of library.

Preface

This project does not claim to be authoritative on what anyone should do to classify their library. Its intention and scope are to introduce performance librarianship to academic librarians and those interested in the field, as well as to allow other performance librarians to learn what their colleagues find effective or ineffective. All opinions are expressly my own unless otherwise cited.

Table of Contents

List of Tables

List of Figures

List of Abbreviations

ALA – American Library Association

BCMC – British Catalog of Music Collections

CBA – Collective bargaining agreement

CPM – Center for Popular Music

DCC – Dewey Classification Committee

DDC – Dewey Decimal Classification

LCC – Library of Congress Classification

LOA – League of American Orchestras

MOLA: An Association of Performance Librarians – Major Orchestra Library Association

List of Terms

Accession – A system of classification in which items are assigned a number based on the order in which they were acquired.

Bowings – The marks in the music of string instruments that indicate the direction (up or down) to move the bow.

Bowing Master, Bow Master – The document used as the definitive source for putting bowings into a string instrument part.

Branch Libraries – A location within a library system that maintains its own collection and function, sometimes focusing on a specific subject (such as music or law).

Card Catalogue – A list of the holdings of a library that is put on catalog cards, each representing a single bibliographic item in the collection. Catalog cards are normally filed in a single alphabetical sequence (dictionary catalog) or in separate sections by author, title, and subject (divided catalog) in bespoke filing drawers.

Circulation – The process of checking items out of a library.

Classification – (In reference to libraries) The act of creating a shelf order.

Collection Development – The act of adding new materials to the collection.

Collection Development Policy – The policy that a library puts in place to guide what materials they are trying to collect.

Collective Bargaining Agreement – A contractual agreement between, in this context, the arts administration and the bargaining unit of the employees that details items like contractual obligations, pay scale, and benefits.

Course Reserves – (In academic libraries) Where items required for specific classes are held separately for student use.

Cutter Numbers – A system of alphanumeric author marks developed by Charles A. Cutter to create the subarrangement of items of the same classification, alphabetically by author's last name.

Errata – (In reference to performance libraries) Errors found in sheet music typically sought out and corrected.

Holdings – The total number of physical and digital items owned by a library.

Metadata – Literally, "data about data." Structured information describing information resources/objects for a variety of purposes.

Orchestrate – (In performance libraries) The act of taking music and setting it for different instruments.

Patrons – People who utilize the services of a library.

Performance librarians – An often-tenured musician who oversees the musical preparation of works to be performed by their organization.

Performance library – A music library containing materials for the purpose of producing live musical performances rather than academic or scholarly research.

Principal – In an orchestra, this title is given to the player who plays the first part. It usually has the connotation of tenure-track in union orchestras.

Public domain – A work no longer protected by copyright.

Record – A bibliographic description of an item in a library database or catalog.

Reference – In a library, this section is where items are typically located to be consulted when authoritative information is needed quickly, such as dictionaries, discographies, and encyclopedias.

Score – A piece of printed music that contains all the musical material written.

Schedule – In classification, the complete list of names assigned to the classes and subdivisions of a classification system, listed in the order of their symbolic notation.

Set – In performance libraries, this refers to a complete collection of sheet music parts to be used for performance.

Thematic Catalog – a list of works, usually of one composer, based on medium of performance, type of work, etc.

User guides – Documents produced to explain in clear language how to use a particular resource.

Weeding – The process of determining what items should remain in the collection, and what should be removed.

INTRODUCTION

"Libraries are not really made, they grow. If a Library of Performing Arts is planted, it could develop into a Flourishing Tree of Knowledge."[1]

If a person has more than one book, they will have to decide the order in which they will store them. The more books a person has, the more difficult it is to create an order that makes sense. If they decide to shelve them by the author's last name, what happens when they want to find all the books on a particular subject? Or, if they shelve them by subject, in what order does one arrange those subjects?

This act of creating a shelf order is known as "classification." The American Library Association (ALA) defines classification as:

> The process of assigning a number to an item so as to be able to shelve the item with other items on the same subject. In the United States there are two commonly used classification schemes [within academic libraries]: the Dewey Decimal Classification [DDC] and the Library of Congress Classification [LCC]. Both are used widely and actively updated.[2]

These two systems have become ubiquitous in traditional libraries, with how to use them being taught in many elementary schools. Though both DDC and LCC are widely used, they are not used in all manner of libraries. The performance library is one such library that does not typically use DDC and LCC.

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[1] Carleton Sprague Smith, "The Modern Music Library," in *Modern Music Librarianship: Essays in Honor of Ruth Watanabe*, ed. Alfred Mann (Stuyvesant, NY: Pendragon Press, 1989), xi.

[2] "Cataloging Tools and Resources: Classification," Resource Guides, *American Library Association*, 27 July 2022. https://libguides.ala.org/catalogingtools/classification (accessed 15 September 2022).

Performance libraries are a type of music library in which holdings are not available for checkout by patrons. Instead, they are used to produce musical performances. Typically found in symphony orchestras, opera companies, ballet companies, bands, choirs, and more, performance libraries serve a very different purpose than traditional circulating libraries. Very few studies have been completed on the profession of performance librarianship, with a majority of the literature available being career introductions or manuals on how to perform job-specific tasks. A handful of theses have been completed on performance librarianship, yet none focus on shelf classification.

The purpose of this research is to address the following questions. Why are performance libraries organized differently than traditional circulating libraries? What are the origins of the classification systems used today? What classification system is most prevalently used by performance libraries in 2023? While previous studies focused on orchestras, this paper seeks to expand upon the current body of knowledge by studying all types of professional performance libraries. A survey tool collecting both quantitative and qualitative data was utilized alongside optional interviews to supplement the lack of data available.

The chapters to come are broken into the three issues this paper seeks to address. The first chapter focuses on the comparison between performance and traditional libraries, while the second looks at the history and tradition of classification. Finally, chapter three examines the data gathered to find trends among the surveyed libraries.

CHAPTER I

Librarianship is as specialized as the knowledge it seeks to protect. Libraries exist to serve their patrons by focusing their resources and collections upon the needs of their patrons. Due to this, libraries have come to employ specialists with expertise in different areas of academic study, such as science or art. Specialized libraries have also been established, like law or medical libraries.[3]

One group that fits into the specialist class is music librarians, who require training in both librarianship and music. This area of expertise is highly specialized because of its unique sources only found within music, such as scores, audio recordings, discographies, repertoire guides, and thematic catalogs.[4] Music librarians can be found working at research institutions, within the music section or branch libraries of colleges, universities, and conservatories; public libraries; music publishers; radio and film; musical societies; and performing arts organizations.[5]

The Performance Librarian

The performance librarian, also known as an orchestra or ensemble librarian, is a crucial member of any performing ensemble. Found not only in orchestras but many kinds of performing ensembles, as well as colleges, universities, and conservatories, the performance librarian is a highly specialized type of music librarian.[6] Though they are

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[3] "Library Specialties," Education & Careers, American Library Association, accessed June 3, 2023, https://www.ala.org/educationcareers/careers/paths/specialty/libraryspecialties.
[4] Erika Kirsch, "What Is Ensemble Librarianship?" *CAML Review* 38, no. 3 (November 2010): 22.
[5] "Music Librarianship," Our Profession, Music Library Association, accessed June 3, 2023, https://www.musiclibraryassoc.org/page/MusicLibrarianship.
[6] Kirsch, 22-24.

librarians, their jobs look very different from the day-to-day duties of music librarians in public or academic settings. Currently, no educational programs offer a degree or specialization in performance librarianship,[7] and a traditional library science degree is typically not a job requirement as it does not cover many of the skills required in performance librarianship.[8] What are these skills, then, and how do they differ from traditional librarianship?

Music Librarian Duties

To better understand the differences between performance and traditional librarianship, it is crucial to have a frame of reference for traditional music librarians. Even within music libraries, there are different duties that one can pursue, based on the setting in which they find themselves. These duties can be categorized into three types: public services, technical services, and archives and special collections. These categories loosely group the following jobs under different umbrellas, but actual job descriptions vary by institution. More often, librarians will find their jobs to be a hybridization of the following roles. [9]

Public Services

Librarians whose jobs fall under public services work directly with patrons. Examples of the different services they provide include assisting with circulation and

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[7] Sarah Anderson, Paul Beck, Robert Greer, Travis Hendra, Melissa Robson, *The Performance Librarian: A Career Introduction* (Philadelphia, PA: Major Orchestra Librarians' Association Publications Committee, rev. 2016), 1.
[8] Russ Girsberger, *A Manual for the Performance Library* (Lanham, MD: Scarecrow Press, 2006), 1-3.
[9] Misti Shaw, "Music Library Environments and Positions Types," in *Careers in Music Libraries IV*, ed. Misti Shaw, Susannah Cleveland (Middleton, WI: A-R Editions, 2022), 3-19.

reference, maintaining web and social media presence, instructing users, and creating user guides. These librarians serve as the public face of the library, interacting with patrons and helping them use the library's resources effectively. Roles within public services can be broken into circulation, reference, outreach, and instruction.

Music librarians working with circulation strive to lend materials to patrons as simply and unobtrusively as possible. This can also include the delivery of course reserves within academic settings. If it is easy for patrons to check out and renew materials, they are likely to use the collection again.

On the other hand, reference services should be noticeable to patrons so they can know about and utilize them. Some examples of reference services include librarians sitting at reference desks to help answer questions and assist researchers, as well as creating user guides and finding aids for different topics. Reference is integral to assisting patrons and helping them get the most out of the library.

Outreach is another important facet of public services. It is used to promote collections and services that would otherwise be unknown to patrons, as well as educate them on how to access and use them. Outreach has many different looks, but at its core, it is taking the library to the people. Examples of outreach activities can include orientation sessions on how to use the music collection for students, promoting collections of popular music on social media, or creating different programs to involve the community.

Lastly, instruction is another part of the package when discussing public services. This can include group or one-on-one sessions on properly utilizing library resources,

like the website or catalog. Performing research is difficult, especially within music, and instruction helps researchers find databases and sources to kickstart their process.[10]

Technical Services

'Technical services' is a term best described by this quote from Misti Shaw. "[Technical Services] is the umbrella term for music library personnel who identify and select materials for physical and online collections, organize and maintain the collections, or facilitate access to collections so that patrons can find what they need."[11] Technical services function as the backbone of the music library because without materials, the library ceases to be functional. Librarians in this role perform collection development, cataloging, metadata, and digitization projects.

Collection development aims to build a robust collection to support patrons' needs and care for the existing collection. The types of materials that exist within music collections include books, scores, sound recordings, videos, journals, online databases, and other resources. Librarians working within collection development seek to curate a collection relevant to the needs of their institution, and it is an ever-continuing process.

A cataloger creates or imports new records and follows the rules to create entries to the catalog, performs bibliographic maintenance, and improves and updates existing records. These librarians perform vital duties to ensure patrons and library staff can find resources within the collection.

Finally, digitization projects are another essential part of technical services. Since the onset of the digital era, librarians have been working on projects to keep libraries up

[10] Shaw, 5-9.
[11] Ibid, 11.

to date with modern technology. Many kinds of music digitization projects are ongoing, from converting old card catalogs into searchable databases to digitizing public domain scores to be made available online.[12]

Archives and Special Collections

Most archive and special collection librarians find themselves straddling the fence between public and technical services. Due to this, they often must be well acquainted with all of the career aspects mentioned above. Their personnel can range widely in size and can focus on all different types of music.[13] One example is the Center for Popular Music (CPM) found within Middle Tennessee State University's College of Media and Entertainment, and its mission statement illuminates the combination of services offered in such libraries: "The Center's [CPM] mission is to promote research in American vernacular music, and to foster an understanding and appreciation of America's diverse musical culture."[14] The main goal of an archive or special collection is to preserve the original artifacts. It is stated that the goal of this type of library is to preserve its artifacts for at least five hundred years. Preservation supersedes use in archival settings, which is why their items do not circulate and are for in-house use only.

Duties of the Performance Librarian Compared to Traditional Librarians

Many responsibilities overlap between traditional librarianship and performance librarianship. Like special collections, performance libraries often hold unique musical manuscripts and pieces found nowhere else. Yet, they differ vastly in purpose. The

[12] Shaw, 11-16.
[13] Ibid, 9-10.
[14] "Mission Statement," Center for Popular Music, accessed June 3, 2023, https://www.mtsu.edu/popmusic/about.php.

primary goal of a performance library is not to assist in scholarly research but to provide music necessary for performances. Due to this difference in goals, performance collections typically do not circulate in the manner one thinks of traditional library materials circulating. Instead, their users, the organization's musicians, only receive the music for the upcoming scheduled concert. This is the fundamental difference between the two types of libraries. The job duties of a performance librarian are altered from traditional librarianship to necessitate this distinction. Those duties can be categorized into administrative services and technical services.[15]

Administrative Services

The category of administrative services is most similar to public services from traditional library duties. Duties in this category include interpersonal skills, such as communicating essential information like program information, editions, timings, instrumentation, and cost to the organization's administrators.[16] This can also include being part of important administrative and artistic planning meetings. For some performance librarians, these duties also include supervising other library staff, whether they be part-time workers, interns, or volunteers.[17] Further duties can also include instruction on how to perform specific performance library tasks, like how public services librarians instruct on how to use library systems.

Another administrative duty both performance and academic librarians hold is the "intimate knowledge of copyright laws."[18] This is important because many librarians are

[15] Girsberger, 4-7.
[16] Anderson, 2.
[17] Girsberger, 4-7.
[18] Anderson, 2.

responsible for acquiring the necessary licenses to perform and/or record or stream music. As the delivery and consumption of music continues to evolve in the twenty-first century, this is becoming a more significant administrative duty for many librarians.

Finally, performance librarians may oversee tours of their facilities, whether for administrators in their organization, community members, or other library professionals from other organizations.[19] These duties draw parallels to traditional librarians and their responsibilities, but things start to differ in performance librarians' technical services.

Technical Services

Some aspects of technical services are identical across the two types of librarianship. Things like cataloging and metadata, processing of new materials, and digitization can all be seen across both types of librarianship.[20] Some performance librarians have duties that also include the maintenance and upkeep of library or institutional archives. Where things begin to differ is in the purpose of the two librarians. Whereas traditional librarians work to provide resources to their users, performance librarians work to prepare music for live performances under strict deadlines and specified users. The largest and most important part of their work is preparing music for rehearsals, performances, and auditions.[21] Steps to do so may include correcting errata; marking bowings for string parts; adding cuts, inserts, transpositions, or rehearsal figures; correcting page turns, and anything else that is needed to make the music performance ready. Between performance librarians and traditional music librarians this scope of duties is the primary difference.

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[19] Girsberger, 5-7.
[20] Ibid.
[21] Ibid.

Other Differences

Another significant difference between traditional librarians and performance librarians is how their positions are categorized within their organization. In most places, the performance librarian is considered a musician instead of a member of the administration. If they are considered a musician in their organization, they are frequently members of the musician's union and protected under their organization's Collective Bargaining Agreement (CBA). This leads to benefits most unions provide, like higher pay, better healthcare, and added protections under their CBA.[22]

Being categorized by the union as a musician is akin to the faculty status some academic librarians may receive. Both positions have the potential to be tenured and achieve different levels of rank and promotion. Assistant principal librarian can equate to Assistant professor, Associate principal librarian to Associate professor, and Principal librarian to Full professor. In both instances, aspects of service on committees can be expected, whether at the performance arts organization or university.[23]

This is what a performance librarian is: an often-tenured musician who oversees the musical preparation of works to be performed by their organization. They may be similar to their traditional library counterparts, but their training, education, and purposes are often very different. If one's classification within their organization and expected duties are different, what other differences exist?

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[22] Andrew S. Holmes, "Classification of the Performance Librarian Within the Orchestra" (Honors thesis, Drew University, Madison, New Jersey, 1998), 54-58.
[23] "ACRL Standards for Faculty Status for Academic Librarians," American Library Association, last modified September 6, 2006, http://www.ala.org/acrl/standards/standardsfaculty.

Similarly, a significant difference between the typical music library and the performance library can be seen in the way each collection is used. Those differences play a determining factor in how those collections are organized and classified. Throughout the rest of this thesis, the focus will be on the difference in how these libraries organize and classify their materials on the shelf.

CHAPTER 2

Shelf classification systems have been used as long as libraries themselves have existed. As previously stated in the introduction, the two most commonly used systems in the United States are DDC and LCC. Yet why are they the standard, and how long has it been this way?

In performance libraries, literature on the profession states that the most common classification systems used are neither DDC or LCC but something different. They cite an informal survey of the Major Orchestra Librarians' Association (MOLA), showing that the most common classification systems used in performance libraries are accession number and alphabetical arrangement.[1] Accession number, or acquisition numbers, is a classification system where numbers are assigned to determine shelf placement. In an accession number library, the 459th piece of music acquired will be given shelf number 459 and then shelved next to 458. To use this system, one must have a very accurate catalog, or else it will not be able to find anything. In an alphabetical arrangement, works are organized on the shelf alphabetically usually by last name, then by title. The way a library organizes alphabetically is unique to the nuances of its collection. This chapter seeks to delve into the history and tradition of classification systems within the United States and establish what the standards are before looking into the original research on performance library classification systems.

[1] Russ Girsberger and Laurie Lake, *The Music Performance Library: A Practical Guide for Orchestra, Band, and Opera Librarians* (Galesville, MD: Meredith Music Publishing, 2011), 33-59.

Prior to DDC and LCC

Though DDC and LCC are currently the prevailing systems, they were not always. Before their creation, different in-house systems were used within libraries. Often, the system used was inefficient in the way that books could be found. An example of such a system is one that was used at Yale University from 1742 until 1890. This system shelved books in fixed locations using a numbering system. An example is "9.5.6"; the first number refers to the ninth sequentially numbered bookshelf, the fifth shelf, and the sixth book on the shelf.[2]

Though that may not sound very ineffective, these books were only sorted very broadly by subject. Because of this, it rendered browsing incredibly inefficient. Instead of looking through a shelf of books on biology, one book may be on biology, the next on astronomy, and the next on physics. This made it incredibly difficult for researchers to find books on the subjects they were researching. Since this was long before the age of computers, there was no way to search a digitized catalog for keywords or phrases. Instead, one would have to sort through handwritten catalog cards organized in the same manner as the books on the shelves. Though that system was inefficient, at least one could walk the book stacks and look at the titles yourself.

The book stacks would have been closed in another system that appeared more frequently in libraries. That means there would be no public access to the library

[2] Jennette E Hitchcock, "The Yale Library Classification," *The Yale University Library Gazette* 27, no. 3 (1953): 95–96, http://www.jstor.org/stable/40857574.

materials. Instead, one would only be able to find materials through the help of a librarian or card catalog.[3]

Another significant shortcoming of both alpha-numerical and closed-stack systems was the constant need to update the catalog. As the library collection grew, librarians needed to add new bookshelves to the more extensive collection, shifting the books to new places. Since their call number, or identifying label, was based on the shelving position, librarians had to change all the call numbers as well as update the card catalog to match.

This was how American libraries worked until Melville Louis Kossuth Dewey began to organize a new classification scheme in the 1870s. This became known as the Dewey Decimal System.

Dewey Decimal System

DDC's Beginnings

The history of DDC begins with its creator, Melvil (Melville) Dewey. Dewey was born on December 10, 1852, in Adams Center, NY. He was keen on shortened and simplified spellings, dropping the "le" at the end of his first name as a young adult, removing his middle names, and, for a time, shortening his last name to just "Dui."

Dewey created his classification system while working as a student library assistant at Amherst College in 1873, when he was just twenty-one years old. This system

[3] John P. Comaromi, "Knowledge Organized is Knowledge Kept: The Dewey Decimal Classification, 1873—1976," *The Quarterly Journal of the Library of Congress* 33, no. 4 (1976): 311, http://www.jstor.org/stable/29781706.

was developed by drawing from Sir Francis Bacon's classification of knowledge and preexisting classification systems created by William Torrey Harris and Natale Battezzati.[4]

Francis Bacon's classification of knowledge was a philosophical idea found in his 1805 book *Of the Proficience and Advancement of Learning, Divine and Human,* which outlined how Bacon believed knowledge itself was structured. This writing subsequentially inspired a taxonomic tree titled "The Tree of Diderot and d'Alembert" for the eighteenth-century French *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers* (*Encyclopedia, or a Systematic Dictionary of the Sciences, Arts, and Crafts)* edited by Denis Diderot and Jean le Rond d'Alembert. This encyclopedia was considered one of the great pillars of the Enlightenment period and was organized using the taxonomic tree.[5] The inspiration Dewey drew from this is evident from its similarities in structure.

William Torrey Harris's classification scheme was created for the St. Louis Public Library System utilizing numbers 1 to 100 as subject headings and letters for subclasses. That is where most of the similarities end, though. Unlike the forthcoming DDC system, Harris' system was not hierarchical, instead just organizing books alphabetically by the primary author's last name within each subclass.

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[4] Wayne A Wiegard, "How One Library Pioneer Profoundly Influenced Modern Librarianship," OCLC, Accessed December 4, 2022, https://www.oclc.org/en/dewey/resources/biography.html.

[5] Sachiko Kushukawa, "Bacon's Classification of Knowledge," in *The Cambridge Companion to Bacon*, ed. Markku Peltonen (Cambridge, England: Cambridge University Press, 1996), 47-74, https://search-ebscohost-com.ezproxy.mtsu.edu/login.aspx?direct=true&db=mzh&AN=1998061896&site=eds-live&scope=site.

What Dewey drew from Natale Battezzati was the idea of title slips, which had yet to be previously utilized in American libraries. Battezatti suggested index cards accompany a new publication to a bookshop, serving as the store's stock control. The cards were color-coded by subject and contained information like title and author.[6]

DDC's Creation

Dewey had the idea for his classification system while attending a compulsory chapel service at Amherst:

> For months I dreamed night and day that there must be somewhere a satisfactory solution. . . The first essential of the solution must be the greatest possible simplicity. The Proverb said simple as 'a, b, c,' but still simpler than that is 1, 2, 3. After months of study, one Sunday during a long sermon by Pres. Stearns, while my mind was absorbed in the vital problem, the solution flasht over me so that I jumpt in my seat and came very near to shouting 'Eureka!' It was to get the absolute simplicity by using the simplest known symbols, the arabic numerals as decimals, with the ordinary symbols significance of nought, to number a classification of all human knowledge in print; this supplemented the next simplest known symbols, a, b, c, indexing all he[a]ds of the tables, so that it would be easier to use a classification with 1000 he[a]ds so keyed than to use the ordinary 30 or 40 he[a]ds which one had to study carefully before using.[7]

Dewey believed that by allowing himself more subject headings than those that came before him, one thousand compared to one hundred, it was possible to have a more precise, foolproof system.

In this, we find the basic structure that remains with DDC today, with ten headings starting with zero and counting up in hundreds all the way to nine hundred.

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[6] John P. Comaromi, "Knowledge Organized is Knowledge Kept: The Dewey Decimal Classification, 1873—1976," *The Quarterly Journal of the Library of Congress* 33, no. 4 (1976): 314, http://www.jstor.org/stable/29781706.
[7] Melville Dewey, "Decimal Classification Beginnings," *Library Journal* 45, (February 15, 1920): 152.

They are as follows:

000 Computer Science, Information & General Works
100 Philosophy & Psychology
200 Religion
300 Social Sciences
400 Language
500 Science
600 Technology
700 Arts & Recreation
800 Literature
900 History & Geography[8]

Further divisions can be made down to the decimal place. For example, take the call number 942.06: the 900s are the subject heading for history, biography, and geography; the 940s are the subheading for the history of Europe; 942 is the further division for the history of England; and 942.06 is the designation for the Stewart period of English history.[9] One can see how this system offers greater precision than preceding systems.

The first edition of DDC was published in 1876 by Ginn and Heath with an index of eighteen pages and received significant support from the library community. The U.S. Bureau of Education's Public Libraries of America described it in great detail and presented it at the 1876 Philadelphia Conference of Librarians. It also garnered support due to being the only system advertised in the *Library Journal* and one of the only systems publicly available. Publishers further pushed it by printing the DDC numbers on the title slips that came with newly purchased books. However, Dewey did not stop here, instead deciding to refine his system further.[10]

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[8] Summaries: DDC: Dewey Decimal Classification (OCLC, 2003), 7.
[9] Editors of Encyclopedia Britannica, "Dewey Decimal Classification," Encyclopedia Britannica, May 21, 2020, https://www.britannica.com/science/Dewey-Decimal-Classification.
[10] Comaromi, 315-318.

The Growth of DDC

The second edition was developed and finally published in 1885 with the help of Walter Stanley Biscoe, greatly expanding upon the first edition. The index grew from having two thousand entries to an astonishing ten thousand, but this involved several subject relocations, causing a fuss from many librarians. The subsequent editions expanded further and further on what Dewey originally outlined.

In 1937, six years after Melville Dewey's death, his only son, Godfrey Dewey, established the Decimal Classification Committee (DCC) to guide the uncertain future of DDC after its creator's death. The committee comprised seven members seeking to create a standard edition. This "standard" edition was finally conceived in the fifteenth edition published in 1951, which cut the DDC manual down by over half, from 1,927 pages to just 716 pages. In this significant overhaul, one of the most controversial elements of DDC was removed by the DCC, the simplified spelling. For years, an integral part of the system was its use of simplified spelling, bastardizing the English language. Other than that, the fifteenth edition was very negatively received due to its dramatic cutting and renumbering. The following year, a revised fifteenth edition was published, adding back several cut numbers.

Since then, DDC has continued to undergo revision and is currently in its twenty-third edition.[11] It has become the most widely used classification scheme in the world,

[11] "DDC Timeline," OCLC, Accessed December 4, 2022. https://www.oclc.org/en/dewey/resources/timeline.html.

being used in libraries across over one hundred thirty-five countries.[12] Though it is the most popular system, it is not without fault or critique.

DDC within Music

One of the subject headings with which librarians have been most dissatisfied has been the 780s—which is for music. Cataloging music within DDC is incredibly restricting—there are only ten numbers to which music can belong:

780 Music
781 General principles & musical forms
782 Vocal music
783 Music for single voices; the voice
784 Instruments & instrumental ensembles
785 Ensembles with one instrument per part
786 Keyboard & other instruments
787 Stringed instruments
788 Wind instruments
789 (Optional number).[13]

It is incredibly frustrating to search, because there is no differentiation between books written about music and the actual sheet music itself, as well as the subject headings being incredibly broad.[14] Due to this fact, catalogers have had to add an excessive number of decimal points. Take, for example, a study score for Beethoven's Ninth Symphony—in DDC, its call number would be 784.221840265. To break the categories apart: 700 for arts and recreation, 780 for music, 784 for instruments and instrumental ensembles and their music, 784.2 for full symphony orchestra, 784.22 for orchestra with vocal parts, 784.221 for general principles, musical forms, instruments,

[12] "Countries with Libraries That Use the DDC," OCLC, Accessed December 4, 2022. https://www.oclc.org/en/dewey/resources/countries.html.
[13] Summaries: DDC: Dewey Decimal Classification (OCLC, 2003), 18.
[14] Carol June Bradley, "Classifying and Cataloguing Music in American Libraries: A Historical Overview," *Cataloging & Classification Quarterly* 35, no. 3-4 (2003): 467-481, https://doi-org.ezproxy.mtsu.edu/10.1300/J104v35n03_08.

etc. The call numbers required to describe a piece of music accurately are atrociously long and overly complex. Oscar G. T. Sonneck, who developed the Library of Congress' Class M, found the DDC to be "the work of a gentleman not sufficiently familiar with music. It is incoherent, illogical, and quite a number of musical terms are misused."[15] DDC received similar comments from Brian Redfern in *Organizing Music In Libraries: Volume 1: Arrangement and Classification*, where he called it "the least satisfactory of all schemes in its treatment of music."[16]

It is incredibly difficult within these frameworks to satisfactorily catalog music to where it can be browsed and used by musicians. Because of this dissatisfaction, several classification schemes, such as the Dickinson Classification System, were created just for music.[17]

Dickenson Classification System

George Sherman Dickinson acted as both a teaching professor as well as the first music librarian at Vassar College, and for a period, chair of the music department. He held a long tenure there, from 1916 to 1953, and made a lasting impression on the college as well as music librarianship. Reacting to the inefficiency of DDC, he created his own system of music classification in 1927. Dickenson's *Classification of Musical Compositions: A Decimal-Symbol System* was one of the only classification systems to

[15] Oscar G. T. Sonneck, "Report on the Classification of Music and Literature on Music," Oct. 31, 1902, Music Division Files, Library of Congress, Washington, D.C.
[16] Brian Redfern, *Organizing Music in Libraries: Volume 1: Arrangement and Classification* (London: Clive Bingley; Hamden, CT, 1978), 55.
[17] Carol June Bradley "The Dickinson Classification for Music," *Fontes Artis Musicae* 19, no. 1 (1972): 13–22, http://www.jstor.org/stable/23505207.

factor in the type of library for which it was being used—performance or scholarly, general or small.

Dickinson's classification system was also able to achieve something DDC was not able to accomplish—mnemonic devices. Though it was a decimal-based system like Dewey's, Dickenson decided to go from small to large instead of large to small. By starting in the ones place, he was able to keep continuity between call numbers. Numbers 1 – 6 each retain its connotation for instrumentation—for example, the number 2 refers to bowed string instruments, the number 5 relates to chamber ensembles, and 6 refers to orchestral ensembles. So, call number 52 would be string chamber ensembles such as quartets, and call number 62 would refer to string orchestra.[18]

This system works well for scores and performance materials, but there is very little indication regarding how to handle academic texts about music. Both DDC and Dickenson shared this problem. Though Dickenson's classification system was not widely adopted and remained rather localized, it persists in some United States libraries to this day.

Though music librarians were dissatisfied with DDC, many of them were forced to use it due to their music collections being a subset of a larger organization that already used DDC. Because of this, there were many proposed adaptations to DDC's 780s subdivisions.

[18] Carol June Bradley, *American Music Librarianship: A Biographical and Historical Survey* (New York, NY: Greenwood Press, 1990), 83-104.

McColvin and Reeves

One of the proposed revisions to the music subdivision of DDC is known as McColvin and Reeves. It exists in three bibliographical instances: by Lionel McColvin first in 1924, a revised version in 1937 with Harold Reeves, and lastly, a new version of the McColvin and Reeves book in 1965 edited by Jack Dove. Though they exist in three iterations, the core principles of the revision remain the same.

McColvin strongly disagreed with DDC's practice of grouping music literature and scores together. He retained all of the DDC's numbers, instead dividing them into two separate sequences—one for scores and the other for music literature. The scheme was intended for libraries with relatively small music collections.[19]

Sweeney and Clews

The next revision of the DDC music schedule came about in 1980, when Forest Press, then publishers of DDC, called for proposals for a new music revision as a separate monograph.[20] They requested this proposal with the disclaimer that a submitted revison was not guaranteed to be accepted by either themselves or the Decimal Classification Committee, instead acknowledging the potential for revision.

Sweeney and Clews based their revision on what was then understood to be the most thorough system devised for classifying music, the British Catalogue of Music Classification (BCMC). BCMC was devised by Eric J. Coates in 1957 for the British National Bibliography Ltd. Its merit as a basis for a revision of DDC was brought into

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[19] Calvin Elliker, "Classification Schemes for Scores: Analysis of Structural Levels," *Notes* 50, no. 4 (1994): 1276–1278, https://doi.org/10.2307/898291.
[20] Russell Sweeney, John Clews, and Winston E. Matthews Jr, *DDC: Dewey Decimal Proposed Revision of 780 Music Based on Dewey Decimal Classification and Relative Index,* (Albany, NY: Forest Press, 1980).

question since BCMC was never implemented as an actual classification scheme. The revision was well received and found a strong basis, utilizing the subcategories to divide scores by medium, form, and character and then further dividing them by format, place, and time. [21]

DDC 20 and Beyond

With the advent of DDC 20 in 1989, music librarians received what they had longed for: a revision to the music subdivision. Nine years after the Sweeny and Clews proposed revision, Forest Press and the Decimal Classification Committee accepted their revision with some minor changes that did not affect the format of the revision.[22] Music librarians finally had a DDC schedule that made sense for classifying music.

Library of Congress Classification

History of the Library of Congress

The Library of Congress was established in 1800 when the American legislatures were preparing to move from Philadelphia to the new capital city of Washington, D.C. Its earliest classification system was by size and, within each size group, by accession number. The first recorded change in the collection arrangement appeared in the library's third catalog, issued in 1808, which showed added categories for special bibliographic forms such as legal documents and executive papers.

On the night of August 24, 1814, during the War of 1812, British soldiers set fire to the Capitol, and most of the Library of Congress collections were destroyed. Afterward, Thomas Jefferson offered to sell Congress his personal library, and

[21] Elliker, 1278–1280.
[22] Ibid, 1280–1281.

subsequently, in 1815, Congress purchased Jefferson's library of 6,487 books. The books arrived already classified by Jefferson's own system. The library adopted this system and used it with some modifications until the end of the nineteenth century.[23]

Jefferson Classification

In Thomas Jefferson's lifetime, most libraries were arranged alphabetically. But Jefferson preferred to arrange his by subject. He chose Sir Francis Bacon's classification of knowledge, similar to Dewey, to order his arrangement of books by subject, with some modifications. Jefferson renamed Bacon's three categories to History, Philosophy, and the Fine Arts.[24]

In the section devoted to History, Jefferson relegated Bacon's major division of Ecclesiastical History to a subsection of Civil History and eliminated the section reserved for literary matters. In Philosophy, he combined Bacon's Civil and Divine Reason categories into a new Moral Philosophy division. His treatment of theological and ecclesiastical subjects stems from his distrust of organized religions. On the other hand, Jefferson expanded Bacon's Imagination section into a Fine Arts category that embraced literary works and fine arts such as painting, architecture, and music.

Jefferson added a further dimension to Bacon's scheme by creating forty-

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[23] "Library of Congress Classification (LCC) History and Development," Librarianship Studies & Information Technology, June 23, 2020, https://www.librarianshipstudies.com/2017/11/library-of-congress-classification-history.html#:~:text=Work%20on%20the%20new%20classification,first%20schedule%20to%20be%20developed.

[24] "Thomas Jefferson Jefferson's Library," Library of Congress, April 24, 2000, https://www.loc.gov/exhibits/jefferson/jefflib.html#:~:text=In%20Thomas%20Jefferson's%20day%2C%20most,by%20subject%20with%20some%20modifications.

four chapters, as he termed them, that identified specific subjects. Some chapters dealt with areas such as chemistry that were unknown in Bacon's time. Jefferson saw this elaborate arrangement not as a rigid system but as a flexible model adaptable to the necessities of time and circumstance. Since he was deeply involved in political and legal matters during his own life, those two sections in his classification scheme were very detailed. He allowed that a physician or theologian, having acquired a different kind of library, would have created different chapters.[25]

Creation of LCC

The Library of Congress moved to a new building in 1897, twenty-four years after the beginning of DDC. By this time, the Library's collection had grown to one and a half million volumes, and it was decided that Jefferson's classification system was no longer adequate for the collection. A more detailed classification scheme was required for such a vast and rapidly growing collection of documents. Chief classifier in the Catalogue Division, Charles Martel, oversaw the development of the new system between 1897 and 1911, which was based on the million-volume collections of the Library. Mr. Martel drafted many of the early editions, aided by individual classifiers.[26]

One of those classifiers was Oscar G. T. Sonneck, who was appointed Chief of the Music Division of the Library of Congress in 1902, during Martel's development of LCC, and continued as Chief until 1917. Sonneck had previously studied musicology at the University of Munich and spent a year researching Italian libraries. He began

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[25] Ed. James Gileath and Douglas L. Wilson, *Thomas Jefferson's Library: A Catalog with the Entries in His Own Order,* Library of Congress, 1989, ch. 1.
[26] *Classification and Shelflisting Manual* "Historical Notes" Library of Congress, pub. Jan. 2020, 1-6.

researching America's musical history upon returning to the States. After bringing his "Bibliography of Early American Secular Music" to the Library of Congress, he was subsequentially asked to become Chief of the Music Division, replacing the incumbent Walter Rose Whittlesey. After Sonneck's appointment, he spent two months in Europe examining their use of classification schemes in order to design his own. Only a month after he began, he had created his proposed classification scheme of musical materials within the Library of Congress. It was then critiqued by Martel and revised, being approved and tested for a year before being published.[27]

LCC After Martel

The Classification Division was formed in 1917, with Clarence W. Perley serving as chief classifier until 1937. He had previously been a classifier under Mr. Martel and had himself prepared early editions of a number of schedules. It was also in 1917 that the revised second edition of the LCC music schedule was released under Sonneck. His handling of literature on music was very different from Dewey's, allocating its own subclass to it. This allowed for a more significant distinction between the two very different types of materials. Sonneck left the Library of Congress after 1917 when he accepted a position at the music publisher G. Schirmer.[28]

In 1941, the Classification Division and the Catalogue Division were reorganized into the Subject Cataloging Division and the Descriptive Cataloging Division. Responsibility for developing the schedules and classifying materials was assigned to the new Subject Cataloging Division, which also took on the other task of subject analysis:

[27] Bradley, 69-83.
[28] Ibid.

creating and assigning subject headings. The third iteration of the music scheme was subsequentially published in 1978.

In 1989, the responsibility for preparing and publishing the schedules and providing policy guidance was transferred to the Office for Subject Cataloging Policy when that office was separated from the Subject Cataloging Division. Under a 1992 reorganization of cataloging at the Library of Congress, these responsibilities were absorbed into the newly created Cataloging Policy and Support Office. An updated music schedule was released in 1998. As part of the 2007 reorganization of the Acquisitions and Bibliographic directorate, the name of the Cataloging Policy and Support Office was changed to the Policy and Standards Division. This occurred alongside a new update to the M schedule, with a subsequent update in 2010. After 2015, yearly updates began to happen.[29] In 2019, the Policy and Standards Division and the Cooperative and Instructional Programs Division were merged and became the Policy, Training, and Cooperative Programs Division.[30]

How LCC Works

Unlike the long decimals in DDC, LCC's notation uses a mixture of both letters and numerals. Main classes are represented by single Roman letters, for example, P for language and literature, and double or triple letters are used for subclasses like PS for American literature and PT for German, Dutch, and Scandinavian literature. Further subdivisions within each subclass are represented by Arabic whole numbers from 1 to

[29] Judith P. Cannan, "Preface," Library of Congress, May 2023, https://www.loc.gov/aba/publications/FreeLCC/LCC_M2023PRF.pdf.
[30] *Classification and Shelflisting Manual* "Historical Notes" Library of Congress, pub. Jan. 2020, 1-6.

9999. For example, PT1891—2239 is used for Johann Wolfgang von Goethe. Another feature is that there are gaps built into each class to permit future expansion. Although LCC's developers rejected the application of decimal numbers as an integral feature of their system, decimals have been applied as extensions to class numbers in certain areas. In addition, decimals are used in assigning Cutter numbers for shelf location.

Cutter numbers consist of a letter of the alphabet, followed by one or more Arabic numerals. They usually represent names, titles, subjects, and geographic places, but can represent other aspects of resources, too. An LCC call number may contain either one or two Cutters.[31]

Because LCC's various sections were devised by authorities in their respective fields, based on literary warrant, the schedules may lack the uniformity that one finds in DDC. However, each main class follows a specific general pattern. This pattern was first set forth by Martel and is sometimes known as Martel's Seven Points. After revision, the points are:

1. Preliminary section: forms of publication and special aspects of the discipline as a whole. These include:
    a. General form subdivisions
    b. Philosophy
    c. History
    d. Biography
    e. General works

[31] "Library of Congress Classification Module 7.3 Number of Cutters," Library of Congress, Accessed Nov. 30, 2023, https://www.loc.gov/catworkshop/lcc/PDFs%20of%20slides/7-3%20handout.pdf.

f. Study and teaching

Under each, geographic subdivisions may be provided.

2. Logical breakdown of the discipline into subtopics. Based on these general principles, models for sub arrangement within disciplines have been established for Classes D, H, Q, and R

3. History

4. Treatises. General works

5. Law, Regulation. State Relations

6. Study and teaching

7. Special subjects and subdivisions of subjects progressing from the more general to the specific and as far as possible in logical order.[32]

These points serve as the basis on which each schedule was organized.

Music Under LCC

One of the primary differences between LCC and DDC in their music treatment is LCC's subdivision by format. Notated music is in subclass M, but books about music are classed in ML. Subclass MT is used for music education and instruction and includes scores, principally instructional methods, studies, exercises, and books or treatises. This basic division according to format is one of the chief reasons many libraries have decided over the years to adopt LCC or even to convert to LCC from DDC or other systems that do not distinguish between scores and books about music.[33]

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[32] Mark McKnight, *Music Classification Schemes*, Lanham, MD: Scarecrow Press, 2002, 42.
[33] Ibid, 38-70.

Although this basic division might seem fundamental to most music librarians and music library users, this separation has been criticized as inordinately arbitrary and artificial. Researchers, for example, might prefer to have composer biographies and critical texts about a composer's music (classed by LCC in ML410) arranged instead next to that composer's complete works (M3 in LCC). Shelving analytical guides about specific compositions in the same location as the compositions themselves would perhaps be more helpful to students or others interested in finding information about a specific musical work.

It has also been pointed out that in some instances, LCC classifies books in M and scores in ML. An example of that occurrence is that of series and collections containing volumes of both printed music and analytical texts or other types of treatises. These include scholarly monuments (generally found in M2 in LCC) and sets such as composers' complete works (M3) that also include critical commentaries (Kritische Berichte) about the musical works in the edition.

One good example of this conundrum is the new edition of the complete works of Hector Berlioz (ed. D. Kern Holoman), which also includes as a separate volume the thematic catalog of Berlioz's works. As an independent publication, this book would ordinarily be classed in ML134, the classification number for individual composers' bibliographies, rather than in the M3 section with the composers' complete works. In this case, libraries must decide whether to keep the thematic catalog with the volumes of music it accompanies, and to which it is bibliographically related, or place it with all of the other thematic catalogs in the library.

Classifications Under Music

Though both DDC and LCC have been and will be used to classify music in libraries large and small, they are not without fault. It is incredibly difficult to create a classification system that satisfies the needs of everyone. When a system is designed with one function in mind, it creates a number of inefficiencies for people wishing to use it in another way. Ultimately, they can only be utilized for what they were designed for—the scholarly and bibliographic organization of music materials for researchers. Their designers did not consider what would be best to classify a performance library's music. So, how do performance libraries in 2023 classify their collections?

CHAPTER 3

Having delved further into the world of traditional library classification, how does it compare to what performance libraries are doing? As previously stated, there are no substantial written accounts of what classification system performance libraries use or why they are used. To supplement this lack of information, original research was conducted by the author.

Methodology

In order to answer the question, "What is the most common classification scheme used by performance libraries?" it was determined that both quantitative and qualitative data would be required: the former to indicate with raw numbers an answer to the question, and the latter to quantify and contextualize it.

This study utilizes primary data collected by the author, with participants selected by the following criteria: they work for a performance library, are located within the United States, and consent to participate in the study. The tools used to gather data were primarily an online survey hosted on the Qualtrics website and, if selected, an interview conducted over the online platform Zoom.[1]

The survey was designed to utilize logic to only show questions to participants if it was relevant to their previous responses. The twenty-eight-question survey used multiple choice, select all that apply, and short responses to gather both quantitative and qualitative data. Questions were designed to collect relevant demographic data and to quantify and group results when analyzed. All questions were optional, and respondents were not required to disclose their organization. The survey tool was distributed via third

[1] See Appendix A for full survey.

parties, with the investigator not actively selecting participants. This was accomplished by collaboration with MOLA and the Music Library Association (MLA). The organizations shared a link to the survey, calling for willing participants who met the prescribed criteria. The study was conducted over two months, from March 2023 to May 2023. The sample size was the 191 U.S.-based members of MOLA, with 39 responses to the survey, for a response rate of 20%.

In addition to the survey, interviews were conducted with selected participants who indicated their willingness to be interviewed in their survey. These interviews helped to further contextualize the quantitative data gathered in the surveys, utilizing the same questions as the original survey but allowing the expansion upon their responses. Interviews were semi-structured, allowing the interviewee to discuss what they felt was relevant to the study. Fifteen interviews were conducted, for a rate of 38% of those surveyed being interviewed. These fifteen were selected based on their eligibility in the previous criteria, as well as their willingness to be interviewed and their organization's demographics. These demographics included size of organization, type of organization, and type of classification system used. Interviews ranged from approximately 15-30 minutes in length and were conducted virtually via Zoom.

Data collected was analyzed using mixed methods—first, it was checked to ensure it met the qualifications of the study. Responses not from performance libraries or not located within the US were deemed void in the study, of which there were two. Simple statistical analyses were conducted by the investigator to determine the response percentage, mean, median, and mode for applicable questions. In short responses and interviews, data was grouped and analyzed using content and thematic analysis.

This mixed-method approach was determined to be the most relevant way to conduct this study due to the lack of nuance that pure quantitative data would provide in this situation. Likewise, a solely qualitative study would lack the statistical numbers to prove the research question's answer adequately.

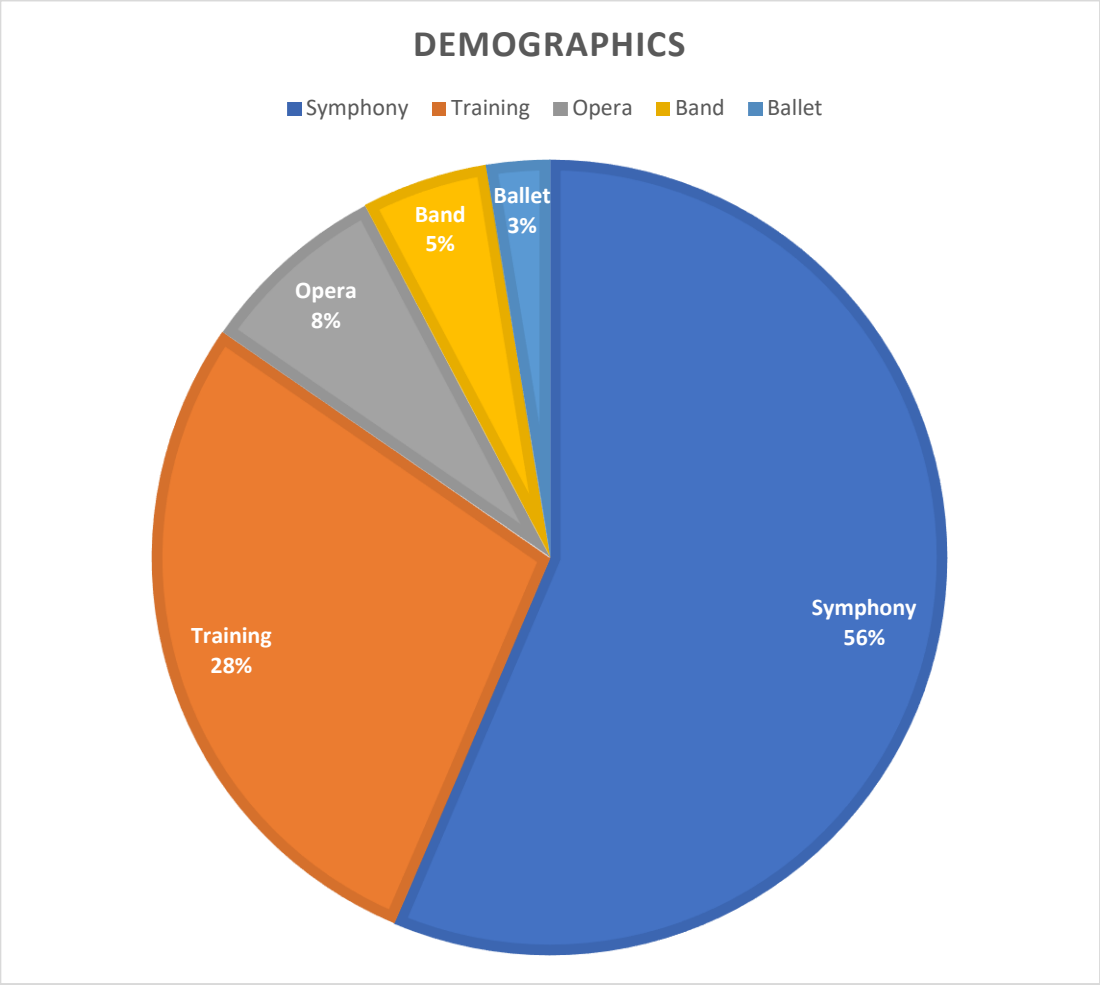
Results

The survey started with question number two since question one was to gather their consent to be surveyed. Therefore, all respondents selected yes to question one, and it is statistically irrelevant. The twenty-eight question survey was divided into two sections: background information and library information. Section I, Background Information, was primarily intended to contextualize the results of Section II, Library Information. Results from interviews will be utilized in the discussion section, as they mainly provided context for the interviews.

Section I, Background Information

Question 2 was used to gather demographic data on the responding organization, with two organizations not responding. The demographic being questioned was the kind of arts organization in question. The results of question 2 can be found in Appendix C, listed alphabetically or visualized below in Figure 1.

Figure 1:



Above is the visualization of demographic data collected through question 2.

These percentages equate to twenty-two symphony orchestras, eleven training organizations (colleges or conservatories), three opera companies, two military bands, and one ballet company. It should be noted that though two organizations wished to remain anonymous, through their responses to questions 4 and 9, it was determined that they were in the symphony demographic.

Question 3 inquired about their League of American Orchestras (LAO) meeting group classification.[2] Though not all arts organizations are LAO members, these meeting groups are a way to quantify these organizations by budget size. Results include eleven members of meeting group 1, six members of group 2, three members of group 3, four members of group 4, and one member each from meeting groups 5, 7, and 8; twelve participants responded "not applicable/do not know." The only meeting group not represented in this study was meeting group 6.[3]

Question 4 asked if they were a library at a college or conservatory, i.e., a training organization, where their library was located, whether it be within or separate from the academic music library. Of the eleven respondents that were training organizations, eight (73%) were separate from the academic music library, while three (27%) were located within.

Questions 5, 6, and 7 dealt with the number of employees within each performance library, with different response criteria. Every one of this set of questions was answered by all the respondents.

Question 5 asked the number of staff members employed in the organization. There was a wide range of responses, from one employee to seventeen, though the most common response was more than one. Twelve respondents indicated that they had one employee, ten indicated they had two employees, six indicated they had three employees, three indicated they had four employees, two indicated they had five employees, and three said they had six employees. There were also three respondents that selected

[2] See Appendix B for chart detailing LAO meeting group criteria.
[3] See Appendix D for visualization.

"other" on their response, with one response indicating seasonal workers and the other citing student labor. These "other" responses were much larger than the multiple-choice responses, being eight, sixteen, and seventeen employees, respectively.

Question 6 asked how many of those employees hold the title of librarian. This was more straightforward, with the range of responses being one to six, and the majority was one person holding the title of librarian. Sixteen survey takers responded that one person at their organization held the title of librarian, while eleven responded that two people held that title. Seven people said that three people held the title of librarian, and three people said they had four people with the title of librarian. Finally, only one person each said five or six librarians respectively.

Lastly, question 7 inquired into how many of their employees were part-time. These responses also varied largely, between zero and twenty-eight, but the greatest number of people responded with one part-time employee. Not all of those indicated in this question were also included in question 5 due to the range of responses and indication of volunteer labor. Of those surveyed, nine said they had zero part-time help, while sixteen said they had one. After that, responses trended down, with two responses saying two part-time employees, three saying three, and one saying four. Eight respondents also selected "other," with three indicating the use of student labor and three discussing interns or volunteers. The remaining two respondents said they had six and twenty-eight part-time employees, with no further expansion on what category they might fall under.

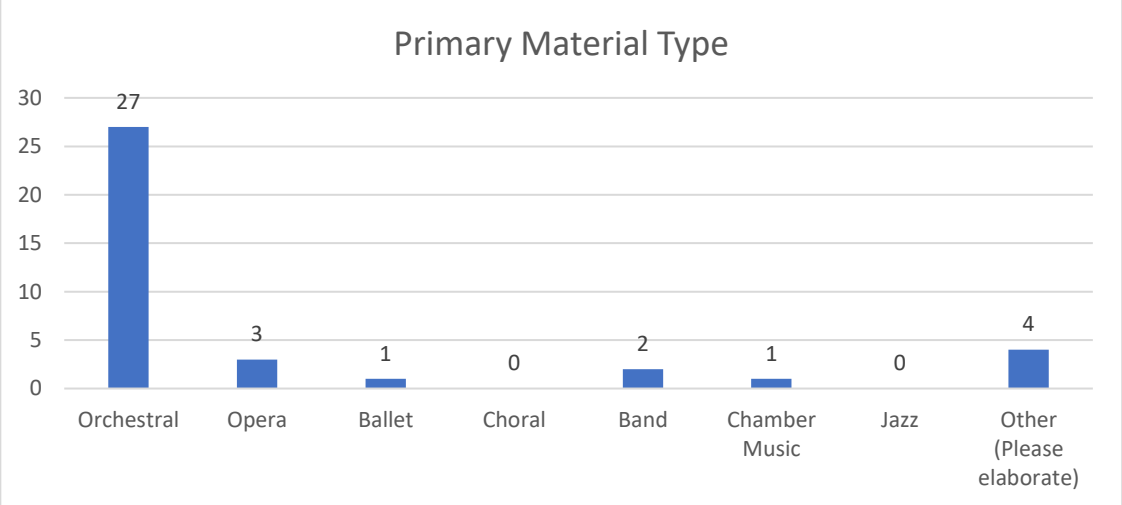
Question 8 was very straightforward; it was a yes or no question asking if they had an in-house document detailing their processes for handling new materials. Twelve

people responded yes, while twenty-seven people responded no. The ratio was 30% yes to 70% no.

Section II, Library Information

Question 9 began Section II on library information. It focused on what the primary kind of material was held in the performance library (i.e. orchestral music, band music, etc.) All but one of the survey takers responded to this question. Of those who responded, they overwhelmingly selected orchestral, and of those four that said "other", two indicated that they focus on all of the categories. In contrast, one indicated they focus on orchestral, band, and chamber music, and the last one responded that their primary focus is musical theater, an option not provided. See Figure 2 below for a visualization of the data set.

Figure 2:

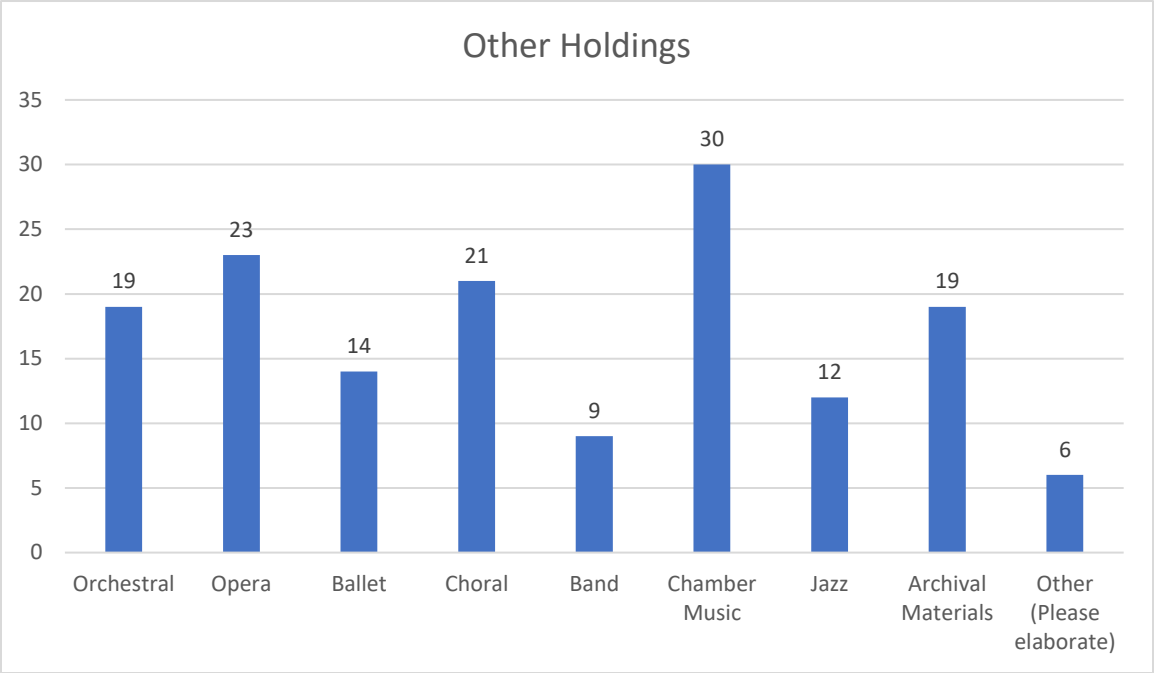


The figure above visualizes the data set collected from question 9.

Question 10, while similar to question 9, is broader in scope and adds a category—archival materials. This question allowed respondents to select all that apply, so there were one-hundred-fifty-three responses. Of those responses, the primary

response was chamber music, with thirty selections. Opera and choral music were also frequently indicated, with twenty-three and twenty-one responses, respectively. Six people selected other, with two responses being vague or irrelevant, two citing other physical media such as sound recordings or books, one subcategorizing chamber music, and one citing personal collections of resident conductors. See Figure 3 below for a visualization of the data.

Figure 3:



Above is a visualization of the different holdings within surveyed libraries' collections.

Question 11 inquired how those different holdings were stored, whether they were all together in the stacks or separated into different sections. Thirty-eight of those surveyed responded to this question. Of those that responded, 13, or 34%, indicated they stored their materials together, while eighteen, or 47%, indicated they stored their materials separately, and seven, or 18%, selected "other" for the question. Of those selecting other, five said they stored their holdings in their own modification of

"separately" with specific caveats to their own collection, and two described a mixture of the two systems.

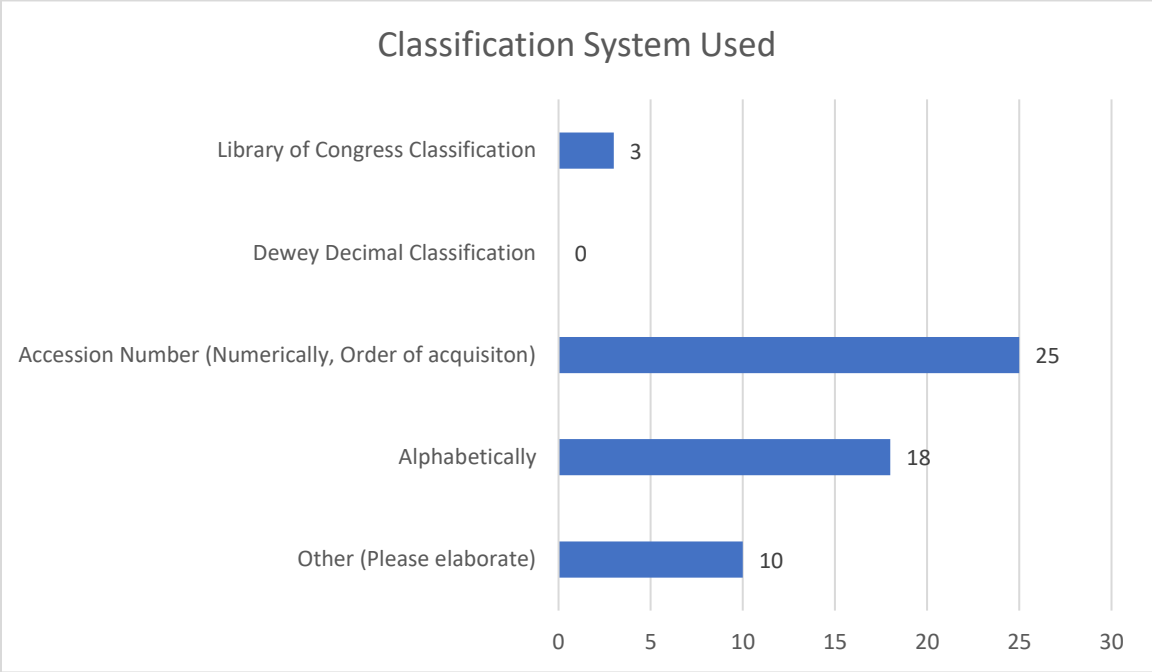
Question 12 was a short response question asking them to identify their number of holdings, with only thirty-three responses. The responses varied widely from approximately five hundred to over one hundred and twenty thousand. To quantify these numbers, they were placed into ranges. See the table below for the dataset:

Table 1:

Number of holdings:	
Unknown	3
Less than 500	2
500 – 1,000	4
1,000 – 5,000	12
5,000 – 20,000	6
20,000 – 45,000	3
85,000 – 130,000	3

Question 13 focused on the point of the study: What classification system does your performance library use? Respondents were allowed to select all classification systems that applied to them, as some libraries may use multiple systems. There were fifty-six responses to this question, many choosing other. Of those that selected other, none of the ten respondents described a system that was not listed, instead leaving either contextual notes or describing their own hybridization of two classification systems. See Figure 4 below for a visualization of the results.

Figure 4:



Above visualizes the responses to question 13 from the survey tool.

Questions 14 and 15 were questions that utilized logic, only appearing to those who indicated they organized their library alphabetically. Of the eighteen responses, they were asked in question 14 if they organized their alphabetical collection by either the composer's last name or the work's title. Of those eighteen responses, seventeen organized their collection by composer's last name, while only one organized by the title of the work. In question 15, they were then asked if they further grouped their collection by any criteria. If they responded yes, they were then asked to elaborate on how they did so. Nine of the eighteen respondents said yes, they do divide their alphabetical collection further, while eight of them said no, they do not, and one person chose to abstain from responding. Of those that said yes, two said they subgroup by the type of piece, three differentiated what they do based on the type of material being classified, and four responded: “essentially just alphabetical.”

Question 16 only saw thirty-seven responses and focused on how the libraries store their scores, whether they are with the instrumental parts or separate. Of the responses, fifteen libraries store their scores with their sets, while nine store them separately. Thirteen of the respondents selected "other," with ten of those responses describing that what they do varies based on the size and/or edition of the score. In contrast, three of the respondents that selected "other" discussed the use of a separate score shelf for reference or for scores without matching sets.

Question 17 discussed how orchestral works with vocal parts are handled. Are the vocal parts stored with the instrumental parts or kept separately? Of the thirty-three that responded, only six selected that they held them together, while the rest selected that they stored them separately. Three respondents chose to elaborate that they keep one clean copy (one with no markings) of the vocal score within the set to use as a reference.

Question 18 asked in what way they choose to store their bowing masters. This question only applied to organizations that have bowing masters to store, and thus, only thirty-three of those surveyed responded. Nine of the thirty-three said they store them digitally; eight said they store them in some sort of physical medium. Fifteen utilized a hybridization of digital and physical. Of those fifteen, they all discussed how they were in the process of digitizing their bowing masters.

In question 19, the survey addressed the question, "What is the linear footage of your collection?" Of the twenty-six that responded, seventeen did not know the answer. Four of those who responded had collections with linear footage between 1' and 50', two between 350' to 400', and three with linear footage between 1,000' and 5,500'. Question 20, similar to question 19, asked those surveyed for the square footage of their library.

With twenty-seven responses, ten of the responses indicated they did not know the answer to the question. Of those that did, seven had a square footage between zero and 500 square feet, six had a square footage between six hundred and a thousand square feet, and two had a square footage over a thousand square feet.

Question 21 inquired about the utilization of "off-site storage," defined as storage not in the same building as their library. Of the thirty-eight responses, ten of them said yes, they utilize off-site storage, while twenty-eight said no, they do not.

Question 22 continued the conversation about storage, inquiring about how they store materials. Thirty-seven of those surveyed responded, with eight saying they utilized boxes, eleven saying they utilize folders, and eighteen selecting "other." Those that chose "other" described different methods, ten utilized a mix of both, while the remaining eight utilized a method different from what was described. The most popular "other" method was some kind of envelope, utilized by six of the eight.

Question 23 inquired how the libraries chose to store their collection, whether it be upright, flat, or "other." With thirty-seven responses, twenty of those surveyed selected upright, while ten responded that they store their collection lying flat. Of the seven that chose "other," all of them described how they used a hybridization of both vertical and horizontal storage.

Questions 24 and 25 dealt with digitization. Question 24 asked if any of their collection was digital. Question 25 used logic to ask those who responded yes to question 24, how many titles in their collection are digital. Of the thirty-eight that responded, twenty-nine said yes, they have digital items in their collection, while nine said no, they have no digital items. Those that answered yes to question 24 responded with a range of

answers. Some ratios and percentages provided include 1/3 of the collection, 1/4 of the collection, and 90% of the collection. Many librarians made the caveat that their organizations do not perform from digital parts using tablets but utilize digitization for reference or disaster preparedness purposes. The complete set of responses can be found in Appendix E.

Question 26 is the last quantifiable question on the survey, with question 27 being an optional free response asking if they have anything else to add and question 28 asking if they would be willing to be interviewed. In question 26, participants were asked if they had ever considered using a different classification system in their library. Of the thirty-seven responses, twelve said yes, they had, and twenty-five said no, they had not.

Discussion

There are many ways to interpret this data. Objectively, it can be seen that of those who responded to the survey, the primary classification system used in performance libraries is accession number. In interviews with librarians, opinions were given on what classification system was best used where, as well as their drawbacks. Two-thirds of librarians agreed that libraries with a large number of acquisitions per year are better suited to accession, due to the lack of shifting needed. This is also better for space-conscious libraries looking to free up as much real estate as possible. A major drawback is the necessity of keeping an accurate digital catalog in order to find anything. An alphabetical system of shelf classification is better for libraries with limited resources, be it staff or the number of titles in the collection. Drawbacks of an alphabetical arrangement are the amount of shelf space needed to allow room for growth, as well as

the physical task of shifting sets from one shelf to the next. One-third of librarians interviewed had an opinion that their preferred method of classification was best.

The survey results find no statistical correlation between the number of staff members an organization has and the type of classification system used. The same goes for the number of titled librarians and the type of classification system used. Something that is important, though, is the fact that every responding organization had at least one person who held the title of librarian, and some even had upwards of six. This shows how valued these positions are in performing arts organizations.

Using the LAO meeting groups, of those in meeting group I (operating budget of $17,775,000 and up), 60% use accession number, and 40% use alphabetical. Of those in meeting group II (operating budget of $8,200,000 to $17,774,999), 80% of them use accession classification, while only 20% use alphabetical. Trends of lower groups are harder to assess due to a lack of definitive data. Grouping meeting group III and below (annual operating budget of below $8,200,000) shows that 55% use alphabetical classification, while 45% use accession. It can be surmised that the larger an institution's budget, they are more likely to use accession.

Drawing from those librarians interviewed, this makes sense due to larger organizations having a higher volume of performances per season and, more likely, a larger collection of works. There are caveats to this, though. The Chicago Symphony Orchestra, with one of the largest operating budgets and seasons in the US, organizes its library alphabetically. Former Principal Librarian Peter Conover shed light on this in an interview. He said that tradition dictated how their library was classified, and it was originally set up as an alphabetical collection. This discussion of tradition came up in

many of the interviews, like with author and Naval School librarian Russ Girsburger. Girsberger suggests that most collections, especially those that are older, were originally set alphabetically because they were so small. As they grew, a librarian decided to transition them over to accession, so the beginning of the collection retains its alphabetical organization. Tradition is an important thing to many performance organizations, especially since many of the largest have musicians working there for their entire careers.

All of the opera companies surveyed organized their collections alphabetically. This can possibly be attributed to the fact that many opera companies do not acquire new materials very frequently, instead performing from materials already owned. This is contrasted by training organizations, of which 82% were classified by accession, compared to just 18% that were classified alphabetically. This is understandable, with training librarians surveyed citing a large volume of acquisitions per year, as well as just a larger collection size in general. This is a fact of life for training organizations, as they often focus on all types of performance materials and have multiple ensembles rehearsing simultaneously. This larger volume is better handled by accession, in the opinion of those interviewed.

One major caveat to the data presented in the results is that no library classified their "primary" collection in any manner other than accession or alphabetical. Those who used LCC in the survey response clarified either in writing or in an interview that they used LCC not for performance materials but for reference collections housed within their library. Take, for example, MSgt. Matthew Dannan, U.S. Air Force Band, whose library

has a collection of reference books cataloged in LCC, but they are not all music-related—some are about military rules and regulations or just general reference dictionaries.

Something unexpected found upon analysis is the existence of smaller sub-collections found within these performance libraries. At their organization, these libraries often serve dual purposes, both as distributors of performance materials but also as reference to the musicians who are employed there. Many of these libraries have, as previously discussed, reference collections not only for the benefit of the librarian but also for the musicians. These items can include scores and study scores, sometimes available for checkout, as well as foreign language dictionaries and pronunciation guides.

Separate score collections were the most cited "other collection" in the survey and interviews. Of the libraries that had a separate score collection, all had their own method of organizing and overseeing it. The one thing they all had in common was being classified alphabetically. One librarian interviewed cited that her score shelf was a detriment, with things often being misplaced or reshelved incorrectly. Originally designed to be a quick reference tool, it ended up consuming more time than intended. Luke Bryson explained in his interview that the score shelf at the Houston Symphony also played a functional purpose as well as reference. Having a number of Dover scores with multiple works collected in them, this score shelf provides a place to store all like materials together.

These score collections have a range of functions, with some being just for librarian reference and others circulating to musicians. The Chicago Symphony Orchestra utilizes an honor system to check out scores and other reference materials, while other interviewed organizations have a more formalized check-out procedure. Boston

University used the same library services platform (LSP) and checkout procedure as its academic counterpart.

Another prevalent sub-collection found through this study was permanent-loan collections, which are materials on loan from music publishers upon special agreement. Though on loan, contractual fees must still be paid before any performance. The data collected showed these permanent loan collections are stored separately from the main collection. Of those indicating they have permanent loan sets, all organized them alphabetically. Personal music collections were another sub-type unaccounted for. This type of sub-collection is the personally owned musical materials stored within the organization's library, frequently of the music director. This can create issues because the materials should not be intermixed, so personal and institutional collections stay separate. There was not enough data gathered on personal collections to quantify how they are most frequently categorized.

Some questions were not as successful in collecting data to be interpreted. Questions 19 and 20 on the linear and square footage of the library respectively simply did not have enough data to be used in comparison to other questions. Since a majority of survey takers did not know the answer to the question, it was not as successful as originally intended.

The major trends this study found not related to classification but general organization are: Performance libraries are most commonly in need of more space, and digitization is an overwhelming trend. Of all performance libraries interviewed, 80% stated they were pursuing space-saving measures actively, and 100% said they had considered what to weed when out of space. This is best exemplified by this quote:

> Orchestra libraries feel like they have grown exponentially with the evolution of the industry. We are no longer limited to classical repertoire, we are more able to create/print materials. They were usually set up with functionality in mind, and as the growth and scope of what orchestral organizations now do (much more chamber music for educational or donor events than before, for instance) many libraries feel out of scope of functionality.[4]

Digitization seems to be the solution to this problem. Instead of storing physical bowing masters for reference in a filing cabinet, they can instead be stored digitally for future use. This can be seen by the 76% of respondents saying they have some part of their collection stored digitally. This can be taken further than just bowing masters, though. Instead of retaining multiple copies of the same piece for reference, libraries in desperate need of space can digitize and weed the public domain sets. This is also an important factor in another discussed topic, disaster preparedness.

Disasters can strike at any time, any place. Whether it be a busted pipe above the stacks or a natural disaster, it is important to have a disaster plan for any library. This quote from Luke Bryson speaks to this fact.

> Prior to 2001, the Houston Symphony Library was located in the basement of Jones Hall. Tropical Storm Allison flooded the library and destroyed almost the entire collection. The library was subsequently moved above ground (specifically to the mezzanine level of Jones Hall). The organization of the collection was deliberately designed by librarian Tom Takaro in the aftermath of Allison. In spite of the devastating loss of the original collection, in the intervening years we have almost run out of space on our shelves for new parts. Using acquisition numbers allows us to be more nimble in expanding or contracting our collection.

One method of disaster preparation the Air Force Band utilizes are color-coded labels on the housings of sets to allow non-librarians to grab specified one-of-a-kind items from the collection if there is a known disaster coming. This can save precious time in the face of disaster and allow for unique items to be preserved.

---

[4] Anonymous quote in response to survey question 27 “Anything Else”

CONCLUSION

This study aimed to survey the classification systems used in US performance libraries. The findings of this study suggest that there is no one-size-fits-all approach to classification in performance libraries. Each library has its own unique collection and user needs, which must be taken into account when developing a classification system.

The study found that the majority of performance libraries do not use either the LCC or the DDC system, but instead organize their collections using accession numbers or alphabetical arrangement. Examining the history of classification systems, comparisons can be drawn to the period in academic libraries when a similar classification development and refinement happened. The performance library community is actively discussing ways to better organize their libraries through forums and panels. Hopefully, this thesis can serve as another talking point for further refinement. Performance librarians still often rely on tradition and personal preference when classifying materials, highlighting the opportunity for professional development.

Performance libraries face unique challenges when it comes to classification, like multiple versions, arrangements, and editions of performance materials. These challenges make it difficult to classify performance materials using traditional library classification systems. Also, the use of mixed classification systems, and sub-collections create added confusion.

In conclusion, this study highlights the need for flexibility and customization in classification systems for performance libraries. Performance librarians must take into account the unique needs of their collection and users, as well as the challenges they face in classifying performance materials. Digitization is the current trend to solve the

prevalent space issue, but is not without fault. Though accession classification is found to be the most common method employed amongst those surveyed, there is still room for further study and discovery.

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Appendix A: Survey

Below is a blank copy of the survey tool used to gather research data. The survey was delivered through Qualtrics and utilized logic to display questions. Due to this, not all questions were shown to respondents based on their previous answers.

Library Classification Survey

Q1 Hello!

The purpose of this survey is to gather information on how United States performance libraries physically organize their collections. This survey will take approximately 10 minutes to complete. The results of this survey will be used in the writing of an undergraduate honors thesis on the same topic at Middle Tennessee State University.

Questions will involve the basic organization of your library. If at any point you come across a question you would not like to answer, please feel free to skip it. Please submit only one response per organization.

If you have any questions, comments, or concerns about this survey, please contact:

Benjimen Neal, Principal Investigator
btn2p@mtmail.mtsu.edu

Grover Baker, Thesis Director
grover.baker@mtsu.edu

Q2 **Background Information**

What is your organization's name?

_____

Q3 What is your organization's classification as designated by the League of American Orchestras, if applicable.

- ○ Meeting Group I
- ○ Meeting Group II
- ○ Meeting Group III
- ○ Meeting Group IV
- ○ Meeting Group V
- ○ Meeting Group VI
- ○ Meeting Group VII
- ○ Meeting Group VIII
- ○ Not applicable/Do not know

Q4 If you are a part of a college or conservatory, where on campus is your library located (e.g., the school of music, the academic library, etc.)?

_____

Q5 How many staff members work with your collection?

- ○ 1
- ○ 2
- ○ 3
- ○ 4
- ○ 5
- ○ Other _____

Q6 How many hold the title of librarian?

- ○ 1
- ○ 2
- ○ 3
- ○ 4
- ○ 5
- ○ Other _____

Q7 How many are part-time or hold other positions within your organization?

- ○ 0
- ○ 1
- ○ 2
- ○ 3
- ○ 4
- ○ Other _____

Q8 Does your library have an in-house document that details how you handle the processing of new materials?

- ○ Yes
- ○ No

Q9 **Library Information**

What is the primary type of materials in your library?

- ○ Orchestral
- ○ Opera
- ○ Ballet
- ○ Choral
- ○ Band
- ○ Chamber Music
- ○ Jazz
- ○ Other (Please elaborate) _____

Q10 Does your library hold other types of materials?

Please select all that apply:

- [ ] Orchestral
- [ ] Opera
- [ ] Ballet
- [ ] Choral
- [ ] Band
- [ ] Chamber Music
- [ ] Jazz
- [ ] Archival Materials
- [ ] Other (Please elaborate)

_____

Q11 Do you store different types of materials together or separately?

(e.g., Classical series music with pops music, opera music with ballet music, etc.)

- ○ Together
- ○ Separately
- ○ Other (Please elaborate) _____

Q12 How many titles are held in your collection?

_____

Q13 What classification system does your library use to organize your collection?

Please select all that apply:

- [ ] Library of Congress Classification
- [ ] Dewey Decimal Classification
- [ ] Accession Number (Numerically, Order of acquisition)
- [ ] Alphabetically
- [ ] Other (Please elaborate)

_____

Q14 When classifying alphabetically, do you organize by composer last name or by title of the piece?

- ○ Composer last name
- ○ Title of the piece

Q15 When classifying alphabetically, do you subgroup by genre?

(e.g., overtures, then concertos, then symphonies, etc.)

- ○ Yes (Please elaborate how)

_____

- ○ No

Q16 Do you store performance parts and scores together or separately?

- ○ Together
- ○ Separately
- ○ Other _____

Q17 Do you store chorus parts with their instrumental parts or separately?

- ○ Together
- ○ Separately
- ○ Other (Please elaborate) _____

Q18 How/where do you store bowing masters?

_____

Q19 What is the linear footage of your collection?

_____

Q20 What is approximate square footage of your library?

_____

Q21 Do you utilize off-site storage?

- ○ Yes
- ○ No

Q22 How do you store your materials?

- ○ Boxes
- ○ Folders
- ○ Other (Please elaborate) _____

Q23 Do you store your materials upright or lying flat?

- ○ Upright
- ○ Lying flat
- ○ Other (Please elaborate) _____

Q24 Is any of your collection digital?

- ○ Yes
- ○ No

Q25 How many titles are digital?

_____

Q26 Have you ever considered using a different classification system?

- ○ Yes
- ○ No

Q27 Is there anything else about your collection you wish to be known?

_____

Q28 Would you be willing to take part in an interview to further elaborate on your answers?

- ○ Yes (Please enter name and contact information below)

  _____

- ○ No

Q29 This completes the survey. Clicking the arrow below will submit your responses. If you wish to make any changes, please do so before clicking the arrow.

Thank you for your time and your participation.

Appendix B: League of American Orchestras Meeting Groups[5]

Meeting Group Size Information

Group Size is determined by many factors. Most importantly, once an orchestra meets the criteria to move to a new group size they need to be invited in by that meeting group and accept that invitation.

These numbers are the **2022-2023 Thresholds** for budgets reported from the 2017-18 season. We have frozen these thresholds from 2019-2020.

Orchestras must exceed both thresholds to be in any given group. Ex: if an orchestra has expenses above $8,200,000 and artistic expenses of at least $3,750,000 they meet the budget criteria to be in group 2.

Orchestra Budget Thresholds

Group Number	Operating Expenses	Artistic Expenses
1	$17,775,000 and up	$10,000,000 & up
2	$8,200,000	$3,750,000
3	$3,140,000	$1,000,000
4	$2,150,000	$720,000
5	$1,000,000	$481,000
6	$620,000	$250,000
7	$198,000	0
8	<= $197,999	0

Notes:

- An orchestra must meet both thresholds for one year to move up in group size and meet both thresholds for two years to move down in group size.

- Chamber orchestras are invited to join the next group up in size.

[5] League of American Orchestras, "Meeting Group Schedule," Symphony, May 5, 2023.

Appendix C: Contributing Organizations

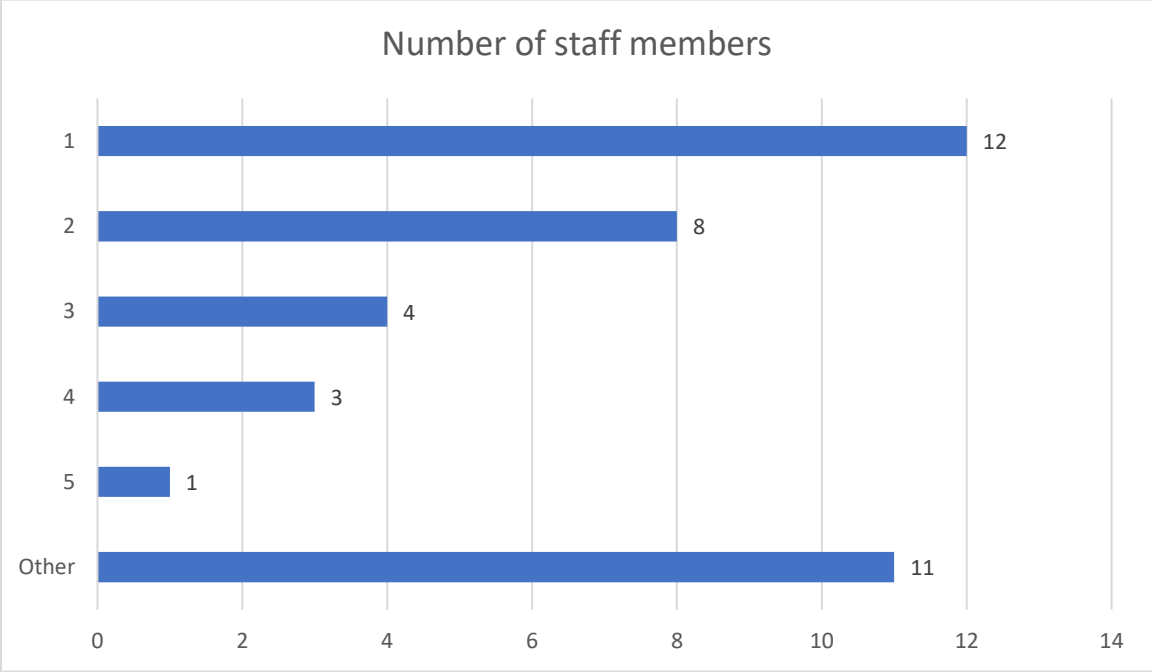
The following organizations contributed research data through survey responses. Two respondents wished to remain anonymous and have been omitted from the list. Contributors have been listed alphabetically with their demographic type and League of American Orchestras meeting groups.

*Two organizations submitted anonymously and thus are not on this list.

Organization Name	Organization Type	LAO Meeting Group	Interviewed Y/N
The American Musical and Dramatic Academy	Training	N/A	N
Austin Symphony Orchestra	Symphony	IV	N
Boston University	Training	N/A	Y
Buffalo Philharmonic	Symphony	I	Y
Charleston Symphony	Symphony	III	N
Chicago Symphony	Symphony	I	Y
Cincinnati Symphony Orchestra	Symphony	I	N
The Cleveland Orchestra	Symphony	I	N
The Colburn School	Training	N/A	N
DePaul University School of Music	Training	N/A	N
Eastman School of Music	Training	IV	Y
The Florida Orchestra	Symphony	II	N
Grand Rapids Symphony	Symphony	II	N
Grant Park Music Festival	Training	II	N
Houston Symphony	Symphony	I	Y
Interlochen Center for the Arts	Training	N/A	N

Organization Name	Organization Type	LAO Meeting Group	Interviewed Y/N
Jacksonville Symphony	Symphony	II	Y
The Juilliard School	Training	I	**N**
The Metropolitan Opera	Opera	I	N
Nashville Symphony Orchestra	Symphony	I	Y
Naval School of Music	Training	N/A	Y
New England Conservatory	Training	N/A	Y
New York City Ballet	Ballet	I	Y
Omaha Symphony	Symphony	II	N
Pittsburgh Symphony	Symphony	I	N
Portland Opera	Opera	N/A	N
Rochester Philharmonic Orchestra	Symphony	II	N
The Santa Fe Opera	Opera	N/A	N
St. Louis Symphony Orchestra	Symphony	I	Y
Symphonicity—The Symphony of VA Beach	Symphony	VIII	N
United States Air Force Band	Band	N/A	Y
United States Marine Band	Band	N/A	Y
University of Michigan School of Music, Theatre & Dance	Training	N/A	N
Virginia Symphony	Symphony	III	N
Wisconsin Chamber Orchestra	Symphony	IV	Y
Wisconsin Philharmonic	Symphony	VII	Y
Youngstown Symphony Orchestra	Symphony	V	N

Appendix D: Number of Staff Members



Appendix E: Number of Digital Titles

90% of our collection is digitized
We digitize as much as possible while working on pieces, less than 1/3 of the collection is digitized.
All of our materials that we've used for performances from the past decade have been digitized
Not much, it's mainly bowings
600
Unsure – most is from our new music ensemble
100
Only bow masters at this point
1000+, but that's just a guess
About 1000 so far.
Unknown
Unknown
About 1/4
Approximately 50
1,500? (that is a very wild guess at this point)
The orchestra does NOT play from digital. However, more and more purchases are digital downloads that we print ourselves, and we keep the files for future reference. We do also digitize some reference materials, rather than keeping them on paper (e.g. bowing masters)
Unknown, currently in the process of maintaining/ building a digital catalogue
50
154
Most titles have some digital reference file; we do not perform digitally, though.
All large ensemble music is scanned digitally, eventually there will be a digital copy of the entire collection
206 ballets are currently scanned.
I don't have an exact number, but we have thousands of digital files. These might include bowings masters as well as complete, clean sets of parts for printing. We also often scan parts for ease of reproduction (e.g. making extra percussion parts or assistant horn parts), so there are several other parts in our digital collection as well.
That's complicated since some parts of some operas are digital. Lots of PV scores have been digitized, but a small amount of orchestral material is digitally stored.
There's 500 titles in our digital collection so far, but it only got started 2 years ago. To be clear, this isn't full sets. It could be one pdf, or it could be a whole set

IRB Letter

[EXTERNAL] IRB-FY2023-75 - Initial: Not Human Participants Determination Letter

do-not-reply@cayuse.com <do-not-reply@cayuse.com>
Sun 2/26/2023 10:09 AM
To: Benjimen Neal <btn2p@mtmail.mtsu.edu>;Grover Baker <Grover.Baker@mtsu.edu>

Office of Research Compliance
2269 Middle Tennessee Blvd.
Sam H. Ingram Bldg (ING) Room 010A
Box 124
Murfreesboro, TN 37132
www.mtsu.edu/irb

Date: February 26, 2023
PI: Benjimen Neal
Department: Middle Tennessee State University, Library User Services
Re: Initial - IRB-FY2023-75
Survey of Classification Systems Used in US Performance Libraries

The Middle Tennessee State University Institutional Review Board has rendered the decision below for Survey of Classification Systems Used in US Performance Libraries.

Decision: No Human Subjects Research
Findings:
Research Notes:

Thank you for submitting information about your project referenced above. It was determined that this proposed activity does not meet the definition of research involving human participants. Therefore, it does not fall under the purview of the IRB. IRB review and approval is not required. This determination applies only to the activities described in the submission and does not apply should any changes be made. If changes are made and there are questions about whether the activities are human participants research in which the organization is engaged, please submit a new request for a determination.

We wish you a successful research project,

Middle Tennessee State University Institutional Review Board