Archiving and Cataloging Special Collections in Music Libraries:
An Annotated Bibliography

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Introduction and Scope

The following bibliography covers archiving and cataloging special collections in music libraries. The articles discuss some of the unique problems and challenges faced by music librarians when dealing with special collections, including handling sound recordings, manuscripts, and ephemera. There are also articles covering novel areas in the field such as cataloging singular collections like an archive of Eugene Ormandy scores with the conductor’s editorial markings. The articles were published from 1992-2012.

Description

Music library holdings include collections of printed music, music manuscripts, sound recordings, and texts. Special collections in music libraries can consist of any of the foregoing materials plus (but certainly not limited to) ephemera, correspondence, and photographs. Some examples of special collections in music libraries include composer archives, performer archives, archives connected with conservatories, colleges, or universities, and collections of historically significant musical manuscripts, texts, and other materials.

Summary of Findings

The articles in this bibliography fall into four broad categories. They are, 1) the preservation and/or digital re-mediation of sound recordings, 2) cataloging and indexing issues unique to collections of printed and manuscript music, 3) handling one-of-a-kind collections, 4) the preservation of historical collections and attendant ephemera.
In the area of preservation and re-mediation of sound recordings, much of the literature discusses the problems inherent in the physical media on which sound recordings reside. St. Laurent (1992) says that sound recordings are “ephemeral documents, both in their physical compositions and consequently in the means by which the sound is ultimately retained” (p. 154). His article cogently describes ways in which an archivist can mitigate the degradation of original media. Hill (2012) discusses preserving original media but concludes with a discussion of reformatting, both for reasons of media degradation and the obsolescence of certain playback machines. Canazza (2012) brings up the idea of digitization as a means of making audio archives accessible on a large scale. He also discusses the importance of preserving field recordings of ethnic music samples for future study.

Bernstein (2007) makes some interesting comments about the benefits that the Isham Memorial Library’s microform archive of early music prints confers on scholarly study.

The sheer number of sixteenth-century music prints housed in the Isham collection allows for comparative study not just of different copies of specific music editions published by a single firm, but also of hundreds of other music books emanating from other sixteenth-century music presses (p. 68). In a similar vein, Brimmer (2005) argues for the scholarly value of music manuscripts, i.e., the actual hand written, sometimes incomplete, draft material produced by composers in the composition process. She states, “preliminary sketches and drafts are invaluable in disclosing the formation of a composer’s ideas, and can provide vital evidence to a scholar” (p. 217).
The cataloging of contemporary manuscripts provides its own set of issues and challenges. Prochazka’s (2008) two part series of articles delves into these issues, arguing in part 1 for a standardization of cataloging practices for unpublished contemporary manuscripts. For example, one problem, he says, is that “composers frequently submit computer printouts or photocopies to a variety of organizations and events [such as composition competitions], undoubtedly to become better known” (p. 21). These manuscripts are often donated to the respective institutions connected with the events, and in the end multiple libraries may have a copy of the same work. “Hence, there would certainly be a value to standardizing how these works are cataloged” (p. 22). Part 2 discusses Library of Congress practices for cataloging such works and concludes that current practices are indeed inconsistent.

Concerning one-of-a-kind collections, Bewley (2003) brings up the special case of conductor score markings. In a paper describing the analysis of an archive of Eugene Ormandy’s marked scores he mentions several other similar archives of famous conductors’ marked scores and points out that the study of a conductor’s scores can give a scholar insight about a particular conductor’s musical interpretations, and implies that a comparative study of conductors’ “score markings has the potential to increase our understanding of the art of conducting in general” (p. 828). He goes on to say that “comparison of this sort requires a standardized approach to the analysis of markings” (p. 830). The paper describes an approach to cataloging such markings so that they may be searched by scholars and allow for comparative study.
Another singular collection is that of the library and museum at the Staatliches Institut für Musikforschung in Berlin described by Starel (2003), which houses a fascinating and unique archive concerning musical instruments and instrument making, including photographs and restoration reports. Of interest are the unique cataloging rules used for the library and archives and descriptions of some of the more valuable and rare materials held. Another unusual collection is the Hymnody Collection of the Pitts Theology Library. Eskew (2005) describes the history of the collection and trumpets the value of the collection for research purposes in the fields of not only music history, but also “developments in theology, sacred music, church history, or with the role of religion in the development of the cultural heritage of Great Britain and America” (p. 973).

The literature has many articles concerning preserving and cataloging culturally and/or historically important collections. An example is Gentili-Tedechi’s (2010) paper on the history of cataloging Italian music manuscripts. The article also discusses cataloging rules and digitization efforts. Masson (2005) reports on a survey of UK and Irish academic libraries on the subject of preservation and access to special music collections. She concludes that “digital technologies . . . have much to offer for improving access” (p. 24). Improved access would naturally be a benefit for scholarly research. Honea (1996) writes about the preservation efforts made at the Eastman School of Music’s Sibley Library and describes the challenges faced as the library worked to preserve their historically important collection including securing funding and developing policies and procedures.
The Serge Prokofiev archive discussed in the McKnight (2008) article brings up the idea of archiving ephemera along with directly musical materials. Specifically mentioned is the archive’s collection of concert programs. The Slate (2001) article is included herein as well, as it includes a detailed discussion of the challenges faced by archivists who maintain collections of ephemera. Rounding out this topic is the Ridgewell (2010) article, which discusses “‘musical ephemera’—such as programmes, posters, tickets, handbills, flyers, and brochures—as a means to illuminate the history of music in performance” (p. 51). The article notes collection development and accessibility issues associated with acquiring and archiving these materials.
Bibliography

Entry 1:


Abstract: "A microform collection of rare music books and manuscripts can be found at the center of the Isham Memorial Library, located within the Eda Kuhn Loeb Music Library of Harvard University in Cambridge, Massachusetts. One of the most important resources for musicological scholarship, this impressive repository of primary sources has been painstakingly gathered for more than 50 years from libraries and archives all over the world. While its subject matter spans the entire history of Western music, the collection is especially rich in materials from the fifteenth and sixteenth centuries. Numerous Renaissance music scholars have made the pilgrimage to Isham to consult these microforms for research in such areas as paleography, manuscript studies, music editorship as well as subjects dealing with theoretical, repertorial, and analytical issues. Describes the author's experiences in using the collection for her scholarly endeavors in sixteenth-century print culture. Adapted from the source document."

Annotation: This article discusses the benefits of microform for research when dealing with large music archives. Specifically, with music, it mentions the fact that microform archives facilitate the comparative study of different scores or different editions of the same score. It also delves into some fascinating details concerning the author's involvement with the shifting of this particular archive's index from analog to digital over the course of eighteen years.

Search Strategy:
This was one of my initial keyword searches. I kept the query fairly broad so as to get a sense of what kinds of materials I might find in the literature. I chose Library and Information Science Abstracts because it is a primary resource for library related articles. This was hit number 35 of 291 results when limited to scholarly journals.

Database:
Library and Information Science Abstracts (ProQuest)

Method of Searching:
Keyword searching

Search String:
all("music library" or "music libraries") and archiv*)
Entry 2:


**Abstract:** “Although very few lay people have the opportunity to observe conductors during their preparation of their orchestras during rehearsals, many leave behind a written legacy of their efforts in the form of annotated scores and these can shed some light on their thought processes in the interpretation of the music. Eugene Ormandy was one conductor who left a considerable amount of such annotated material and this forms a part of the Eugene Ormandy Collection of Scores, housed in the Walter H. and Leonore Annenberg Rare Book and Manuscript Library, Pennsylvania University at Philadelphia. The Ormandy collection comprises 1,186 scores, 183 sets of scores/parts and 46 sets of parts without scores, almost all of which contain marks or inscriptions by Ormandy. The types of marks used are classified and described, covering: marks of secondary interest (reinforcement, analysis, durations), editing (tempos, dynamics, bowings, conducting solutions), and alterations to musical content (cuts, changes to orchestration).”

**Annotation:** The author discusses the unique insight that studying the score markings of important conductors can give to scholars and musicians. While the paper is specifically directed to the score markings of Eugene Ormandy, the author postulates that archives of marked scores from other conductors could be compared side by side with each other. The paper describes a “standardized approach to the analysis of [score] markings” (830). This paper would be interesting to a music librarian facing the challenge of archiving a collection of scores from a well-known conductor. That the author of this paper was himself the cataloger of the Ormandy collection adds to the interest of this paper.

**Search Strategy:**

After conducting some initial keyword searches, I noted some of the relevant subject headings and decided to try a controlled vocabulary search. My thought was that a highly specific subject-heading search would help to produce a tightly focused set of results. This article was number 13 of 13 hits for the search when limiting to scholarly journals. I thought that the subject matter was absolutely unique and fascinating.

**Database:**

Library and Information Science Abstracts (ProQuest)

**Method of Searching:**

Controlled Vocabulary
Search String:
SUBJECT.exact("Music libraries") AND SUBJECT.exact("Special collections")

Entry 3:


Abstract: “This article seeks to identify the major issues in the management of music manuscripts within the UK. With knowledge of current practice gained through the investigation of five case study repositories, from both archive and library domains, aspects of management are explored and considered within an archival context. Three major aspects of management are identified-collecting (collecting policies, storage and preservation), describing (finding aids, standards) and providing (access, outreach)-and each of the five case studies is tailored to fit these key areas. Exploration of these issues facilitates the ultimate aim of producing an approach to better, more consistent methods in this neglected area. Suggestions for improvement include the development of specific standards or guidelines for preservation and description, and the establishment of a specialist, cross-domain working group, prompting formal networking between the music library professional body, the International Association of Music Libraries, and representatives from other domains. The continued development of collaborative music resources such as Cecilia is also found to be key to the unified provision of user access.”

Annotation: This article, aside from pointing out the dearth of scholarly work relating to musical manuscripts in the archives profession, offers a compelling argument for the value of archiving musical manuscripts because they can provide insight into “different stages of the compositional process, providing evidence of the activity of composing, and therefore [are] of immense value to scholars and performers” (p. 217). The article also discusses practical problems associated with archiving and cataloging many composers’ manuscript collections and offers solutions.

Search Strategy:
This was one of my initial keyword searches. I kept the query fairly broad so as to get a sense of what kinds of materials I might find in the literature. I chose Library and Information Science Abstracts because it is a primary resource for library related articles. This article was hit number 10 of 291 when limiting to scholarly sources.

Database:
Library and Information Science Abstracts (ProQuest)

Method of Searching:
Keyword searching
Search String:

all("music library" or "music libraries") and archiv*)

Entry 4:


Abstract: “In the sound archive field, a long-term maintenance of the collective human memory in its original form is not sustainable. All physical carriers are subject to degradation and the information stored on such carriers is bound to vanish. Only a re-mediation of the original documents can prevent precious knowledge from being permanently lost. In particular, ethnic music audio documents are often recorded on non-professional carriers by means of amateur recording system, or, more in general, in fieldwork circumstances. Thus, the preservation of the carrier and the restoration of the audio signal are crucial to avoid the permanent loss of the musical heritage, which is already heavily corrupted. This article describes the protocols defined, the processes undertaken, the results ascertained from several audio documents preservation/restoration projects carried out in the ethnic music field, and the techniques used. In particular: (i) a number of recommendations are given for the re-recording process, and (ii) an audio restoration environment (constituted by three audio restoration tools), developed using the VST plug-in architecture and optimized for different audio carriers (cylinders, shellac discs, tapes) is detailed. The experimental results and the perceptual assessment presented show the effectiveness of the restoration environment developed by the author.”

Annotation: This article adds another dimension to this overall bibliography in that it covers an area not yet discussed – archiving collections of source recordings of ethnic music. It is a fairly technical review of preservation methods and digitization, and covers how to deal with one-of-a-kind recordings that were recorded in less than ideal circumstances, or with poor technique or equipment.

Search Strategy:

I found this article when browsing through the results of a title search in Summon (I was looking for a full text version of another article). It struck me because it covers an aspect of music archives that I’d not considered.

Database:

Summon

Method of Searching:

Browsing
Search String:
"review of audio collection preservation trends"

Entry 5:

Abstract: “The English and American Hymnody Collection at the Pitts Theology Library, Emory University, Georgia, is the second largest collections of hymnals in the US, with 15,000 hymnals. Provides a basic understanding of the development of this special collection and emphasising its great research potential. Describes the background to the collection, and a description of the collection in terms of: English hymnody; early American hymnody; and later British hymnody. Concludes that this collection is not only of interest to hymnologists, but also to those concerned with developments in theology, sacred music, church history, or with the role of religion in the development of the cultural heritage of Great Britain and America.”

Annotation: The article recounts the development of this special collection of hymnals and touches on the collection’s “great potential for research” (p. 959). This description of a highly specific special collection will be of interest to anyone who is building or maintaining a historical collection of music texts.

Search strategy:
After conducting some initial keyword searches, I noted some of the relevant subject headings and decided to try a controlled vocabulary search. My thought was that a highly specific subject-heading search would help to produce a tightly focused set of results. This article was number 7 of 13 hits for the search when limiting to scholarly journals.

Database:
Library and Information Science Abstracts (ProQuest)

Method of Searching:
Controlled Vocabulary

Search String:
SUBJECT.exact("Music libraries") AND SUBJECT.exact("Special collections")

Entry 6:

**Abstract:** “Italy’s historical music heritage includes hundreds of thousands of printed and manuscript scores that are preserved in various libraries, from national and conservatory libraries to private, church, and public libraries. Digitisation of the catalogue of manuscripts in Italy is fairly recent, with the catalogue of printed music converted in a database only in 1986. SBN-musica, the national online catalogue of music libraries, has been accessible online since 1989 as a special search form in the online public access catalogue and contains approximately 865,500 records of music materials as well as 529,500 of printed music, 102,500 of sound recordings, 190,500 of music manuscripts, and 43,000 of librettos. This article traces the history of music catalogues and cataloguing rules in Italy. Adapted from the source document.”

**Annotation:** The article provides an interesting perspective on the history of Italian manuscript cataloging as well as current efforts to digitize varied music collections.

**Search strategy:**
I used a very similar keyword string as with International Index to Music Periodicals Full Text, but searched in the Library and Information Science Abstracts database instead. My though process was that LISA might have more articles focused specifically on libraries and/or archives than the International Index to Music Periodicals. This article was hit number 4 of 16 when limiting to scholarly journals.

**Database:**
Library and Information Science Abstracts (ProQuest)

**Method of Searching:**
Keyword

**Search String:**
AB((archive or archives or archival or archiving or preserv* or storage*) NEAR/15 (“sheet music” or score or scores or “sound recording” or ephemera) NEAR/15 (historical* or history or histories or historian* or rare*))

**Entry 7:**

Abstract: “For more than 130 years, our sounds have been recorded and those recordings have become vital to our collective history and memory. Much of this is not available commercially, and the only way for those recordings to be saved for future generations of researchers and scholars is for libraries and archives to make every effort to preserve them. History and proper storage and handling of cylinder recordings, discs (shellac and vinyl), magnetic tape and wire, and digital recordings are addressed, including re-recording onto newer formats as necessary.”

Annotation: This article focuses exclusively on the preservation of sound recording media in a number of formats. The article discusses materials and playback equipment of the various media as well as common problems associated with each. Details such as these would be helpful to any archivist building, maintaining, or digitizing an archive of sound recordings existing in their original media format.

Search strategy:
I found this database through the Hagerty database directory. I thought a fairly focused keyword search might pull some relevant results and I was not disappointed. The query pulled 61 results when limited to scholarly journals and this article was listed at number 3.

Database:
International Index to Music Periodicals Full Text (ProQuest)

Method of Searching:
Keyword

Search String:
AB((archive or archives or archival or archiving or preserv* or storage*) NEAR/25 (librar* or “sheet music” or score or scores or “sound recording” or ephemera) NEAR/25 (historical* or history or histories or historian* or rare*))

Entry 8:

Abstract: “Describes the preservation program at Sibley Music Library, discussing its history, conceptual evolution, administrative evolution, the Brittle Books Program. Addresses problems, advantages, actions, successes, failures, errors, and insights gained. Discusses the philosophical premises that serve as the foundation of preservation work.”
**Annotation:** The Eastman School of Music has a historically significant collection of musical material. This article discusses how the library transformed this collection into usable form (i.e., a form which can be used by both performers and scholars), as well as how the library approached the preservation process. The focus on the utility of the collection, despite the fact that the material may be both historically significant and delicate, makes this a uniquely interesting article for a music archivist.

**Search strategy:**
I found this database through the Hagerty database directory. I thought a fairly focused keyword search might pull some relevant results and I was not disappointed. The query pulled 61 results when limited to scholarly journals and this article was listed at number 55.

**Database:**
International Index to Music Periodicals Full Text (ProQuest)

**Method of Searching:**
Keyword

**Search String:**
AB((archive or archives or archival or archiving or preserv* or storage*)
NEAR/25 (librar* or “sheet music” or score or scores or “sound recording” or ephemera) NEAR/25 (historical* or history or histories or historian* or rare*))

**Entry 9:**

**Abstract:** “Summarizes the results of the author’s research, undertaken as part of her MSc in Information and Library Studies at Robert Gordon University, UK, into the use of digital technologies for the preservation of and access to materials located in the music special collections of higher education (HE) institutions in the UK and Ireland. Three categories of appropriate technologies were identified: electronic access; creation of new digital objects; and delivery of digital objects. The questionnaire survey was in five sections: institution, department and collection information; preservation; digital technologies assisting the mission of the library; digital technologies impeding the mission of the library; and issues and concerns. The data collected from the survey is analyzed and presented in a series of tables. The results indicated that, in the UK academic community, the interaction of special collections of music with the world of digital technologies is still very much in its
infancy. The major use of these special collections was found to be for research, and for this, the lack of full cataloguing of some collections was judged to be an obvious priority for future action."

**Annotation:** The survey results are fairly comprehensive and should be a useful resource for a librarian charged with archiving a special collection of music. The article presents a unique overview of how other libraries have dealt with these special collections and offers some insight into the challenges faced by music archivists.

**Search Strategy:**
After conducting some initial keyword searches, I noted some of the relevant subject headings and decided to try a controlled vocabulary search. My thought was that a highly specific subject-heading search would help to produce a tightly focused set of results. This article was number 8 of 13 hits for the search when limiting to scholarly journals.

**Database:**
Library and Information Science Abstracts (ProQuest)

**Method of Searching:**
Controlled Vocabulary

**Search String:**
SUBJECT.exact("Music libraries") AND SUBJECT.exact("Special collections")

**Entry 10:**


**Abstract:** “Founded in 1994, the Serge Prokofiev Archive at Goldsmiths, University of London, is the key archive for Prokofiev’s years outside Russia. Through careful collection development backed by thorough cataloguing provides researchers with the principal resource outside Russia on Prokofiev, and also on his family, friends, correspondents, and concert life in the early twentieth-century.”

**Annotation:** The paper describes an archive of material connected with composer Serge Prokofiev that includes music manuscripts, notes for talks given by the composer, correspondence, and concert programs. The article discusses ongoing work to make the material more accessible through digitization and online dissemination.
Search Strategy:
As a result of browsing the Music Library Association website’s page on conserving and repairing and conserving scores and sheet music (http://committees.musiclibraryassoc.org/Preservation/Repairs), I noticed that there were many references to the journal *Fontes Artis Musicae*. I searched for electronic access via Hagerty, and found that it was available in the Library Literature & Information Science Full Text database via Ebsco. I ran the search described below and pulled 84 hits (80 after limiting to scholarly articles). This reference was number 33 of 80.

Database:
Library Literature & Information Science Full Text (H.W. Wilson) (Ebsco)

Method of Searching:
Keyword

Search String:
JN "Fontes Artis Musicae" AND TX (archive or archives or archival or archiving or preserv* or storage*) N10 TX ("sheet music" or score or scores or "sound recording" or ephemera)

Entry 11:


Abstract: Our cataloging community currently lacks guidelines for cataloging unpublished contemporary music, whether manuscript, photocopy, or computer printout. This article explains the usefulness of such guidelines and examines the relevance of similar existing standards. It also describes the results of an examination of recent Library of Congress descriptive cataloging for such materials, to determine patterns of consistent practice as well as areas of the record and types of information that are handled inconsistently.

Annotation: Unpublished contemporary music is often a large part of some special collections – most notably in the libraries of conservatories and music colleges. This article discusses some of the problems and inconsistencies that exist with the cataloging of contemporary manuscripts.

Search Strategy:
Footnoted in Brimmer

Database:
n/a
Method of Searching:
Footnote chasing

Search String:
n/a

Entry 12:

Abstract: “This article examines Library of Congress's descriptive cataloging for manuscript music and related materials, and determines patterns of consistent practice as well as areas of the record and types of information that are handled inconsistently. Focus is on practices for MARC coding. Several bibliographic records are presented and analyzed. Part I of the article described how the study set was developed and examined areas of the records governed by AACR2.”

Annotation: This is part 2 of the previous entry. This article discusses the inconsistencies of Library of Congress practices cataloging contemporary manuscripts and calls for discussion and debate on the subject. The examples of inconsistent practices will be of interest to a librarian attempting to implement cataloging practices for contemporary manuscripts.

Search Strategy:
Part 2 of article footnoted in Brimmer. After reading part 1, I thought part 2 would help to round out this topic.

Database: n/a

Method of Searching:
Footnote chasing

Search String:
n/a

Entry 13:

**Abstract:** “The Concert Programmes Project (CPP) was formally established in 2003, following discussions concerning the need for an inventory of programmes initiated by a IAML symposium in Cambridge in 1981. The preliminary work of the Project was to create a collection-level approach towards improving programme access with the final goal of creating a full union catalogue of programs. A three-year project was begun in the UK to develop a database finding-aid for collections in the UK and Ireland.”

**Annotation:** Describes musical ephemera and provides information on improving accessibility of this material. Musical ephemera are treated as a worthy addition to scholarly study, aiding the historian in understanding the context of historical music performances.

**Search Strategy:**
As a result of browsing the Music Library Association website’s page on conserving and repairing and conserving scores and sheet music ([http://committees.musiclibraryassoc.org/Preservation/Repairs](http://committees.musiclibraryassoc.org/Preservation/Repairs)), I noticed that there were many references to the journal *Fontes Artis Musicae*. I searched for electronic access via Hagerty, and found that it was available in the Library Literature & Information Science Full Text database via Ebsco. I ran the search described below and pulled 84 hits (80 after limiting to scholarly articles). This reference was number 21 of 80.

**Database:**
Library Literature & Information Science Full Text (H.W. Wilson) (Ebsco)

**Method of Searching:**
Keyword

**Search String:**
JN "Fontes Artis Musicae" AND TX (archive or archives or archival or archiving or preserv* or storage*) N10 TX ("sheet music" or score or scores or "sound recording" or ephemera)

**Entry 14:**

**Abstract:** "Paper presented at the session on visual ephemera in archives at the American Society of Archivists annual meeting held in Chicago 25-31 August 1997."
Visual ephemera are everyday materials of a transitory nature, rarely saved, which have a significant visual component, e.g. postcards, posters, calendars, and illustrated brochures. Preservation issues related to visual ephemera include paper hydrolysis, clay coatings, chemically aggressive inks, photographic disintegration, and damage by mould, photo-oxidation, air pollutants, and improper handling. Conservation issues include paper repair, cleaning and stain removal, deacidification, and funding for conservation work.”

Annotation: While not necessarily directly on point for what one traditionally would think of as a music library topic, ephemera is often part of archives connected with music and would comprise programs, concert posters, letters, etc. Therefore, this article may be invaluable to an archivist in a music library dealing with a collection pertaining to a specific performer, composer, or performance organization that consists of more than just traditional music related documents and texts.

Search strategy:
I used a very similar keyword string as with International Index to Music Periodicals Full Text, but searched in the Library and Information Science Abstracts database instead. My though process was that LISA might have more articles focused specifically on libraries and/or archives than the International Index to Music Periodicals.

Database:
Library and Information Science Abstracts (ProQuest)

Method of Searching:
Keyword

Search String:
AB((archive or archives or archival or archiving or preserv* or storage*) NEAR/25 (“sheet music” or score or scores or “sound recording” or ephemera) NEAR/25 (historical* or history or histories or historian* or rare*))

Entry 15:

Abstract: “Describes the layout of the Library and the Museum of Musical Instruments (Musikinstrumenten-Museum) of the Staatliches Institut fur Musikforschung (SIM), Berlin, which is used by students, scholars and journalists, as
well as the restorers and makers of musical instruments. The instrument museum’s archive is open to the public and houses extensive card catalogues on instrument making, detailed restoration reports, and a unique collection of photographs documenting instruments from the museum and elsewhere. Includes some examples of the remarkable musical instruments in the Museum’s collection, including a comprehensive collection of rare late Renaissance woodwind instruments from the parish church of St Wenzl, Naumberg.”

Annotation: The article describes unique cataloging rules used in this fascinating library and museum complex.

Search Strategy:
This was one of my initial keyword searches. I kept the query fairly broad so as to get a sense of what kinds of materials I might find in the literature. I chose Library and Information Science Abstracts because it is a primary resource for library related articles. This article was hit number 121 of 291 when limiting to scholarly sources.

Database:
Library and Information Science Abstracts (ProQuest)

Method of Searching:
Keyword searching

Search String:
all("music library" or "music libraries") and archiv*)

Entry 16:

Abstract: “Sound recordings are machine-readable artifacts; they are documents for which the integrity of the information they contain is directly related to the artifacts’ physical well being. Since the majority of sound recordings are made of plastic, conservation must be treated as a plastics degradation problem requiring a different approach than paper conservation. It is important to understand the basic chemical degenerative processes and the principles of the retention of sound of the various media in order to ensure that proper action is taken to slow the rate of degradation.”

Annotation: This is a relatively technical paper that delves into the details of preserving audio media. These details include handling instructions as well as storage requirements, all keeping the chemical composition of the materials in mind.
Search strategy:
This paper was cited in the Hill article. I was able to find it, and it looks like an excellent resource for any archivist or special collection librarian who must deal with old recordings.

Database:
n/a

Method of Searching:
Footnote chasing

Search String:
n/a

Concluding Personal Statement
This was an interesting and challenging project. I found that conducting the research in stages, especially at the beginning, was helpful in getting started. Of course even the best-laid plans can go awry, and while I stuck with my planned approach early on, during the late stages I felt a little more haphazard in my approach, running (and sometime re-running) additional search queries and web searches less systematically. In the end, however, I think that I managed to stay relatively focused and organized and found some quality topical material.

When I first contemplated writing the mini literature review I felt terribly daunted. However, I found that if I organized the articles into broad themes or topics it was a little easier to get my mind around the material and begin writing the summary. I enjoyed the process of sitting down on my living room floor and going through the articles to sort them into different piles based on the topics covered.
After doing that exercise and seeing the themes come together, I felt like I had a much better understanding of the material that I had found in my searches.

I feel at the conclusion of the project that this has been an excellent opportunity to put into practice the material we studied throughout the quarter. I am certainly a better researcher due to the time and effort that I put into the project, and I feel much more confident choosing and searching in different database resources. In sum, this course has been one of the most challenging I’ve taken at Drexel thus far, but I learned a great deal about research and resources, and as a result I have grown professionally.

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**Academic Honesty Statement**

I certify that:

- This assignment is entirely my own work.

- I have not quoted the words of any other person from a printed source, online source, or a website without indicating what has been quoted and providing an appropriate citation.

- I have not submitted this paper / project to satisfy the requirements of any other course.

Signature: Geoffrey T. Valentine
Date: December 2, 2012