Music Library Internship at Deering Library at Northwestern University

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LIS 775: Introduction to Archival Principles, Practices, and Services
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Site general information and the music library collection:

• The Northwestern University Music Library is one of the largest music libraries in the United States and is recognized internationally for its particular commitment to twentieth-century music. It serves researchers around the world and the nation.

• Established formally in 1945, the Music Library today offers more than 300,000 volumes of books, scores, sound recordings, and journals, as well as numerous ongoing subscriptions to music periodicals and research databases.

• Its music manuscripts, music archives, and other rare music research materials from medieval times to the present (particular concentration on twentieth-century music) characterize the Music Library.

* Though most holdings are cataloged and searchable in NUcat, some rare materials wait for thorough processing and require special assistance from the library staff. (See collection management of the library for further information).
This is the entrance of the music library.

**Site Supervisor (in 2013):** Morris Levy – Senior Music Cataloger at NW Music Library
He was a music librarian at Harvard University.
• There are 18 workstations available for multi-purpose music computing. I worked in this room.
• Listening Center and Lab is only one part of the Music library.
• There is also a reading room (includes reference books and reference librarian desk), an archives rare room collections room, and music score stacks room.
• The archivist, catalogers, and music library director offices are in different locations.
My Desk
• This is the back of Listening Center & Lab. All sound recordings are kept in there.
• My desk was by the window near the shelves. I had a user name and a password to access databases and a different user name, and a password for using the software program for finding aid.

Duration of Work: I worked two days a week, a total of 12 to 14 hours per week. I worked from the first week of January until the first week of April. (So, 10 to 11 weeks and around 140 to 150 hours.
• Generally 9 am to 3 pm on Tuesdays and Fridays from 9 am to 3 pm sometimes to 5 pm.

Type of Work:
- Processed Arne Oldberg’s archival score collection at item level at Northwestern University Music Library.
- Entered the metadata in an archival collection management software program (Archon) using DACS, and producing EAD finding aid
• There were only 14 online finding aids for archival music collections at Northwestern University at that time, and I created the 15th finding aid. It is an honor for me to contribute to one of the most significant research university' online finding aid repository. I made Arne Oldberg visible.
I will give much more information about Oldberg,
Archon software, and how I created the finding aid during the presentation.
Arne Oldberg 1874 - 1962

- Professor of Piano and Composition (1901-1941)
- Director of the Piano Department (1919-1941),
- Director of the Graduate Music Department (1924-1941).
- The University awarded Oldberg with an emeritus appointment in 1941.

- Arne Oldberg was born July 12, 1874, in Youngstown, Ohio, and died in 1962. (51 years ago from now)
- His music collection was donated to Northwestern University by his widow Mary Sloan Oldberg approximately fifty years ago. The collection was waiting in the music archives to be processed.
- From 1901 until 1941 (Totally forty years), he served at Northwestern University. He established the Graduate Music Department in 1924. The emeritus appointment in 1941 and retirement.
- Oldberg wrote many concertos, symphonies, quartettes, and quintets for piano, string, and wind instruments, mostly in classical style.
- The Chicago Symphony Orchestra performed His compositions.
- There is a park named Arne Oldberg in front of the music building at Northwestern University.
- He was one of the most well-known American composers of the 20th century in the US. 😊
As you see in this slide, Arne Oldberg’s score collection is divided into five series. This is how I entered the data into the archival program in DACS after sorting the items physically.

- If you expand all, you will see the individual folders within six boxes.
- Each item is described in folder or item level.
- There are a total of 85 folders in six boxes.
- Each series has dates in different ranges.
I received Oldberg’s collection in different folders; there was no specific order. To sort items and organize them, I had to create an excel file and enter each item information into the excel file, including any composer’s specific notes.

• Inventorying was the first step that took most of the time of this project. It was the first step for the arrangement process and to identify the collection hierarchy that is series.
• Secondly, I entered metadata to Archon, and thirdly we housed the items.
I firstly entered data from items that were mixed in random boxes. There was no original order.

There were more than 200 hundred items before we eliminated some of them. After entering the data to excel, I placed the items into acid-free folders and labeling folders. We have 85 folders now in the finding aid.

The Inventory list helped me to sort the items. It helped me to create a bibliographic citation and entering data into Archon software, and creating EAD.

Inventory list is in 6 sections: Title, Opus number, genre, medium, extent, notes.

I will explain each section and the importance of them to create the online finding aid.
• Music can be divided into different genres in several ways. Music's artistic nature means that these classifications are often arbitrary and controversial, and some genres may overlap.
• There are several academic approaches to genres. Music styles and forms could be categorized according to the geographical location.
• That is the problem, and the archivist decides how to organize them according to user needs.

Thus, organizing the items according to music genres requires archivists to have music expertise.
• We created the series in finding aid according to genres.
Creating "extend" and "notes" for archival music collection requires archivists to have music expertise.

For this collection, I put only dates, dedication, place, publication, any handwritten composer notes attached to the item.

There were some corrections and revisions on the items by the composer. For example, some works were earlier piano reproduction of more significant works such as symphonies. We could only identify by looking at the corrections or revisions to tell which manuscript was created first.

There were the five music publishers that I entered in the notes section. We did not create a separate publisher section in the inventory file because most of the items were manuscripts.
As you see on this slide, some of the items have more than thirty copies. In this case, my supervisor and I eliminated and decided to throw some copies of printed items when they were so many identical copies of the original item and could not pass the paper test.
Medium of Items

Four Mediums in Oldberg’s Collection

• Manuscript
• Diazotype
• Photocopy and Reverse-Photostat
• Printed or Published

• Medium of the music scores was essential to create the item level descriptions in the finding aid.
• It was necessary to show the scope and content of items.
• There were four kinds of mediums, manuscript, diazo type, photocopy, and reverse-photostat and printed.
• Most of the items were manuscripts.
• Reverse photostat and Diazotype were mediums that I learned during my internship.
The photostat machine was an early projection copier invented in the 1900s. It is basically an early version of photocopy machine. This reverse photostat is a copy of negative, that is white on black. In the Oldberg collection, some items were reverse photostat.
"The diazotype was the most popular **photo reproduction technology** of the early and mid-20th century." Composer used transparent copy paper.

The original document is laid on top of the chemically-coated side of a sheet of the diazo paper.

For more information see: The art and science of book conservation (http://www.lib.uchicago.edu/e/webexhibits/scienceofconservation/photoreproduction.html)

- Whiteprinting replaced the blueprint process at the beginning of the 20\textsuperscript{th} century. Also known as white print, it is basically copy of manuscripts.
The second step of creating the online finding aid was to enter the data from the inventory excel list to Archon.

- Archon was award-winning software for archivists and manuscript curators sponsored by University of Illinois.
- It automatically publishes archival descriptive information and digital archival objects in a user-friendly website.
- With Archon, there is no need to encode a finding aid, input a catalog record, or program a stylesheet.
- Archon's powerful scripts will automatically make everything in the system searchable and browsable on your repository's website.
- It allows archival repositories to more easily create and publish finding aids to their collections.
Consistency is important in bibliographic data. Look at the punctuation in this example.

In notes section you see the data from “medium” and “extend” along with descriptions of the item.

There were some time consuming difficulties while entering the data to Archon. Archon does not organize the items alphabetically; I had to organize them manually. Even Excel file was not helpful to sort in this case.

Look at the initial article “la” in this French title of an item. We located this item under C not L, and it was not sorted alphabetically in the excel file in inventory.

I had to notify these kind of items have initial articles such as “the” or “A” before entering them to Archon.
Housing period: In this slide, you see the first version of data before starting housing the materials and putting them into acid free folders and boxes.

- Housing the collection items was the last step of creating the finding aid. (Both physically and electronically in the software)
- During the housing period, I added boxes and renumbered the folders in the computer system after being sure how many items a box could take, because each of the item extend and size was different.
- Some series had only 6 items that did not fit into a full box.
As you see in this slide, Box one included concertos and orchestra music. There is a different numbering system as a result. Housing should go at the same time by entering box data electronically to the system.

http://findingaids.library.northwestern.edu/catalog/inu-ead-mus-archon-249?search_inside=clayton#top
Rules of Thumb

- Always document any processing or preservation actions.
- Do not describe in item-level unless you can count the items on your hands or they are part of a special collection.
- Every collection is different - not all elements will be used for every collection.
- Do not attempt to write a finding aid without understanding the collection hierarchy.
Nesting dolls are great analogies explains the hierarchy concept. It summarizes very well the level of archival description.
In Olderg’s Score Collection, we used all of these levels.
Thank you for your time 😊
Comments / Questions?

References

- Oldberg’s Finding Aid: [http://findingaids.library.northwestern.edu/catalog/i
  nu-ead-mus-archon-249](http://findingaids.library.northwestern.edu/catalog/i
  nu-ead-mus-archon-249)
- NU Music Library: [http://www.library.northwestern.edu/libraries-
  collections/evanston-campus/music-library](http://www.library.northwestern.edu/libraries-
  collections/evanston-campus/music-library)
  (Collection Development Policy)
- University of Chicago: The art and science of book conservation: 
  [http://www.lib.uchicago.edu/e/webexhibits/science
  ofconservation/photoreproduction.html](http://www.lib.uchicago.edu/e/webexhibits/science
  ofconservation/photoreproduction.html)
Additional Resources