A Swamp of Pseudonyms: The Expanding Authority Record of Livingston Gearhart

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Livingston Gearhart (1916-1996)

Livingston Gearhart was a Buffalo-born pianist, composer, and arranger. He was on the music faculty at the University at Buffalo from 1955 to 1985 where he taught keyboard, theory, and orchestration, and remained in Buffalo until his death in 1996. UB has several archival collections of his material.
Because he is of local interest, I thoroughly RDA-ed his authority record when I first encountered it cataloging. That was just the beginning...
A Basement Box arrived at my desk. It included Shawnee Press scores of works and arrangements by Gearhart. Two new RDA bib records resulted, and I ultimately determined there to be 2 pseudonyms and 2 pseudo-pseudonyms in the mix, resulting in 2 new authority records.
There was an existing record in OCLC, with no mention of Gearhart but enough of the “editor’s note” quote to acknowledge Coole’s fake dates. One of my frustrations with RDA was that I could not find anything that justified the addition of a work-level note about “Gearhart” in the bib record. However, they could be linked in an authority record.
Coole clearly fell under the category of alternate identity as defined in 9.2.2.8. I was originally excited about being able to use RDA’s relationship designators from Appendix K.2 in both authority records. However, at least one additional Basement Box item and LC/PCC dashed my hopes.

Instructions in DCM Z1 for 500 See Also From Personal Name Headings state “LC/PCC catalogers should use subfield $i and code "r" in subfield $w when recording pseudonymous relationships for personal names when only two authority records are involved. When recording multiple pseudonyms, continue to follow the guidance provided in the FAQ - LC/PCC RDA Practice for Creating NARs for Persons Who Use Pseudonyms.”
The first pseudonym record I created.

It includes a 500/663 formulated according to DCMZ1 and LC-PCC practice, with a coded subfield $w nnncc and 663 Complex See Also Reference.

Nothing on the resource links Coole to Gearhart though we knew it was his. However, the Music Library’s archivist found the score so amusing he emailed a partial scan to Livingston’s daughter, who confirmed it was indeed by her father. Despite my misgivings about including coded dates and other 37x fields for a one-time-use name I included them.
Pseudonym 2, an arrangement of Rudolph the Red-Nosed Reindeer, arranger credited on the resource as “A Hawley Barry,” bib record required. I know this is Gearhart but again had trouble connecting the names.
Evidence for Barry–Gearhart link?

NMP-L comes through!

After some fruitless searches, NMP-L comes through and I am pointed to the US copyright catalog entry, which is as clear as it could be.

As with Coole, Barry seemed an unambiguous case of alternate identity according to RDA.
The NAR for Barry, including the same 500 and 663 fields as present in the Coole record.

“Gearhart” does not appear in the bib record here, either.
Case 3: pseudo pseudonyms.

I received three copies of “A Jingle-Bell Travelogue”—a merry romp through ethnic stereotypes based on the song by J. Pierpont. There was a version for SATB and piano, by Livingston Gearhart, and old and new printings of a version for SA and piano, words by “Minnie Tripps A’Brawd” and music by “I. Ben Allover.”

There was copy for the SATB version, but the SA version required a new bib record, meaning this needed serious thought. The two big questions were whether Minnie and Ben would be considered alternate identities and whether the creator was Pierpont or one of Gearhart’s identities.

RDA was less than helpful determining in whether this is really a new work or if it is “Jingle Bells.” The melody is almost the same; the words are not. Since it is not a dramatic work, restrictions in RDA 6.28.1.6 did not apply. I interpreted the instructions in 6.28.3.2.2 regarding popular music adaptations liberally and treated it as an adaptation, meaning a new work, based on the work by Pierpont.
Other than the voicing, there were no significant musical differences between Gearhart’s two versions. I determined that these are not arrangements of each other, and then following this possibly flawed reasoning to choose Gearhart as the creator.

1. This is one work of popular music, and the two versions do not qualify as arrangements.
2. One work can’t be by different creators
3. Gearhart got there first, based on publication details (lowest price (30 cents); no zipcode in publisher address)

Therefore...

not treated as alternate identities. AP/AAP for Gearhart. Minnie and Ben will be added as 400 see references in the NAR for Gearhart.

As with Coole, I struggled with whether I could legitimately get the word “Gearhart” into the record. With AACR2 this note would have been required to justify the access point. I decided to go ahead and include it in this case.
Revised basic heading record for Gearhart, with Minnie, Ben, Orlando, and Hawley. Subfield $w$ with a 4-letter code is used in the 500 fields instead of $i$, and the reciprocal 663, “For works entered other names, search also under…” is included.
Thanks!

Thanks to...

John Bewley (archivist, UB Music Library)
- for emailing Livingston Gearhart’s daughter about “Coole”

Mark Scharff (NMP)
- for NAR review

Valerie Weinberg (Music Division, LC)
- for pointing me to Copyright Catalog for Barry

Timothy Babcock (Fred Waring’s America collection, Penn State)
- for help investigating Barry-Gearhart link

More about Livingston Gearhart

Livingston Gearhart Archival Collections, University at Buffalo Music Library
http://library.buffalo.edu/music/special-materials/#archives

Livingston Gearhart Digital Collection, University at Buffalo Libraries
http://digital.lib.buffalo.edu/cdm/landingpage/collection/LIB-MUS019
# OCLC numbers/LCCNs

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