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# BRIO

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INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

Maurice Line

The British Library and the provision  
of music on interlibrary loan

John Clews

The revision of DC 780

Aberystwyth Conference: report

Reviews

Alan Pope

Music publishers' catalogues

Notes and news



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# BRIO

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THE BRITISH LIBRARY AND THE PROVISION OF MUSIC ON INTERLIBRARY LOAN

Maurice B.Line (Director-General, British Library Lending Division)

The text of a paper delivered to the Conference at Aberystwyth in April, 1975

In talking about the British Library and the provision of music, I shall be concerned mainly with the provision of music scores on inter-library loan, but I shall also touch on reference provision of music, on recorded sound, and on bibliographic control and the supply of catalogue entries (I avoid the term "records" for obvious reasons). It will be apparent that I am speaking about a situation that is currently changing, so that this paper must be taken as a progress report rather than a definitive statement.

The supply of music scores on interlibrary loan was shown two or three years ago to be very unsatisfactory, by a survey carried out by Karen Isaksen and myself. (*Isaksen, Karen and Line, Maurice: Availability of music scores requested on interlibrary loan from the NCL and Central Music Library. NCL Newsletter 14, March 1973, p8-12.*) This fact perhaps hardly needed statistical demonstration, as librarians have known it for years, but better evidence than opinion is needed as a basis for any action that involves sums of money. It is interesting to compare the results of the survey of music provision with those of a major survey carried out at the British Library Lending Division in May last year. (*Line, Maurice: Access to resources through the British Library Lending Division. Aslib Proceedings 27 (1), January 1975, p8-15.*) This showed that, if one excluded requests that were inaccurate, unintelligible, or inadequate, or which appeared to be for non-existent items, 91% of serials and 61% of books requested could be supplied from BLLD stock, and a further 5% and 25% respectively from elsewhere. The stock percentages are important because items are normally supplied far more quickly from stock than from other sources, and speed is almost as important as satisfaction level in an interlibrary loan system. In the music survey, of requests for individual scores received by the CML and NCL, only 45% were in the NCL's union catalogue, and 55% in CML stock; for 15% there were no locations at all in 35 libraries (all with significant music collections) which checked requests against their catalogues, and only 3 libraries other than CML had more than 40% of the items. These surveys are not strictly comparable; we do not know whether music requests received at that time by NCL and CML were typical, or whether they represented the more difficult items - in the latter case, the unavailability would be exaggerated. BLLD now receives the vast majority of all interlibrary loan requests for serials, but a high proportion of the "easier" requests for books go to the regional systems. The broad comparative picture is probably about right. If anything, it may be biased in favour of music, since many potential requesters of music, especially of more out of the way items, may well have been deterred by the poor supply situation: the NCL had at that time a rudimentary and very patchy loan stock, supported by very incomplete union catalogues with poor quality entries. On the face of it, the availability of music scores on interlibrary loan is not much worse than that of books, but the latter will undoubtedly improve as the BLLD stock builds up - our acquisition programme for books has been comprehensive only for two or three years - while there is no reason to suppose that the availability of music will improve unless appropriate action is taken.

To improve the situation, several courses of action were theoretically possible. I will not go into the pros and cons of these now, since they are mainly of historical interest. At all events, it was clear that the same factors that favoured a central loan stock for books and serials favoured also a central stock of music scores. Estimates of costs show that the ratio of annual demand to annual expenditure - a rough and ready but quite useful measure - was likely to be sufficient to justify central provision, so long as libraries sent most of their requests to BLLD. For English language books, the ratio is two loans for every £1 spent on acquisitions; for individual music scores, we would expect to receive initially between 5,000 and 6,000 requests a year, and spend between \$3,000 and £4,000 a year. (The figure of estimated requests is half the total estimated interlibrary loan demand for individual scores; but demand will undoubtedly increase as the service improves, both because libraries will tend to switch their requests to BLLD, and because a good deal of latent demand will be released.) The ratio would not therefore be very different from that for books. In any case, an expenditure of £3,000 or £4,000 on music is a tiny item in a total acquisition budget of over £1 million.

Music scores can best be considered in two main groups: individual (single) score, and sets of parts and multiple copies. It was decided recently to develop as fully as possible a central loan collection at BLLD of individual scores likely to be wanted on interlibrary loan. From January 1975, therefore, we have endeavoured to buy, on publication, one copy at least of every individual score of music through a blanket order with Blackwell's Music Shop. We are, moreover, buying retrospectively all individual scores still in print. "In print" does not always mean "readily available", and it will be some time before we have caught up with all the backlog, but we have already a very substantial stock, received in the last three months.

Our acquisitions will aim to be comprehensive for British "serious" music, selective for other countries. Although the order excludes sets of parts and multiple copies, it includes chamber music which is published only in parts. The principle is one of providing music for study rather than for performance, though study may of course include private performance. We shall not be acquiring "popular" or ephemeral music - the total output of this is very large, and the shelving problems it would present, as well as the cost, would not be justified by the use made of it. It is true that there may be some Scott Joplins among current popular composers, but by the time they are recognized as classics, there is a good chance that they will be in print, and available as volumes rather than sheets.

I have little idea what proportion of demand for individual scores we shall be able to meet when we have obtained all that we can. I should guess about 50-60% initially, but I have no real evidence for this figure. At any rate, the proportion should increase in time, as the stock grows through purchase of newly published scores and reprints of older ones; we shall also add to stock items disposed of by other libraries. The satisfaction rate is, however, likely to improve only gradually, as improved service will undoubtedly stimulate demand for more obscure items, and multiple demand for some works of which we shall not always have enough copies when wanted. From my previous experience, I should not be surprised if the volume of demand grows to a very high level.

I should emphasise that not only should there be a reliable source of supply of most music scores, but the supply should be a good deal faster than at present. Our service is not always perfect, and we do not pretend to send all items off the same day, even when they are in stock,

since some are not straightforward and need additional checking - and the post office is a good deal less than perfect. Nevertheless, if you use telex or first-class mail to send your requests, there is a very good chance that you will receive the item within four days of your despatching the request. Studies carried out by one university library have shown use of BLLD to be faster, and also measurably cheaper, than use of the regional system or direct application to another library.

What about the items that we shall not have in stock? Many of them will be out of print, some will be music that is missed by the blanket order, some may not be covered by the scope of the order. Many of the out of print items will be obtainable from the union catalogues we already have (greatly tidied up recently, incidentally), supplemented by the catalogues of one or two major music libraries. We are currently examining the catalogues of a few such libraries to see if they add much to the entries we already have, and also if they can be filmed. Beyond a few libraries, the cost either of interfiling cards or of consulting separate catalogues becomes prohibitive - the law of diminishing returns begins to operate pretty quickly. We shall definitely film the music catalogue of the Central Music Library and probably that of Manchester Public Library; Liverpool Public Library may publish its catalogue. With CML we now have a special arrangement, with a view to using it as a first stop when we cannot supply items ourselves. We pay CML for all items supplied on our behalf, and it now accepts requests, except from member libraries of LASER, only when they come through BLLD. This arrangement is similar to several we have made for the provision of books and serials, mainly with very large research libraries like the copyright libraries, or with special private libraries that normally play little part in the lending system.

If necessary, the supply of music might perhaps be improved further by access to the holdings of the copyright libraries (other than the British Library Reference Division); these already lend, for consultation in library only, foreign books and out of print British books, on the understanding that they are used as a last resort in the UK. There is no reason why their scores should not be loanable in the same way; but since they are usually bound together in large volumes, many are not suitable for lending. If it appears that there is a major collection of music which, if properly catalogued, could significantly improve national access to music, it is possible that the British Library would give a special grant for cataloguing: there are one or two precedents for this in the field of books.

One of our greatest problems may be that of adequate duplication of scores that are in moderate or heavy demand. With books, we order extra copies when the waiting list reaches a certain size, and we shall do the same with music. We shall probably find, as we have with books, that it is impossible to predict which items will be most wanted, and it is often difficult to obtain extra copies quickly when the demand comes; but the copies so acquired can serve future needs - if an item is in heavy demand one time, it is likely to continue to be in demand.

In spite of this and other problems, I hope we shall not need to add to our union catalogue entries supplied by other libraries, and that our stock will in future be sufficient for nearly all music published from about 1970, as well as much older material. Other libraries do, of course, acquire some older and out of print items, by donation and second-hand purchase; but it is simply not worth having all the problems of combining entries from other libraries in order to satisfy the occasional re-

quest. The problems of union catalogues, considerable enough for books, are much more severe for music, since many libraries appear to have incompetent music cataloguers, and even the competent ones use quite different rules and formats which make editing and filing, if not identification, something of a nightmare.

Heavy demand is mostly for items that are held by several libraries, or at least are not rare. It should be possible to meet most of this surplus demand that we cannot meet from our own stock by access to the Central Music Library, supplemented by regional catalogues such as LASER's; we may also need to use occasionally other large collections such as Manchester and Liverpool. We shall watch the situation carefully, and take necessary action accordingly; since at present several libraries are still contributing to our union catalogue, we can wait and see how things turn out.

I should make it clear that I have no intention of establishing a monopoly of interlibrary lending of music. Our aim is merely to see that a good service is given. Libraries can use their regional systems still if they wish, but I would expect much demand to be switched to us, in the same way as public libraries have apparently switched much of their demand for books to us (we are now dealing with an estimated one-third of all interlibrary loan demands from public libraries, a much higher proportion than four or five years ago.)

What I have said hitherto applies only to individual scores, for study rather than performance; not to multiple copies of vocal works, nor to sets of parts of orchestral works. For the immediate future, at any rate, we are not thinking of providing these from BLLD. There are several reasons for this. One important reason is that to supply these would constitute something of a departure, parallel to the supply of sets of plays for readings. No-one can or wants to draw a hard and fast line between study and recreation, but it would require a policy decision for us to go into areas which could not possibly be called study, but which were clearly entirely recreational. Secondly, there would be a possibility of competition with commercial suppliers; this is a fairly sensitive area, and the British Library, as a fringe Government body, would need to be quite sure that it was not competing "unfairly" with commercial enterprises. Thirdly, the provision of sets and multiple copies is expensive if made on a comprehensive scale, particularly as replacement of worn copies is needed fairly frequently.

The other reasons why there would be problems in providing sets and multiple copies at BLLD are operational. To lend the sets would require considerable modification of our normal systems. For example, the average weight of sets or multiple copies is far greater, and we would have to charge more to cover the increased postal costs. We would in fact have to decide what unit constitutes the equivalent of an ordinary book or periodical article. Secondly, longer loan periods than our normal ones would probably be required in many cases. Thirdly, the checking out and in of sets and multiple copies would be very staff-intensive; here again we would have to charge more to cover costs. Finally, the amount of shelf space taken up would be very large, and much of the material would be awkward to house. None of these reasons is overwhelming, but it is essential that our normal systems are not in any way adversely affected; and if we had to set up a separate system to deal with sets and multiple copies, and costed this appropriately, the cost could be quite high.

The fact that we do not, at least for the moment, intend to provide sets and multiple copies at Boston Spa does not mean that we do not accept some responsibility for seeing that adequate interlibrary loan

provision is made. I certainly accept responsibility for seeing what help we can give to ensure that there is adequate access to these materials. The best solutions (not mutually exclusive) seem to be dependence on selected libraries, and union catalogues. If a small number of libraries is designated, these can be supported either by the regions in which they are located, by an annual subsidy (e.g. Plymouth) and/or payment for individual items as borrowed; or by individual payments from user libraries (e.g. Liverpool and Manchester), whether these are in the same region or not (that is, the designated libraries need not be selected on a regional basis); or by subsidy from a central source (perhaps the British Library). With a small number of designated libraries, one would expect a good deal of duplication between their stocks, and union catalogues might therefore be unnecessary, since requests could easily be passed from one to another in case of failure. Alternatively, it would be possible to record in one union catalogue all the sets of parts or multiple copies, in whatever library they were located, and either publish the catalogue (probably in COM, since frequent updating would be required), or hold it in a centre through which requests would be handled (the BLLD could operate such a centre). A possible alternative would be a separate union catalogue for each region; but this seems less satisfactory, because many requests would need to be switched between regions. Whatever the ultimate solution, a national catalogue of orchestral works is about to be compiled in machine-readable form and published. The success or otherwise of this will help to show whether similar catalogues should be compiled for multiple copies of vocal scores and for sets of parts of chamber works, or whether some alternative system might be superior. The British Library will be giving financial support to the compilation of the orchestral catalogue, and after publications of the first edition will be responsible for maintaining it currently in machine-readable form against the need for future printings of updated versions.

Much modern music is not published, but printed and made available by the publisher, until such time as he thinks it an economic proposition to publish it (if he ever does); much remains in manuscript (more or less legible) with a limited circulation through die-line prints. Some means of making it accessible, at least for study, would certainly be desirable; composers are known to be concerned about the difficulty of making their music available. In theory at least, BLLD could film such music, if the copy was good enough, and lend the film; this would only serve purposes of study; but if examination of a score led to a demand for performance, hard copies could be produced by Copyflo, and stored in one of the larger libraries; alternatively, a publisher might be interested in it at this stage. There would be no point in making the actual music available if no-one knew that it was available, so there would have to be some bulletin listing new music published in this way.

It is possible that the British Library Reference Division will have a supporting role to play in the national provision of music to other libraries. Even if the Reference Division eventually lends some monographs - and this is something that has not even been discussed by the British Library Board yet - I do not see any prospect of its lending music in the near future, for physical if no other reasons. However, the Music Library in the Reference Division already does a good deal of microfilming and copying, and there is no reason why there should not be a regular arrangement between the Lending Division and the Reference Division for the supply of copies of items unavailable otherwise. I would envisage that copies would be made and given to the Lending Division, which would use them as ordinary loan copies. Such an arrangement could benefit

the Reference Division, since the repeated copying that some originals undergo can cause damage; and it would help the Lending Division to build up a stock of loan copies of otherwise-unobtainable out of print music.

There will, or should, be few music scores that other libraries in Britain will be purchasing that are not acquired by BLLD on its blanket order. The intake of scores at BLLD could therefore be used as the basis of a current bibliography of a much more comprehensive nature than the present British Catalogue of Music. BCM is, as it is, of limited value, since few if any libraries confine their purchases to British publications. This would not matter so much if there were more foreign equivalents of BCM. What is really needed is two current bibliographies: a comprehensive bibliography of all music published in the UK, including ephemeral music - since this would be an extensive publication, much of it of archival interest only, a suitable form of publication might be COM; and a select bibliography of all "serious" music, linked to a supply of catalogue entries, both in machine-readable form and hard copy. Since this second bibliography would be more extensive than the present BCM, more frequent publication would be justified, and the bibliography could therefore be more up to date and useful to libraries for selection and other purposes. These matters are mainly the concern of the British Library Bibliographic Services Division, but the fact that BLLD intake as well as copyright deposit at the BLRD might be used is a neat illustration of the benefits that can be derived from the bringing together of lending, reference and bibliographic operations in one British Library.

At present, BLLD is not involved in non-book materials, except insofar as some come to us as part of multi-media products; we also have some slide-tapes, mainly introductions to information use. The problems of storing and lending sound recordings are at least as severe as, though different from, those of storing sets of parts and multiple copies. Similar policy decisions concerning use for study or recreation may also apply. The whole question of non-book materials, including sound recordings, is under consideration in the British Library, and it would be wrong, even if it were possible, for the Lending Division to go ahead on its own, especially in the present financial climate. Personally, I can see us taking on a role for the supply of non-book materials of educational and research value, but probably not recreational materials.

The new steps we have taken to make music scores more easily and quickly available on interlibrary loan will, like the rest of our operations, be monitored carefully. In addition to our own monitoring, it is very useful to have feedback from our users. The service will not become perfect overnight, and I am sure we shall be able to make improvements. The best way to find out where there are weaknesses in the services is for libraries to tell us, though I hope they will also tell us if the service is working well.

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## THE REVISION OF DC 780 - THE 'PHOENIX' SCHEDULE

J.P.Clews, Leeds Polytechnic, Department of Librarianship

The text of a paper delivered at the Conference at Aberystwyth, April 1975

### Introduction

Nobody involved with a music library can be unaware of the position in which DC class 780 is held by the profession. In their training, and in their reading on music librarianship, nobody can have failed to notice the disfavour which all British writers on music librarianship, such as Bryant, Redfern, McColvin and Long, have viewed DC class 780 in their books. This must surely be the area of the DC schedules the most adapted from the official schedules by libraries. With this in mind, I will not describe its faults as they can be found elsewhere.

It is clear from this that I do not come to praise DC780 but to cremate it. For the revision of DC 780 is no ordinary revision, as has been the case in previous editions of DC, but a completely new classification - a 'phoenix' schedule - risen from the ashes of its predecessor. However, while its basic structure has no dependence on the structure of its predecessor, much of the notation remains very similar.

### The background to the Phoenix classification

Before I outline the structure of the new music schedules, I should explain how it came into being. It is not only the result of continued criticism of this class by the profession, but an integral part of the policy for the whole schedules. DC has gone through 18 editions in almost a century, and a lot of editorial and classificatory experience has been built up during this time. Editorial policy is discussed through DC's Editorial Policy Committee (EPC), and in recent years this has favoured the de-emphasis of its American and Christian bias as most suitable to the pluralist and international society of today. This has found expression in the consultation of third world librarians on how DC can best be adapted to the specific literature of and about non-western cultures, and the involvement of non-American librarians in the EPC, including Mr J.C.Downing of the British Library. Mr Downing also chairs the Library Association's DDC sub-committee, which has offered much useful criticism to the EPC. Recent editions of DC have also seen the appearance of completely new phoenix schedules, e.g. 340, law, and 510, mathematics, in the 18th edition. The work of the LA DDC sub-committee led to the EPC granting it a very generous sum of money and the invitation to draft schedules for a phoenix classification for music. It was decided that the work be done at Leeds Polytechnic Department of Librarianship under the direction of Mr Russell Sweeney, with myself as Research Assistant, and the LA's Working Party on Music Classification acting as steering committee.

The work at Leeds Polytechnic has fallen into four phases. First, existing classification schemes for music were examined for their useful features. BCM was found useful structurally, for its faceted structure and its manner of allocating notation according to literary warrant. Of the non-library classifications examined, the Sachs-Hornbostel classification for musical instruments was extremely valuable in the compiling of our instrumental schedules because of the uniformity of its principle of division. Because of its adoption, our schedules should be much easier than any existing library classification for classing exotic and non-European instruments, which often cause great difficulty.

Second, the drafting of the schedules, which are now almost complete, has been done by organizing the major concepts of all major classifications into facets, deciding the order within each facet and the detail to which our schedules should run, and only then allocating the notation. Our primary aim when allocating notation has been to allow the maximum synthesis and the maximum hospitality to new subjects as they occur, rather than to give the maximum amount of detail in the schedules.

Third, consultation has gone on, and is going on at every stage, with the members of the LA Working Party on Music Classification, before sending parts of the classification to Washington. We would also like to extend consultation to the members of the profession here, by asking for criticisms and opinions of existing schemes and on what should be included in a new music classification.

Fourth, as each stage of the classification has been compiled, we have tested the schedules against a body of literature to ensure that the classification of all books and music is possible. Again we should like to extend this to members of the conference, and ask if anyone is prepared to undertake the practical classification of a small body of music literature, to ensure that our classification can be uniformly understood and that the instructions in the schedules are sufficient.

#### Basic problems in music classification

Music scores and recordings are obviously of a different physical format from books, and require physical separation from each other. DC has frequently been criticized for not doing so in its schedules, and other schemes praised for doing so. However, this function is not necessarily one of the classification schedules. A suitable prefix applied to both the library materials and the catalogue entry serves the same purpose, and this is what is proposed in the new schedules. Books on string music and on string instruments will be separated from string music scores at M787; this is already an official option in DC 18th edition.

An increasing problem felt by all music libraries is the growing interest in music from outside the Western art-music tradition, whose coverage is defective in many of the older schemes. DC's editorial policy in recent years has been to make its schedules equally applicable to literature of and about non-western as to Western cultures. In the music schedules this means the allocation of places to musical traditions such as pop, folk, jazz and Afro-American, and the provision in these special areas of as detailed enumeration and synthesis as is possible for Western art-music, which still attracts the largest body of music and music-literature in libraries.

Very few library classification schemes cite the composer as the most significant characteristic of music literature, despite the fact that 27 per cent of music literature primarily involves the composer, and 30 per cent involves all musicians. It is therefore essential that the composer is the primary characteristic of division in the schedules for music literature (but not in music scores and recordings).

One problem common to all schemes is the specification of a complex subject consisting of two or more concepts. For example, should a book on "Counterpoint in Beethoven's string quartets" be classed with counterpoint, string quartets, or Beethoven? Only in a classification with a recognized citation order is it possible to agree where this book should be placed, and it is only possible to specify what the book is about in a faceted scheme. Accordingly, the new schedules will be a faceted scheme, while still in the same format as the rest of the DC classification.

#### Classification of music in the general schemes

After DC, the next oldest extant general classification is LC. This does distinguish music (class M) from music literature (classes ML and MT), but the enumerative structure of the classification means that there is no scope for synthesizing two or more concepts together in one class mark, and hospitality to new subjects can only be haphazardly achieved by leaving gaps at fairly random points in the schedule, and there is no methodology for deciding where to place new subjects. There is no relationship in the notation for books and music where the same concepts are involved: e.g. harp music is at M 115, books about the harp at ML 1006 and harp instructional study at MT 540. Its last edition was published in 1917, and revision has been published only sporadically in various scattered sources.

BC, although much less used, is clearer in its principle of division and citation, and uses the same notation for the same concepts if they occur in different contexts. It also separates music literature (VV-VW) from music scores (VX). Its second edition, which is awaiting publication, is even clearer in its structure as it is based on BCM and D.Lantridge's faceted classification for jazz.

CC's music schedules are brief, consisting of only three half-pages in the 6th edition, and as they stand they are useless for practical classification of a library's stock. However, one University Library does use it to classify its music. For music, CC is best regarded merely as an example of a faceted classification and as a forerunner of other faceted schemes for music, notably BCM.

#### Special classification schemes for music

Special classifications arise in a subject when a general scheme is not capable of fulfilling specialist needs, usually in the amount of detail required. In the case of music, however, nearly all the special classifications arose as a response to basic structural deficiencies in one or other of the general schemes and are often recognizable as a response to one particular scheme. In addition, work has gone on in the area of information retrieval codes for music, the most notable result of which has been the RILM Thesaurus; but the most significant activity has been in the development of special classifications.

Most special classifications of music grew up after 1950. Southampton University Library adopted a replacement for class M of its LC classification developed by M.B.Line. Even CC stimulated an Australian librarian, R.K.Olding, to develop a faceted scheme based on its notation and methodology as long ago as 1954 for Western music. As it stands, it has serious defects, and I can find no record of its use by a library. An alternative to UDC has been provided by I.Pethes in his "Flexible classification for music", which has a faceted construction. As Pethes is chairman of the IAML Classification Commission, it is very probable that the classification being developed by that committee will bear a strong resemblance to this.

The two most widely used schemes in British Libraries (other than DC and local adaptations thereof) have both arisen as a reaction to the deficiencies of DC class 780. Of these, the McColvin classification first appeared in 1937, and has since become the most widely used classification after DC. Its widespread use is probably because of its primary division of notation between books on music and music scores. There are notable deficiencies in other areas. There is no mnemonic relationship of notation between books and scores where the same concepts are involved; e.g. violin solos (music) are at 781.3, books on the violin at 785.4. There is no provision for synthesis; only a complex system of added classified entries guide users to related subjects, and only then in the catalogue, not on the shelves. There

is no distinction between traditions of music other than Western art music; they are merely listed together at 786.9: this also shows its lack of detail. There are some veritable howlers, like regarding all plucked stringed instruments as subdivisions of the harp. Lastly, there is no revising body, so that as time goes by, each library expands its classification as its stock and range increases, and the lack of uniformity between McColvin users increases.

BCM appeared twenty years later in 1957, as a national bibliography of music and music literature, arranged according to a classification scheme devised by E.J.Coates, a member of CRG. This has been widely acclaimed by British music librarians as the best available classification scheme for music. This too acted as a substitute for DC class 780. Its faceted structure and its detail and its hospitality to new subjects must have been the vital factor which recommended it to the six large libraries which now use it to classify their stock. While not having an editorial board, it has been possible for users to consult the editor of BCM on questions of placing new subjects. In all its 18 years it has only undergone one minor revision (in vocal music) despite the continuing flow of music and music literature since 1957.

Its faults are relatively minor ones, which are common to many other schemes. It has been criticized as not being able to specify literature on jazz and Afro-American music, and it is significant that this is the only area which BC has seen it necessary to deviate from the order and structure of BCM. Our phoenix schedules do provide the way for non-Western music to be developed in this manner, but without the degree of detail provided by BC. Another fault, also common to all other schemes, is in the area of musical instruments. The traditional Western grouping of keyboard, wind, strings and percussion is inconsistent, as it has three, not one, principles of division, and therefore cross-classification abounds. Our classification tackles this problem by adopting the Sachs-Hornbostel classification for our instrumental schedules.

#### The phoenix schedule

The general arrangement of the proposed DC 780 looks similar to the previous editions, with not too many large-scale relocations (see fig.1). To a level of 3 digits, it will be seen that half the classification remains as before. The major difference is that several concepts may now be combined from different parts of the schedules to enable specification of complex subjects, e.g. texture in Beethoven's vocal music, which it was previously impossible to specify. Now it would be possible to combine notation from three areas of the music schedule, i.e. texture (general principles 781), vocal music (782) and Beethoven (composer area 789). In most of the schedule, 0 and 1 have only been used for facet indicators, and 2 - 9 will only appear in simple (non-synthesized) class numbers in the schedules. Classmarks like the present 785.8 (suites for orchestra) will no longer exist in the schedules, but it will be possible to construct such a class mark by combining the number for "suites" with that for "orchestra". The schedule order is the reverse of the citation order.

#### 780-781 - standard subdivisions and general principles

These remain similar to previous editions, but with some expansions in 780 and some relocations on a small scale in both 780 and 781. Several of the BCM facets - form, character, technique and elements - are subsumed under 781, although the order is not that of BCM. Both of these constitute the general and basic aspects of music.

Figure 1

<u>13th edition</u>		<u>Phoenix</u>	
Standard subdivisions	780	780	Standard subdivisions
General principles	781	781	General principles
Vocal music	782	782	Vocal music
" "	783	783	" "
" "	784	784	Orchestral music
Orchestral & chamber	785	785	Chamber music
Keyboard	786	786	Keyboard, percussion, etc.
Strings	787	787	Strings
Wind	788	788	Wind
Percussion, etc.	789	789	Composer and style

Figure 2

#### Vocal music (phoenix schedule)

782		783	
.1	opera	.1	part songs
.2	sacred forms	.2	solos
.3	liturgical forms	.3	high voice
.4	secular forms	.4	medium voice
.5	unaccompanied	.5	low voice
.6	womens voices	.6	woman's voice
.7	childrens voices	.7	child's voice
.8	mens voices	.8	man's voice
.9	other voices	.9	other solo voice

Figure 3

#### Instruments in combination (phoenix schedule)

784	ORCHESTRAS AND BANDS	785	CHAMBER MUSIC
.2	full orchestra	.2	ensembles with kbd and perc.
.3	chamber orchestra	.3	ensembles with percussion
.4	light orchestra	.4	ensembles with keyboard
.5	jazz band	.5	ensembles without keyboard
.6	percussion band	.6	keyboard etc. ensembles
.7	string orchestra	.7	string ensembles
.8	wind band	.8	wind ensembles
.9	brass band	.9	brass ensembles

Figure 4

#### Comparison of the Sachs-Hornbostel classification with the phoenix instrumental schedules

<u>Sachs-Hornbostel</u>	<u>Phoenix</u>
	786.2-5 keyboard
	.6 mechanical and aeolian
	.7 electrophones
idiophones (solids)	.8 percussion: idiophones (solids)
membranophones (drums)	drums
chordophones	787 strings
aerophones (wind)	788 wind

Figure 5

#### Solo instruments (phoenix schedule)

786	KEYBOARD, PERCUSSION, ETC.
.2	piano
.3	clavichord
.4	harpsichord
.5	organ
.6	mechanical & aeolian
.7	electrophones
.8	idiophones
.9	membranophones



Figure 5  
(cont.)

787 STRINGED INSTRUMENTS	788 WIND INSTRUMENTS
.2 violin	.2 woodwind
.3 viola	.3 flutes
.4 cello	.4 oboe, cor anglais
.5 double bass	.5 bassoon
.6 viols & other bowed instr.	.6 clarinet
.7 zithers and lyres	.7 saxophones
.8 lutes and guitars	.8 free reeds
.9 harps and musical bows	.9 lip reeds ("brass")

782-783 - vocal music (see fig.2)

Vocal music consists of three facets:

- a. voices and vocal combinations
- b. vocal forms
- c. accompaniment

these may be combined with each other and with 780 & 781 to form compound subjects. Synthesis is simplest in this area of the schedules, as it is done by directly adding numbers following 782 in 782.2-782.5 in reverse schedule order. Accompaniment is not specified, except to distinguish accompanied works from unaccompanied works, so as not to scatter similar works for similar vocal executants.

784-788 - instrumental music

Instrumental music consists of three areas: orchestral and band music, chamber music, and solo music. Orchestral music is distinguished from chamber music by being intended for more than one instrument per part. Solo music includes both accompanied and unaccompanied music

784 - orchestras and bands (see fig.3)

Orchestras and bands are listed from 784.2 - 784.9. Solo instruments with an orchestral combination may be specified by adding the facet indicator 1 and dividing like the schedules for solo instruments at 786-788, e.g.

- 784.7 string orchestra
- 787.2 solo violin
- 784.7172 string orchestra with solo violin

785 - chamber music (see fig.3)

In chamber music the primary division is the type of instrumental group, e.g. strings, woodwind, or brass, or a mixed combination of different types of instruments, rather than the numbers involved. The number or size of the ensemble is introduced by 1, e.g.

- 785 chamber music
- 785.15 quintet (unspecified instruments)
- 785.7 chamber music for strings
- 785.715 quintet for strings

786.788 - solo music (see fig.5)

The Sachs-Hornbostel classification is the basis of these schedules, as the traditional Western classification adopted by most library class-

ifications is inconsistent, with its categorically mixed divisions of wind, strings, percussion and keyboard. Piano could be placed as either a stringed or a keyboard instrument. And what of the music saw? It has no strings, nor is blown, percussed or played by a keyboard. These problems are solved by the catalogue published in 1914 by Curt Sachs and Erich von Hornbostel, which has one uniform principle of division: that of deciding what produced the noise through its vibrations. This produced four mutually exclusive classes: wind (aerophones), strings (chordophones), drums (membranophones) and vibrating solids (idiophones). This last class accomodates many instruments that were previously awkward to classify, such as the nail violin and the musical saw, to mention only European examples. This classification has been most useful in classifying non-European instruments, and has been much used by ethnomusicologists. (See fig.4)

We have found it necessary to add four additional classes to cope with Western developments: electrophones (which were not developed in 1914) and keyboard, mechanical and aeolian instruments, which, although they fall into the existing Sachs-Hornbostel categories, are sufficiently different to be best regarded as separate classes. Classification is thus made easy: if an instrument is not an electrophone or activated by a keyboard or by other mechanism or the wind, it must be classified in one of Sachs-Hornbostel's categories. This means that the classification of unknown instruments can be done quickly with the use of a good dictionary of musical instruments.

Solos are considered to comprise music for solo instrument accompanied by keyboard, or occasionally plucked string instrument, as well as completely unaccompanied music. These are all distinguished by 16, 17 and 19 respectively. In addition, the particular accompanying instrument can be specified. e.g.

787.2	violin
787.216	violin with keyboard accompaniment
787.2162	violin with piano accompaniment
787.219	violin unaccompanied

789 - style and composer

It will be possible to specify here particular traditions of music, such as pop, folk, jazz and non-European traditions, as well as literature about particular composers. The notation for this area has not yet been finally decided, so any classmarks given here must be regarded as hypothetical. This area is completely new, and has several advantages. It will be possible to give a brief and unique classmark to each main composer, and it will be possible to construct them for particular aspects of their work. Returning to a previous example,

789.24	Beethoven
782	vocal music
781.28	texture
789.2412028	texture in Beethoven's vocal music

Why libraries should adopt the proposed classification

The main advantage of the proposed classification over most other schemes is its adaptability to the needs of each library, as it is a faceted classification. Librarians can be as broad or close in their classifying as their stock demands, and could emphasize particular facets to reflect the special interests of their own library. As a faceted scheme, it is much more amenable to machine manipulated than non-faceted classifications for music.

As has already been stated, the new classification bears quite a resemblance to its predecessor, which should make reclassification less arduous. In any case, reclassification could easily be undertaken in several stages over as long a period as suits each library.

Maureen Long, reviewing classification in British music libraries, recommended in her report that as DC 780 was so deficient, small libraries should adopt McColvin and large libraries should use BCM. With the acceptance of the phoenix schedule by DC, a classification fulfilling and improving on the objectives of both these schemes would now be available, and would be applicable equally to books, scores and recordings. In addition, it is up-to-date, with a permanent revising body, whereas BCM is nearly 20 years old and McColvin nearly 40, and neither of them has a revising body. I hope you will be persuaded to adopt this classification, and adapt it to the needs of your library.

#### 1975 CONFERENCE - ABERYSTWYTH

Seventy delegates arrived at Aberystwyth on Thursday 10th April in spite of a work to rule by British Rail, and settled in to a wet outlook, which was to continue most of the weekend. The Conference sessions began with those concerned with audio-visual materials, which are to be reported in the Audio-Visual Librarian. Reports of the music sessions follow, and outside hours there were films and a very attractive concert by the Aberystwyth String Orchestra, a talk on nature conservation by a local expert, and a free afternoon during which many delegates climbed onto a steam train in order to go up the valley and down to the waterfall. The grand finale was a talk by Peter Hinchcliffe, with the assistance of a well chosen collection of records, which both amused all present greatly and left them wishing they could do it half as well.

A new departure was the presence of several exhibitors: James Agate Ltd, the suppliers of recorded jazz, Cambridge Music Shop, with a display of new music, The Linguaphone Institute, with its well-known language courses, and the Long Playing Record Library, with Ivan March making a brief but striking appearance. The usual amount of informal discussion went on into the small hours, and one left feeling that the world had been set to rights only to return home and find the truth.

#### Session on libraries in colleges of music

This was the first session to be devoted to libraries in colleges of music at the IAML(UK) conferences. Papers were given by Susan Clegg (Birmingham School of Music) and Tony Hodges (Royal Northern College of Music), covering the work of their libraries, including finance, staffing, relations with academic staff and students, and co-operative projects in which the libraries were involved. These papers showed not only a difference between the libraries in colleges, as opposed to those in public libraries and university libraries, but also between the situations in the various colleges themselves. Various suggestions for possible co-operative projects were put forward, but the subsequent discussions frequently strayed from their original point - that of college libraries, and therefore came up at other sessions later. At the end of the session there was an opportunity for seeing the music union catalogues produced in Birmingham by the BLCMP, involving the School of Music Library, Public Music Library and the University Music Library.

Sue Clegg

#### Session on recent developments in music bibliography

1. The revision of DC 780                      The paper by John Clews is printed as a separate article.

2. AACR revision.  
Miss Miller talked about the work of an IAML(UK) committee preparing a submission to the joint LA/BL committee preparing a draft revision of AACR. The work of the committee was at an early stage, and there was therefore little to be reported, but it was hoped that all who used AACR for cataloguing music would let the committee have their observations. The chairman is Mr Richard Andrewes of the Pendlebury Library, Cambridge.

3. Use of MARC for music  
Mr Malcolm Jones reported that work had begun on a draft enhancement of the British MARC format to cater for printed music and that it was hoped to lay the draft, when completed, before the Bibliographic Services Division of the British Library. He urged all to think about the problems of music in a computer-based catalogue as music librarians were already finding that practices were being forced on them, and that they were not always very good ones. This would happen more and more as libraries turned to automation of their cataloguing processes.

#### The British Library and the provision of music on interlibrary loan

The paper by Maurice Line is printed as a separate article.

#### Session on orchestral parts

Reporting on the work of the joint IAML(UK)/LA(AVG) working party, Mr Malcolm Jones devoted most of the session to the national union-catalogue of orchestral sets, on which work had begun. He introduced Miss Sheila Cotton, who is to carry out the work as a member of the staff of the Polytechnic of North London, whose computer would be used for the data handling. The British Library Lending Division is to support the project financially, and the catalogue is expected to be ready in 1976. All public libraries, university and college libraries and others with such material have been invited to co-operate, and others who will consider applications for loan from their collection. There followed some discussion on detailed points, which was to be reported to the working party.

#### IAML(UK) Annual General Meeting

The annual report had been circulated, and with it the treasurer's report and balance sheet. There was concern at the financial state of the branch, and the need to increase subscriptions. The heaviest drain on resources has for years been the capitation levied by the IAML international administration in Kassel. The branch committee had considered the matter several times and had tried to obtain a grant from several sources for this purpose, but without success. Some members felt that some IAML activities were irrelevant to members needs - RISM, RILM and RIDIM were criticised by Tony Hodges, but he found little support. The experience in reducing production costs of BRIO might, it was thought, be applied to FONTES. The problem is complex, and the committee were instructed to take up the matter with Kassel.

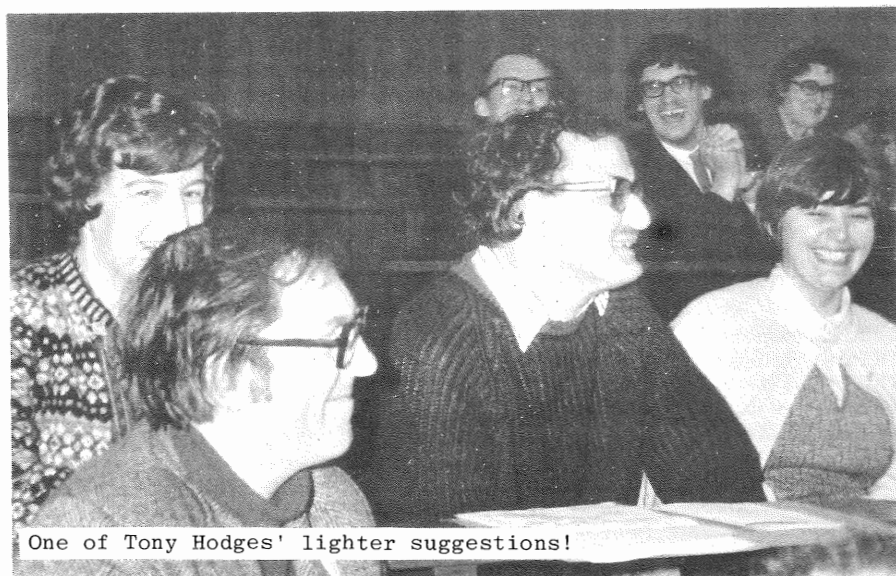
A new acquisition to the branch committee is Roger Crudge of Avon County as County Libraries Representative. All the other officers and committee members continue for the following year.

Mr Tony Hodges had suggested at the college library session a co-operative effort on the acquisition of music periodicals, coupled with a union catalogue. There was further discussion of this, and of the national situation in this field. Mr Hodges agreed to investigate the problem further, and the committee would consider the matter again.



Open forum

By now, delegates appeared to have run out of steam, and, apart from reaffirming the value of a joint conference between the two organizations (although opinions varied as to the ideal blend), little emerged from this session.



One of Tony Hodges' lighter suggestions!

BRITISH MUSIC YEARBOOK: a survey and directory with statistics and reference articles for 1975, edited by Arthur Jacobs

Bowker, 1975 £7.50

A new Music Yearbook is upon us, heavier but shorter than the last, with a different imprint, but the same editor. The change of title is explained by the omission of the international section, which will be covered by the same publisher's projected International Music Market Place. (The main reason for shopping in a market is to buy goods that are fresh and cheap: Bowkers please note!) Also missing is the "business" section - manufacturers, retailers, etc. These omissions are unfortunate. The great virtue of the Music Yearbook was the mass of varied information readily accessible in one volume. If the volume has become too large, the obvious division is between the "historical" information (reportage of the previous year) and the current information. If there must be further cut-backs, surely opera is over-represented? An alphabetical index of subjects is added (but buried on p.xv, instead of easily-findable at the end). Updating of addresses seems, on a brief sampling, disappointing. We are, however, grateful to the publishers for continuing this invaluable reference book, and trust that next years will be even better. C.B.

CHORAL MUSIC IN PRINT, edited by Thomas R. Nardone, James H. Nye and Mark Resnick  
Vol.1. Sacred choral music  
Vol.2. Secular choral music

Philadelphia: Musicdata Inc., 1974 \$45.00 (hardbound), \$32.00 (paper) each

Librarians will receive this work with interest from two points of view, both as a catalogue for practical use and as an example of the application of the computer to catalogue production. From the former they will find a listing of choral works in the catalogues of 300 music publishers throughout the world, listed in each volume in a single, dictionary sequence under composer, arranger and title.

Any single source for so much information is very valuable, and the number of entries and cross references make this a useful tool for dealing with many enquiries, particularly where a work is asked for by title alone, always a difficult problem. Some more systematic way of treating titles than reliance on the form used by publishers would make for a much more rational and therefore useful sequence. One finds, for example, under MOZART, Wolfgang Amadeus, the entries Ave verum, Ave verum corpus K618, Ave verum corpus and other works, and Ave verum K618 in juxtaposition, and later references from several English language forms to some of these. It would surely be more helpful to collocate all editions of the work under one form of the title irrespective of the form used by the publishers. The fact that a series of references to composers' names from Agnus Dei, Christe du Lamm Gottes, Lamb of God, and O Lamb of God mostly refer to settings of the same text will not surprise many, but in some cases they refer in fact to different texts.

Even a composer's name can appear in two forms, as ELGAR and ELGAR, Edward, 1857-1934. Both forms head a sequence of his works; however, several composers are cited only by surname. Under the individual composer as heading the Agnus Dei may appear as such or as part of the whole Mass, or both. No one form of the title is used, so that Nelson Mass and Missa in Angustiis are both found, although there are references from one to the other. There is also an entry under Messen D-moll, and a reference to Nelson Messe, another form used as heading. The reference from Imperial Mass is however to Missa in Angustiis. If the reader is now confused, further examination of the work will augment the sensation, not diminish it.

The publishers whose catalogues' contents have been included are listed at the end, with U.S. agents - accessibility will not be a problem for most of these, though some are not (officially) available in the U.K. I could not fault this work on inclusion of titles from any catalogue available, and this makes it far and away the most comprehensive current listing in the field. As such, and by providing the means of access from title as well as composer, it must find a place in libraries, though it will need careful use, and may well exasperate.

Malcolm Jones

COWLING, Elizabeth    The Cello  
                           Batsford, 1975    £6.50  
                           224p, places, 25cm.

The cello has always fared badly in comparison with the violin for literature, and indeed for most people the book by van der Straeten of 1915 has been the only standby. Elizabeth Cowling has remedied this with a comprehensive new book which gives a substantial quantity of information on the construction of the cello, its history and that of its virtuosi, as well as of the music written for it. Much of what is said may be known by the experienced professional, but the information should be invaluable to the cello student and the teacher who, having trained on the violin, is confronted with cellos, as well as to the general reader. It is particularly strong on the baroque period, the solo and continuo role, and the confusion of terminology used to specify the cello and other instruments in combinations. Librarians will find particularly useful the repertory lists, arranged as Italian baroque sonatas, 19th and 20th century original pieces, and transcriptions, although the last two are somewhat brief, not adding significantly to Farrish's String music in print; and there is an extensive bibliography. There is also a biographical listing of 20th century cellists.

Malcolm Jones

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES: COMMISSION FOR BIBLIOGRAPHICAL RESEARCH    Guide for dating early published music: a manual of bibliographical practices; compiled by D.W. Krummel

Joseph Boonin/Bärenreiter, 1974.    £14.00  
 268p, 25cm.

It is gratifying when the discussions of a committee eventually solidify into print. The IAML Commission for Bibliographical Research has been preparing this study for some years; the questionnaire for the national reports was originally circulated in 1968. These national reports occupy the second half of the book, and are useful, if sometimes elementary, summaries of and guides to existing research. The first half is "a systematic outline of methodology" covering all the topics that may contribute to the determination of the date of a musical print, particularly of the period 1700-1860. The book is adorned with a large number of facsimiles illustrating the problems discussed and giving examples of the works of the chief publishers. These would have been more useful had they been produced at something approaching the original size; but reduced four-to-a-page, they reveal less than they might. The book is not cheap, so the economy seems rather mean.

The UK Branch was particularly fortunate in that the compiler was in the country when the book was published, and we were able to invite him to introduce it at a meeting last December. Discussion there centered around the attempt to define "edition", "impression", "state" and "issue". There was a general consensus that these terms needed clarification, and that the attempt approached the problem in the right way, but considerable doubt on the details.

One point I find disturbing is the statement on p.34 that "the cataloguer...should ordinarily be satisfied in establishing the date of the issue, regrettably disregarding the different states, known or likely", followed by a note including "a new state contains a different text". Surely, if one is not cataloguing in full bibliographical detail, what is still important is to indicate change in musical text. To take a modern example, current scores of Vaughan Williams Symphony 4 in f minor differ in one note (the last of the slow movement) from the original edition. This should surely be differentiated in any catalogue, whereas discrepancies in the title page between e.g. pre-war and post-war issues may for most purposes be ignored; and in a catalogue that does list all the impressions separately, the place in the sequence at which there is a musical change should be indicated clearly: otherwise, with proliferation of bibliographical variants, the musically significant one may be submerged.

Many cataloguers are restricted by space to giving only one date: which one is it to be? In many respects, the most important date is that at which the printed musical text was established: i.e. the date at which the latest corrections were made to the plates. This is usually unknown. So unless there is contradictory evidence, it should be assumed that the date of the copy before one is the date of publication of the edition. But the edition can suffer two types of alteration: the musical and the bibliographical. By "musical" I mean alterations in musical content, by "bibliographical" changes in price, address or name of publisher, plate number, etc. (The reingraving of a few pages of the score may fall into either category.) A musical change generally, but not always (e.g. the example quoted) coincides with a bibliographical change. Valuable though the bibliographical information may be, in any abbreviated form of catalogue it should be ignored (though, of course, used to warn the cataloguer to check for musical changes). So the date quoted may be considerable earlier than that of the copy catalogued. In some cases, the date will in fact be earlier than that at which the apparent publisher began his business (e.g. in the case of a Brandus reissue of a Schlesinger publication - and should we date a Kalmus reprint of the Breitkopf edition of Mozart symphonies 1880?) I would suggest that a convenient notational device would be the plus sign after a date: 1832+ indicates a later impression/issue/state of an edition published in 1832, c1830+ indicates a later version of an edition published round about 1830, not an edition itself published in or soon after 1830. This sign can be used whatever conclusions are ultimately reached about the definitions of impression, issue and state; if, indeed, any conclusions are possible between bibliographers, cataloguers, dealers and the other interested parties.

Clifford Bartlett

LOWE, Rachel    Frederick Delius, 1862-1934: a catalogue of the Music Archive of the Delius Trust, London

Delius Trust, 1974    £7.50    (Distributed by Boosey and Hawkes)  
 182p, 25cm

The Delius Music Archive is housed at the Royal Academy of Music, and contains most of the manuscripts that were in Delius house in Grez-sur-Loing at his death. This catalogue lists the music manuscripts in the archive in the order in which they have been numbered and bound, which is basically chronological, though related versions and works have been bound together. (I would question the wisdom of binding in one volume two versions of the same piece, since it makes comparison between them more difficult, and the extra turning of the page this entails causes unnecessary wear on the manuscript.) The bibliographical descriptions are detailed and

precise: I am impressed that Miss Lowe can distinguish old sellotape from scotch tape; (Is there, incidentally, any article that lists the date at which inventions like the different sorts of sticky-tape, ball-point pens, felt-tips, etc. came into use: it would be very useful for bibliographical work on 20th century manuscripts?) Relevant biographical information is produced skilfully to illuminate problems, differences between versions described, and borrowings noted. There is a generous selection of fac-similes. A brave attempt has been made to sort out the various hands involved, since apart from the additions of conductors who have used the scores, there is a large number of copyists' hands to identify, including composers such as Ravel, Florent Schmitt, Percy Grainger and Peter Warlock. An index of copyists - or, indeed, a general index - would have been useful.

One has nothing but praise for the catalogue as far as it goes. But one is disappointed at the scope of the volume. Very few libraries (and even fewer individuals) need a partial Delius catalogue. So much of the work has been done here, that it is a pity that the MSS surviving elsewhere (listed on p180) have not been catalogued. Similarly, from the incidental references and the list on p169, it is clear that the cataloguer is familiar with the details of the published editions. So it is greatly to be regretted that the opportunity was not taken to produce a full catalogue of Delius's works. According to the title page, Rachel Lowe was archivist to the Delius Trust from 1964 to 1966, so presumably most of the cataloguing was done then. In the intervening time, could not someone have been found to complete the task (under her guidance)? (How many library school theses have been produced since then that no-one will ever look at? Is it possible to direct students to this sort of work?) But we hope that it will eventually be completed with the thoroughness and dedication shown here, and that the Delius Trust will publish a complete catalogue of the works of Delius as soon as possible.

Clifford Bartlett

RILM ABSTRACTS OF MUSIC LITERATURE: TABLE OF CONTENTS Cumulative index  
I - V (1967 - 1971)

New York: R.I.L.M. (1975)

xvi, 304p, 27.5cm

The usefulness of an abstracting journal depends largely on the quality of its index. RILM has already produced detailed annual indexes; we now have a cumulated index covering its first five years. The editor-in-chief, in a letter sent with the review copy, states "while we appreciate that indexes normally do not receive reviews, this index is rather special". One approaches the task of reviewing timidly on reading in the first paragraph of the foreword "Book reviews usually omit any discussion of the index altogether; when they do mention it, their comments are often uninformed".

No-one would criticize the editors of RILM for being uninformed in the methods of indexing and the problems of producing a document usable by all sorts of musicians speaking a variety of languages. Although basically in English, the index incorporates cross-referring subject headings in seven other languages, taken from the RILM International Thesaurus. In future editions (and the separate publication of the Thesaurus) may we hope for more cross-references from non-favoured terms. It is particularly unfortunate that terms used in the annual indexes are dropped from the cumulation (e.g. ability in vol.4 is cross-referenced to aptitude, but is omitted from the cumulation.) Comparison with the index to vol.1 reveals some curious discrepancies. Looking down the first column of that volume, one finds that over half the headings do not appear in the cumulation. Presumably some retrenchment became necessary when the size of the enterprise became plain, and there are no such discrepancies with later volumes.

The closer one looks at the index, the more inconsistencies one finds. I take a few examples at random. Under manuscripts the first and last entry under "Firenze" refer to the same MS under different library titles (while the library has yet another name in the second entry). The order under "British Museum" is confused, and one entry is erroneous: "Berkeley MS, 15th c." The article indexed here is in fact about "Add.23220", and the reference to "Berkeley" should be transferred to "Berkeley, U.of California, 14th c.theory treatises". Under Bach, Johann Sebastian, the distinction between "autograph" and "manuscript" is too subtle to be applied consistently. What distinction is intended? Between MSS in Bach's hand and MSS in other hands? But Cantata 71 is an autograph MS: "a unique example of Bach's early handwriting", to quote the relevant abstract. Why under "manuscripts" does the BWV number come before the cantata title, while under "works" cantatas are mostly listed (annoyingly, especially when there are two settings of the same text) under title without BWV number; not, however, consistently, since some have BWV number only, while one has a nickname? Furthermore, the user must remember that entries for specific works are scattered through other subsections, so it is necessary for him always to read through the whole section (4½ columns) to be sure he misses nothing. There is an entry for libraries; also one for archives - but the difference between the two types of collections is not clear from the sort of names under each. The BBC is in London under archives but more generally in Great Britain under libraries. Ireland also seems to be part of Great Britain, but the two items listed under libraries are slips.

It is distressing how many slips can be detected simply by reading through the index, without even checking back to the original abstract. Before the next cumulation, it would be desirable for the editors to persuade a wide range of musicologists to read through the index carefully to eliminate these: perhaps volunteers might be tempted by the offer of a subscription to RILM in return. But beyond that, the compilers seem to be taking the terms used in titles or abstracts without adequate co-ordination, and the arrangement of the larger headings has not been properly considered.

In using the index, I find myself often looking up a topic and wondering "Is that the article by xxx?" If the author's name could be added after the abstract number, this question could be answered without reference to the abstract, and time wasted chasing familiar references would be avoided. It would increase the bulk of the index, but not by very much, since many entries take up less than a full column width, and most of the entries listing a large number of abstracts are for authors, so would not be lengthened anyway.

Useful though it be, this is not quite so convenient a document as we had hoped. It is, however, an essential adjunct to the indispensable RILM, and should facilitate, and we hope increase, its use. Clifford Bartlett

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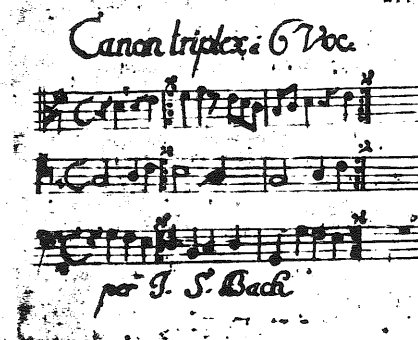
In view of the remarks made at the Conference concerning the usefulness of a complete catalogue of miniature scores, we would draw attention to the latest catalogue from Blackwell's Music Shop (Catalogue 1030), which comprises a list of most of the miniature scores currently available. Names of publishers are only included to distinguish rival editions, and prices were, of course, out-of-date even before the catalogue could be circulated. but it is a most convenient listing and worth keeping for its general reference value.

Music Publishers' Catalogues received November 1974 - March 1975

compiled by Alan Pope

- "  
BÄRENREITER (Kassel) Bärenreiter informiert 3 '74. 32pp  
Neue Preise per 1.2.75. 6pp
- "  
BÄRENREITER (London) Bärenreiter publishing news - new Bärenreiter  
publications 1974 (no.13). 6pp  
Dietrich Buxtehude works available 8pp  
Heinrich Schütz works available 16pp
- BOELKE-BOMART Publications. 1p
- BOOSEY & HAWKES Music for keyboard, 1974 20pp & price suppl.  
Pocket scores, 1974 12pp & price suppl.
- BRASS PRESS Catalogue 1975. 7pp
- BREITKOPF & HÄRTEL (London)  
Broadsheet, January 1975. 3pp  
Music for guitar, catalogue 1975/6. 34pp  
Music for orchestra, 1974/5. 24pp
- CARISCH Notizario 5, settembre-ottobre 1974. 16pp  
Notizario 1, gennaio-febbraio 1975. 16pp
- Éditions du CENTRE NATIONALE DE LA RECHERCHE SCIENTIFIQUE  
Catalogue général 1975. 182pp includes music  
publications
- CHESTER Instrumental music. 41pp
- EULENBURG (Zurich) Verlagskatalog 1975. 41pp
- FABER MUSIC Gustav Holst 1874-1934. Prospectus of the Holst  
Collected Facsimile Edition and the Thematic Cata-  
logue of Holst's music 7pp
- GALAXY Complete trade catalogue, 1975-6. 54p
- GERIG Editions-katalog 74/75. 61pp  
Arno Volk Verlag, Hans Gerig: Analacta Musicologia,  
Concentus Musicus. Prospectus 8pp
- "  
HÄNSSLER Katalog 2 - Chormusik a cappella 1975. 67pp  
Partiturenkatalog - Frühjahr 1975. selection 48pp
- IMC (New York)/Kalmus (London)  
International Music Catalogue '75. 96pp
- NOVELLO Music & books for infant schools, 1975. 21pp  
Music & books for junior and middle schools, 1975.  
61pp  
Music & books for senior schools, 1975. 62pp

- OXFORD UNIVERSITY PRESS Music and books on music of universities, colleges  
and schools of music 1975 58pp  
Music bulletin 518, 1 Sept.74 - 1 Jan.75. 20pp  
Oxford music: forthcoming publications 1 January  
to 1 May 1975. 4pp
- PELIKAN Nummernverzeichnis 1/1975 with prices 9pp
- RICORDI Chronache musicale Ricordi 4 - notiziario delle  
edizioni Ricordi - ottobre 1974. 56pp  
The instrumental works of Antonio Vivaldi (complete  
edition) 1974 32pp  
Istituto Italiano Antonio Vivaldi - Antonio Vivaldi  
Sacred Works 1974 6pp  
New Ricordi publications and reprints 1 Jan.-31  
Dec. 1974. 12pp
- SCHOTT (London) New publications, October 1973 - September 1974.  
6pp
- R.SMITH Brass band music, 1975. 4pp
- Edition STEINGRÄBER Katalog 1974. 12pp
- UNITED MUSIC PUBLISHERS News - New publications, February 1975. 2pp
- UNIVERSAL EDITION (London)/KALMUS (London)  
Choral catalogue 1974 28pp  
General catalogue '75. 45pp  
Miniature scores. 16pp
- WESTERN INTERNATIONAL Catalog 1974-75. 34pp
- Muziekuitgeverij XYZ IXYZET  
Catalogus. 12pp
- ZANIBON Notiziario no.15, ottobre-dicembre 1974. 2pp



## NOTES &amp; NEWS

The branch committee has voted Charles Cudworth to honorary membership of the U.K. branch of IAML.

Bowker Publishing are preparing directories of Sound recording collections in Europe and Subject collections in European libraries. Questionnaires have been distributed, but they would appreciate hearing from any librarians whose collections have not come to their attention. Please contact Peter Found at P.O.Box 5, Epping, Essex CM16 4BH.

The Grainger Archivist at the University of Melbourne would like to hear of anyone who can help her locate material related to Percy Grainger. Please write to Dr Kay Dreyfus, Archivist, Grainger Museum, University of Melbourne, Parkville, Victoria 3502, Australia.

The 1976 Joint Conference of IAML(UK) and the LA AV Group will be held at Trinity College, Oxford, from Friday April 2nd to Monday April 5th. Please note that this is not the date announced at Aberystwyth. Any suggestions for topics of discussion or other arrangements should be sent to Clifford Bartlett.

Information for this section will be welcome: it should be sent to Malcolm Jones.

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Miss Lowe's work, which has been superbly bound and

printed by the Scolar Press, affords us the opportunity of obtaining much important information about the works of Frederick Delius that would otherwise prove extremely difficult to obtain. Delians should not lose the chance of purchasing this important book.

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The Compiler, formerly with the University of Michigan, the Library of Congress, and the Newberry Library, is now Professor of Library Science and of Music at the University of Illinois in Urbana. He is also President of the Commission on Bibliographical Research of the International Association of Music Libraries, under whose auspices the Guide is appearing.

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