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Brio Volume 40, Number 2. pp 1–2

EDITORIAL

You learn some remarkable things as *Brio* editor. Who would have thought, for instance, that one of my distinguished predecessors could claim familiarity with the contents of *The Sun* or the romantic novels published by Mills and Boon? No doubt this was all in the name of research, for a good deal of that must have gone into Ian Ledsham's exhaustive translation from the French of the *Principes de classification des documents musicales* which appears in this issue. It's a long article, containing not just the translation of a scheme for classification of sound recordings, but the author's own introduction and rationale for undertaking it. Yet this editor for one will defend its right to appear here, not just because of the huge amount of work involved in its translation, but because it's the kind of thing which can bring us all down to earth with a bump and remind us of issues like the nitty-gritty of why and how we should organise the material in our collections.

Hard work and important issues are two things which IAML members have never shied away from, and this year in particular has been one in which the UK & Ireland branch has pulled out more stops than usual. The roll-call of achievements which was read out at our Golden Jubilee celebration at the British Library last July gave us a lot to be proud of. We're not just talking minor things like fanfares and cakes here - *The Festschrift*, the new Music LIP *Access to Music*, Rupert Ridgewell's preliminary study of *Concert programmes in the UK and Ireland, Cecilia, Encore!...* And what we must never forget is that behind each one of those achievements were individuals giving of their own time and energy to bring something into being. Pam Thompson's article on *Access to Music* which appears in this issue vividly communicates the amount of midnight oil she and Malcolm Lewis must have burned to bring it to fruition in so short a time-span. Equally does Marian Hogg's review of Rupert's study do justice to what counts as a major achievement.

2003 is also the first full year of IAML (UK & Ireland) and two articles which appear here bear witness to the growing bond between British and Irish music librarians. Emma Costello's article on the National Library of Ireland's Classical Music Archive acts by way of an introduction to Harry White's speech given at its official inauguration. Across another border, Roger Williams lifts the lid on what promises to be a rich if unchartered territory - the wealth of music and instrument collections in our great houses, of which the branch has long been aware but has hitherto simply not had the resources to investigate beyond a testing of the waters. Geraldine Auerbach introduces a comparatively new venture, the Jewish Music Institute, whose remit crosses all national boundaries. Finally, but by no means of lesser importance, Sarah Kaufman's article on 19th century Tonic

Sol-fa publishing reminds us of the wealth of scholarship we can call upon from our members.

A great year for the branch indeed. No, I'm forgetting one very important thing. The international conference in Tallinn was an unqualified success from beginning end. A great year for IAML and congratulations all round.

Geoff Thomason

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A FRAMEWORK AND A FANFARE FOR THE FUTURE OF MUSIC IN LIBRARIES

THE GESTATION OF *ACCESS TO MUSIC*

Pamela Thompson

Ten years is a long time to live with a concept. When the *Library and Information Plan for Music* was published in 1993, few of us dreamt that we would still be nurturing the idea of music library planning so strongly ten years later. Even the first five years following the *Plan's* publication were more frenetic than they may have seemed outside the IAML(UK) Executive, as we grappled to bring some of its recommendations to funding and fruition, while secretly despairing that yet another report was destined to gather dust. The later period of five years saw a whirlwind of activity as a variety of new funding opportunities opened up very real possibilities for progress on the Music LIP's recommendations and led to the achievement of very real gains for music libraries and their users.

By the time of the conference *Access to Music Resources in an Online Environment* in March 2002 , a slight feeling of the end of an era was in the air. Successful projects such as *Cecilia, Encore!, Ensemble* and *Music Libraries Online* were all nearing a funding hiatus and, thus, oblivion, unless we could find a logical way to find synergies between them and capitalise on the significant progress made. The UK *RISM* and *RILM* projects, also initiated by IAML members, likewise had no long-term sustainability. Preparing a paper for debate at that conference, I recalled recently extolling the virtues of music library planning in the UK to Australian colleagues, suggesting that evidence of a need for projects could be invaluable in securing funding and that a series of plans around the world might ultimately be moulded into a world overview and, no doubt, mastery of the universe. The next day, at the conference, I found myself boldly voicing the need for a new Music LIP in the UK and Ireland and finding it taken up as one of the recommendations to emerge at the end of the day. There was a certain quiet glee in the notion that, having floated the idea, somebody else would have to take it up, and a fair degree of confidence that the matter would remain dormant for some years, as no one would have time or money to take it forward.

Project fatigue in IAML stalwarts was already much in evidence, and the need for new blood and energy often voiced. When, by December 2002, the *Research Support Libraries Programme* agreed, against all the odds, that money left from the *Ensemble* project could be devoted to the creation of a new plan, the despair amongst us was almost as palpable as the exhilaration. In 2003, IAML (UK and Ireland) would have its 50th anniversary celebrations to

plan, *Encore!* and *Cecilia* to finish, a *Festschrift* to complete and publish, and several other new initiatives in the pipeline, as well as a new branch incorporating Irish colleagues to build and to nurture. At the same time, a number of major projects in the library world at large were due to be completed and findings published, all of which we would need to assess for their relevance to music libraries. I never intended to suggest that a secondment from work might be the only way a new plan could be achieved; it was one of those spur-of-the-moment, idiotic ideas, the common sense of which is only revealed when pronounced. And, thus I found myself with twelve days of work and consultancy fees and three months overall in which to complete a new plan.

It took a little longer. It would have taken several years longer, had another serial volunteer of note not succumbed to pleas for help and offered assistance almost immediately. It is one thing to have been involved in music library matters across the sectors, it is quite another to take on a major survey of another sector from the outside. Malcolm Lewis, only recently retired from all IAML work, threw himself once more into the fray on behalf of public music libraries. There was a splendid symmetry in this. In 1993, there had been Susi Woodhouse, Malcolm and me working on Music LIP 1; now it was the same trio but with different roles working on Music LIP 2.

It was immediately apparent that in those ten years the library world had changed beyond recognition, both technologically and in outlook. It was also very clear that recent triumphs for music library projects concealed a hinterland of diminution in services and stock, in experienced staff, and in any notion, outside a few pockets of excellence, that there was a value in music in libraries. Morale was generally low, exacerbated by a feeling of powerlessness in the face of new agendas for libraries which failed to harness all that music had to offer them and their users. A case had first and foremost to be made for the value of music - economically, culturally, socially and economically. Gathering evidence to uncover all that value, drew one incontrovertibly to the view that music's sidelining in the wider library preoccupations of the day was in fact extremely odd. Its universal appeal to all sections of society made it the perfect vehicle to draw into libraries those who would otherwise have little interest in so doing, no matter how great the appeal of computer access or literacy schemes or how greatly English-language skills might be needed. Music, of whatever kind, remained a lifelong interest for most of the population, yet the very stocks and expertise which might bolster and broaden that interest were being decimated.

What had started as a plan very soon grew into a major survey which might inform a new plan and its recommendations. Probably the single factor which most sparked this decision was the discovery of a major public library survey which had already been undertaken by student, Carl Dorney, as part of his course work. If the gaps in this could be filled, the most thoroughgoing data on the current situation of public music libraries would emerge. Malcolm Lewis embarked upon on an internet and telephonic voyage of discovery, tracking down information on every public collection in existence, whether large and admirable, average, or struggling, and even uncovered one authority with not so much as one compact disc.

For a while, my part in the proceedings was limited to attempting to assess the needs of academic music libraries, with lamentable response from those questioned, and begging the music library population at large for any pearls of wisdom which might guide me. Weekends of brainstorming and mass catering commenced, more than worthwhile for the ideas they provoked and as reassurance that the task was worthwhile. These culminated in meetings at the Annual Study Weekend in Leicester which sparked a plethora of outrageous ideas which somehow gelled into a number of plans, underlined by an ominous command from an Oxford delegate: "Be bold". There were also the reports to plough through. DCMS, CILIP, DEMOS, RSLG, and almost any other body boasting an acronym with either library or music connotations.

The end of May deadline came and went. Chapter headings were considered, amalgamated and discarded. Publication was scheduled (nay, announced) for July 1 at the 50th anniversary celebrations at the British Library. As the data increased, hope decreased exponentially, only to be refuelled as still more tributes to the value of music libraries poured in from colleagues' dedicated users around the country. Malcolm Lewis's trips to London became a regular feature of life in Beckenham. The size of the text, originally estimated at around 60 pages, grew and grew, and with it the number of recommendations which were to be included. It is a decided testimony to the patience and forbearance of colleagues that anything approaching a publication with executive summary, recommendations and (probably) no typos emerged at all. Without Chris Banks' sterling computer skills and ability to work into several long nights, the deadline might still have passed us by. While she manipulated text, the executive summary and recommendations took shape.

In the event, in retrospect, the issues proved to be little different from those of Music LIP 1, except that the library world had changed beyond recognition and, with it, our understanding of the political and social forces at work. We still had to focus on documentation and systems, standards and tools, staffing, training and professional development, but we were perhaps rather more self-critical while retaining the music librarian's natural distrust of fate and the powers-that-be, and felt that we had perhaps reached an age where we could bring some criticism to bear on the systems and structures under which we all work.

Despite all IAML's work over the years, the projects, the training opportunities offered and the sheer commitment and hard work of so many, we still sensed a need for more self-assertiveness amongst our colleagues, more advocacy, more openness to new ventures and possibilities and more need, in short, to put music firmly at the centre of the agenda. We do not know how colleagues will react to this. It is easy to criticise, much less easy to "be bold" in practice, when the policies of the day or unsympathetic managers militate against suggestions, never mind boldness

There are 134 recommendations within the strategy proposed, of which eleven are seen as key. For any framework for the future to succeed there is a need for effective national, regional and local interaction and strategic partnerships, so that the benefits of co-operation in what is an expensive subject area can be genuinely achieved. A project for music services themselves has already been devised in the form of a single access point, cross-sectorally and cross-domain, for all music services in libraries, museums and archives. It takes the form of a dedicated, over-arching subject portal to guide the whole music community, amateur or professional, young or old, new or established, to the resources, services and information they need. It would provide straightforward access and targeted guidance for all users and would provide a point of reference for library staff, leading them to other sources and programmes and including a "toolbox", allied to a mentoring scheme for the inexperienced.

We have already come a long way in music resource discovery, through existing projects, even if their sustainability is still not assured, but this, and meaningful collaboration, are still hampered by a lack of individual music catalogue records of high quality which would be available, free-of-charge preferably, for all to share. Without these, any seamless progression from collection description to individual item will evade us, as will the financial benefits. The proposal is there; but the funding is still elusive. It may well be that we must take some unpalatable decisions on charged services, if no other successful and practical models can be found.

There are other considerations which would help smaller collections across the sectors. The holdback agreement for recordings is out of date in an internet age and will need re-negotiation, as will the concept of charges for recordings as a mere money-making gesture. Like the Danes, we should be providing access to both internet resources and all formats of material without charge. Why should a recording of a work be considered any less important or educational than a book or piece of music? Music is a popular but genuine subject area in its own right, not mere cheap entertainment.

The most encouraging discovery in creating *Access to Music* was the overwhelming value users of music libraries place on their services. How we now transfer that enthusiasm into the minds and hearts of our government and employers is one we must now all examine.

There is, of course, no guarantee at all that any of the proposals will be taken up, let alone funded. With so many projects still in need of further funding, we shall have to seize any funding opportunities which come along and can only hope that they do not flounder or stagnate beyond redemption. We must somehow keep in mind the long time lapse between publication of the original *Library and Information Plan for Music* and any tangible gains. We hope that we have created "a realistic vision for the future". Of course, it being IAML, optimism again overrides realism, but pessimistic times call for optimism above all else, so let's try.

Pamela Thompson is Librarian at the Royal College of Music and Immediate Past-President of IAML

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"EASY, CHEAP AND TRUE": TONIC SOL-FA IN PRINT AND IN THE CONCERT HALL

Sarah Kaufman

In October 1859, *The Tonic Sol-fa Reporter* announced that the Tonic Sol-fa Press Agency had reduced the cost of its Tonic Sol-fa edition of *Messiah* from 2s to 18d and a question was posed:

> *Why should not every Tonic Sol-faer possess a copy of the greatest musical work in existence?*[1]

Tonic Sol-fa, the system of solmization developed, improved upon and promoted by Reverend John Curwen (1816-1880) was an extremely important musical and educational development during the 19th century. This article aims to explore how the printing and presentation of this type of music meant that many people were able to access musical activities in ways that many had never anticipated before.

In assessing the importance of Tonic Sol-fa, it is necessary to consider the climate in which it operated. Throughout the 19th century, amateur music-making blossomed in an environment where desires for self-improvement, moral salvation and respectability prevailed - and became highly sought after - in almost every community. This gave rise to the notion that certain forms of leisure activity should be undertaken as an attempt to promote personal and possibly national improvement. This was commonly known as "rational recreation", and was a major concern for many Victorians. During this period music, and especially singing, came to be regarded as one of the most important means of achieving moral elevation:

> *That man has a curious soul who has no taste for music. A world without music would be a blank to such as have proper feelings and whose nervous system is properly strung. But a world without music is impossible. The universe is full of it. We could not exist without some music or harmony, and to one whose eyes are open, and whose soul is not corrupted by the vices of the age, there is music everywhere,-in the sweet and many songs of the birds, the humming of the bees, the cooing of the dove. [...] Without music or harmony all is jargon and discord.*[2]

John Curwen, the eldest son of a Congregationalist Minister, was born in Heckmondwike, West Yorkshire, on 14 November 1816. Like his father, he

[1] *Tonic Sol-fa reporter* (TSR), 82 (October 1859), p.159.

[2] Lawson, Joseph. *Letters to the young on progress in Pudsey during the last sixty years.* Leeds: J. W. Birdsall, 1887, p.107-8.

entered the ministry and studied Divinity at University College, London. Upon the successful completion of his studies in 1838, he gained a post as Assistant Minister at Basingstoke Independent Chapel, where he was employed in the teaching of Sunday School.[3] His abilities as a teacher were quickly established and he was rapidly regarded as an exceptional educator.

In 1841, Curwen attended a conference of Sunday School teachers in Hull, where methods of improving congregational singing were subject to considerable debate. Curwen, as a widely respected teacher, was charged with the task of investigating this situation. Having explored a number of possibilities, he was made aware of *Scheme to Render Psalmody Congregational,* by a Norwich Sunday School teacher called Sarah Glover (1785-1867). Locally renowned, she had devised a system of teaching young children to sing simple hymn tunes with impressive facility. Curwen, having failed to master the practicalities of music himself, worked through Glover's book, and, after an initial struggle, found that he was able to read and understand simple hymn tunes from Glover's system of letters and punctuation marks. She called this system Norwich Sol-fa.[4] Following this, he attempted to teach Glover's Norwich Sol-fa to his landlord's son and, to his astonishment, found that the young boy had grasped this concept with ease. Curwen set about adapting Glover's system, renamed it Tonic Sol-fa, and began to promote it. Knowledge of his newly adapted method diffused throughout Britain, as scholars of Curwen's Tonic Sol-fa, having come to London to learn it, travelled back to their native towns and villages and taught it there. Thus the Tonic Sol-fa movement was born. By the end of the 19th century, there was regular journal, the Tonic Sol-fa Reporter, a College, an Association, and millions of devoted followers.

The initial seed for the idea of developing Tonic Sol-fa was the notion that it might improve congregational singing. At the time of Curwen's death, it had developed into a movement that involved many thousands of people of all ages and backgrounds in one capacity or another. To enable this, it was necessary for as many people as possible to have access to good quality, good value printed music.

Affordable salvation

John Curwen was a man keen to uphold high standards. If his system was not correctly and carefully produced and distributed, how else would moral salvation be possible? As Tonic Sol-fa became more widespread, he became increasingly frustrated with the efforts of other printers to produce Tonic Sol-fa music to his standards. His solution was to set up his own printing press. A small office in Plaistow, East London, opened in 1863 and publishing was conducted from 24 Paternoster Row. First known as the Tonic Sol-fa Press Agency, later J. Curwen and Sons, Curwen's soon published all his work, including *The Tonic Sol-fa Reporter.*

[3] Curwen, John Spencer. *Memorials of John Curwen.* London: J. Curwen and Sons, 1882, p.21.

[4] For further information on Sarah Glover see Derek Hyde's *New-found voices: women in nineteenth-century English music.* Aldershot: Ashgate: 1998.

A number of other publishers also issued music in Tonic Sol-fa. These included Boosey and Co., Patey and Willis, Metzler and Co., Weekes and Co., Ransford and Sons, J. Williams, F. Pitman and Morley and Co.[5] William Chappell's firm also published a number of titles in Tonic Sol-fa despite an allegation that Chappell had described Tonic Sol-fa as being an "exploded system of tablature" that had been "universally discarded in the 17th century".[6] Augener, which frequently reported the activities of the Tonic Sol-fa movement in its *Monthly Musical Record* appears to have published little in the way of Tonic Sol-fa music. All these firms may well have wanted to join Curwen in his quest for moral salvation through music. However, what was more likely was that they saw the potential for more business, and sensing that Tonic Sol-fa was likely to be in vogue for a good number of years, seized the opportunity.

Besides the Tonic Sol-fa Press Agency, one of the most prolific publishers of Tonic Sol-fa was Novello, founded by Vincent Novello in 1811 and run by Joseph (J.) Alfred Novello from 1829. Curwen's name as an educator had been established in the 1840s and he was highly respected in many circles. However, he had no experience of publishing and subsequently had no reputation as a music publisher, unlike Novello. Therefore, at the time of the foundation of the Tonic Sol-fa Press Agency, Novello had been successfully publishing music for several decades, and consequently was more comfortable with handling financial matters. Combining this experience with the realisation that the production of Tonic Sol-fa could prove to be highly lucrative, Novello set out to ensure that their music became the cheapest - and most popular - available.

Until the middle of the 19th century, printed music was something of a prohibitively expensive luxury. It was costly and complicated to produce and therefore costly to purchase. It was not unusual for ensembles to obtain one single copy of a piece of music and for additional parts to be copied out by hand, a practice that went back to the 18th century.[7] A nationally sought-after ideal of moral elevation through active participation in music would be difficult to achieve if few could afford the materials needed to accomplish it. Even the most dedicated frequently struggled to acquire the necessary items for this pursuit. Therefore, changes in methods of music production were vital.

On 1 January 1849, J. Alfred Novello issued a pamphlet that outlined his firm's intention to halve the cost of printed music. Addressed to "the musical public", the pamphlet described the methods to be employed in making printed music cheaper. It explained how, by basing expenditure on a projected higher number of sales and producing larger numbers of copies, he could reduce the cost of a single copy. This meant that if the total cost of producing 200 copies of a piece of music was £35, including engraving,

[5] Venables, Leonard Charles. *The choral society.* London: J. Curwen and Sons, 1887, p.125.
[6] Hullah, Frances. *The life of John Hullah.* London: Longmans, Green and Co., 1886. p.165.
[7] Russell, Dave. *Popular music in England, 1840-1914.* 2nd ed. Manchester: Manchester University Press, 1997. p.192.

paper and payment to the composer, then a single copy would sell for around 3s 6d. If 2,000 copies instead of 200 were produced for £170, including the same considerations as before, the cost of each single copy would then be around 1s 9d.[8] In terms of music publishing, this change in production methods represented something of an unusual move. Novello's theory was that applying the rules of mass production at a greater expense would ultimately produce significantly cheaper music. In turn, the availability of cheaper music would encourage greater, and more frequent, expenditure on printed music, and, therefore, the price of printed music would be progressively lowered. Then, surely, the cultivation and maintenance of a suitable form of rational recreation would be within the financial capabilities of a significant number of the population.

Novello's strategies, of course, applied to the production of music printed in staff notation only. The 1849 pamphlet makes no mention of Tonic Sol-fa music, neither did it reveal any plans to start producing it. Novello may have been successful in devising a way of making printed music cheaper, but Tonic Sol-fa, besides being part of a unique system of musical education, was potentially revolutionary for the printing press. To apply the same rules to the production of Tonic Sol-fa music as staff notation copies would mean that the public could have access to music that had never been so cheap. There was one single reason for this: the size of the notation. If the notation was smaller, it would be possible to fit more systems on to each page. As Tonic Sol-fa was primarily concerned with the representation of vocal music, the omission of accompaniment or keyboard reductions would also reduce drastically the final size of the copy. If there were fewer pages to be printed, then naturally, the music would be cheaper. Table 1 shows how the introduction of music printed in Tonic Sol-fa impacted on the price of scores.

Table 1: The price of staff and Tonic Sol-fa vocal scores published by Novello as part of the *Cantatas, Oratorios, Odes, Masses &c* series

Key
1. Staff notation edition, octavo size, bound in paper covers
2. Staff notation edition, octavo size, board covers
3. Staff notation, scarlet cloth covers with gilt edges
4. **Tonic Sol-fa edition**

[8] Novello, *The reasons which have determined J. Alfred Novello to reduce the price of his musical publications; the majority of them to the full extent of fifty per cent.* Published by the Sacred Music Warehouse, 69 Dean St and 24 Poultry, London, January 1 1849, p.3-4. (Brotherton Library Special Collections, University of Leeds, NCC NOV).

Work	1.	2.	3.	4.
Barnett: The Ancient Mariner	3/6	4/0	5/0	0/4
Gaul: The Holy City	2/6	3/0	4/0	1/0
Gounod: The Redemption	5/0	6/0	7/6	2/0
Handel: Messiah	2/0	2/6	4/0	1/0
Mackenzie: The Rose of Sharon	5/0	6/0	7/6	2/0
Mendelssohn: Elijah	2/0	2/6	4/0	1/0
Mozart: Requiem Mass	1/0	1/6	2/6	1/0
Stainer: The Daughter of Jairus	1/6	2/0	N/A	0/9

Source: List of publications included at back of vocal scores c.1896

From both Novello and Curwen, individual choruses, glees, madrigals and suchlike were available for 1d. The price of this music meant that more people might consider the purchase of music a worthy one.

Compact music had other advantages besides cost. It was easier to transport, and, vitally important for the performance of longer works, easier to hold. Novello had already concluded this and introduced octavo size for their staff notation vocal scores in 1847.[9] Tonic Sol-fa editions were smaller still. In most instances, Curwen issued two versions of each work, a standard edition and a pocket edition. The standard editions measured 15cm by 16cm, and were bound in either paper, board or were gilt-edged. The pocket edition measured 18.5cm by 12.5cm. Curwen's pocket Tonic Sol-fa edition of *Messiah* was presented in 155 pages. Although the overture and a keyboard reduction of the accompaniment are omitted, the edition is prefaced by a lengthy introduction from H.R. Haweis's *Music and Morals* (London: W.H. Allen and Co, 1888).[10] Novello's octavo edition was 208 pages.

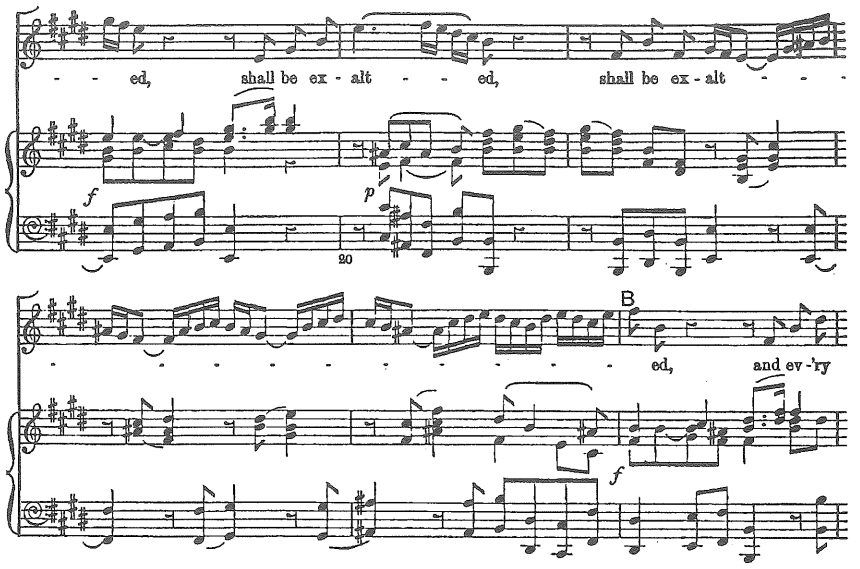
Below is a passage from Novello's 1902 octavo edition of *Messiah* edited by Ebenezer Prout. It includes a keyboard reduction:

Ex. 1: Tenor aria "Ev'ry valley", *Messiah*, Novello Octavo Edition, edited Prout, bars 19-24, p.7.

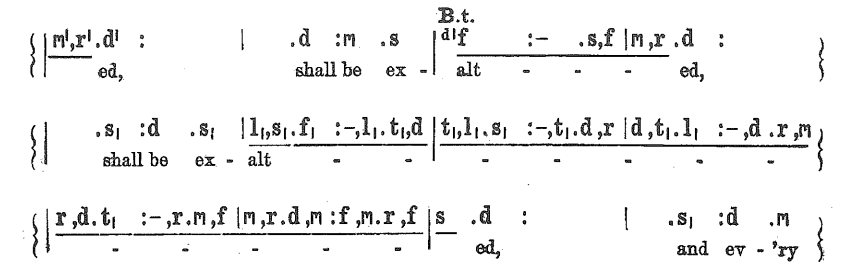
Compare this to the same passage in Curwen's pocket Tonic Sol-fa edition of around 1890:

[9] Hurd, Michael. *Vincent Novello - and Company.* London: Granada, 1981, p.51.

[10] This introduction was reproduced verbatim from *Music and porals*; it can be found on p.199-207 of that book.

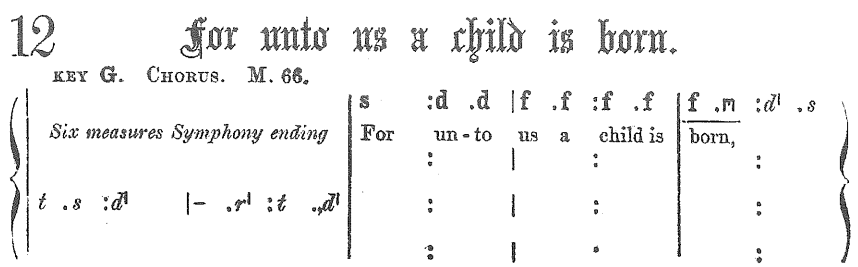


Ex. 2: Tenor aria "Ev'ry valley", *Messiah*, J. Curwen and Sons Pocket Edition, edited Curwen, bars 19-24, p.2.



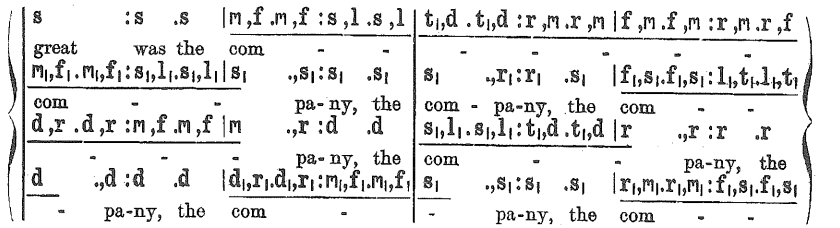
Although Tonic Sol-fa did not include representation of accompaniment, Curwen was anxious that any piece of music produced in Tonic Sol-fa should be musically credible. He was therefore keen to ensure that Tonic Sol-fa scores retained their popularity because of their usefulness as scores as well as their attractive price. Instrumental passages of moderate length were indicated to assist the choristers. For example, instrumental passages, although not represented in staff notation or Tonic Sol-fa, were indicated as shown in the example below:

Ex. 3: Chorus "For unto us a child is born', *Messiah*, J. Curwen and Sons Pocket Edition bars 1-8.



As in staff notation editions, all vocal parts are presented as shown in the following example:

Ex. 4: Chorus "The Lord gave the word", *Messiah*, J. Curwen and Sons Pocket Edition, edited Curwen, bars 15 to end.



The range and type of music that was available in Tonic Sol-fa from both Novello and Curwen increased steadily during the latter part the 19th century and early part of the 20th century. Few catalogues detailing Tonic Sol-fa repertoire from Novello, Curwen and other publishers have survived. However, most publishers included lists at the back of scores indicating other works that were available in Tonic Sol-fa. These lists have proved invaluable in determining the growth in the number of works printed in Tonic Sol-fa, particularly those issued by Novello in their *Cantatas, Oratorios, Odes, Masses &c.* series. Until around 1901, this series also included collections such as *Twelve Old Christmas Carols* edited by John Stainer and Lowell Mason's *The Juvenile Songster.* These and other such volumes were listed separately in later years.

By 1880, Novello had made available a total of forty complete sacred and secular works in Tonic Sol-fa. Twenty-three composers were represented: one work each by J. S. Bach, John Francis Barnett, Henry Gadsby, Alfred Gaul, Handel, Haydn, John Kinross, Henry Lahee, Alexander Campbell Mackenzie, Mozart, Joseph Parry, Andreas Romberg, Rossini, Schubert, Schumann, Henry Smart and Johannes Bernardus van Bree, two works each by William Sterndale Bennett, Charles Gounod, Louis Spohr and John Stainer, three works by Niels Gade and eleven by Mendelssohn. Although Curwen published *Messiah* in Tonic Sol-fa from 1859, the work appears to be missing from Novello's 1880 series. In 1889, the number of works in the

Novello Tonic Sol-fa series had risen to sixty-eight; *Messiah* was now available. Four years later, this had grown to 120, expanding to 142 by 1896. Between then and 1901 the number of works in Novello's Tonic Sol-fa series increased to 272, and by the outbreak of the First World War, the number of Tonic Sol-fa Novello editions had grown to 358.

The composer with the greatest representation in Novello's Tonic Sol-fa series was Mendelssohn. In a list of around 1914 given at the back of Cyril Rootham's *For the Fallen*, twenty works of the 358 listed are by Mendelssohn, accounting for 5.6 per cent of the total number. Although this might seem insignificant, it is important to consider that of the 135 composers represented on this list, 48.1 per cent of these - almost half - had only one work published in Tonic Sol-fa by Novello. This group included Holst, Gluck and Rossini.

Novello's Tonic Sol-fa series was advertised through the pages of *The Musical Times.* As *The Musical Times* was published by Novello, this should not be regarded as remarkable in any way. Advertisements for the latest editions to the Tonic Sol-fa series, were always headed "To Choral Societies" and were clearly designed to whet the appetite of choristers and choral society committees throughout the country.[11] Curwen's Tonic Sol-fa series was generally advertised through the pages of *The Tonic Sol-fa Reporter.* Although Curwen's series duplicated Novello's to an extent, a number of works were unique to Curwen. For example, a list given at the back of George Root's *David, the Shepherd Boy* in 1900 shows that Curwen published eleven more Handel oratorios and two more Haydn masses than Novello at that time.

In some instances, works were made available in Tonic Sol-fa almost as soon as they had been composed. For example, Sullivan's *The Golden Legend* was completed in 1886; Novello issued a Tonic Sol-fa edition of this in around 1887.[12] Such was the variety and volume of works that had been published in Tonic Sol-fa, that by the end of the 19th century, some felt that music publishers should be applauded for supplying Tonic Sol-fa music wherever and whenever there was the demand.[13]

It is interesting to note that Novello's Tonic Sol-fa editions were exactly the same size as Curwen's standard editions, which in turn were also identical in size to *The Tonic Sol-fa Reporter.* Programmes for Tonic Sol-fa Association Festivals were also this size. It seems that both Curwen and Novello saw it as being in their best interests to adopt a uniform size and style of volume. Therefore, the loyalties of the buying public appeared not to have been tested in any way. A Novello score would fit nicely into a private or public collection of Curwen scores, and predominantly Tonic Sol-fa choral societies could attain a degree of uniformity in their appearance.

Despite the apparent similarities in the publishing activities of Novello and Curwen, there is no detectable evidence to suggest that Novello and

[11] For example, see *Musical Times* (MT), 29:546 August 1888), p.511.
[12] As detailed at the back of Handel's *Hercules*, published by Novello, circa 1887.
[13] Venables. *op.cit.* p.124

Curwen ever directly rivalled each other with their Tonic Sol-fa publishing. Indeed, 1864, the year of the first Novello Tonic Sol-fa publication, was described by the firm as being "comparatively uneventful".[14] The firm's first Tonic Sol-fa publications were hymnbooks, printed in response to "growing demands made by those who favoured the Tonic Sol-fa method of notation".[15] It is possible that they found it beneficial to work in a complementary way, although I have been unable to ascertain the extent to which they communicated. There is likely to have been some sort of contact between them, as their premises were within a two-mile radius of another in London. Indeed, between 1902 and 1906 they both had offices on Berners Street.[16] Any suggestion of such rivalry, for example in Geoffrey Self's *Light music in Britain since 1870: a survey,* which describes a "paper war" between Novello and Curwen,[17] is likely to be speculative. It is probable that this opinion has been based on evidence of Novello's reputation as a successful business.

The Tonic Sol-fa catalogues of both Novello and Curwen grew at such a rate that it seemed as if no work was too complicated to be translated into Tonic Sol-fa. Curwen performed this task for his printing press. For Novello, the task of translating a significant number of works from staff notation into Tonic Sol-fa was undertaken by William Grey McNaught (1849-1918).

It has been asserted that the widespread promotion and usage of Tonic Sol-fa prompted a wave of more conservative compositions, as often the main musical criticism of Tonic Sol-fa was usually that it was unable to deal with the representation of more complex material.[18] Many have argued that the increasing supply of good music in Tonic Sol-fa meant the need to progress to staff notation diminished. There is, however, some evidence that a number of works were written specially for Tonic Sol-fa groups. For example, Alfred Gaul's *Israel in the Wilderness* was composed expressly for the 1892 Tonic Sol-fa Association Festival at the Crystal Palace. *The Musical Times* commented that Gaul, in the composition of *Israel in the Wilderness,* had "steadily kept in view the resources of choral societies on whose behalf the work was written."[19] This was not necessarily a comment on the abilities of Tonic Sol-faists. There is little to suggest that significant numbers of new choral works were completed with a view to appeasing the Tonic Sol-fa translators and Tonic Sol-faists. There were a number of outspoken critics of the

[14] Bennett, John. *A short history of cheap music.* London: Novello, Ewer and Co., 1887, p.86.

[15] ibid. p.87.

[16] Parkinson, John. *Victorian music publishers: an annotated list.* Michigan: Harmonie Park Press, 1990, p.67 and p.203.

[17] Self, Geoffrey. *Light music in Britain since 1870: a survey.* Aldershot: Ashgate, 2001, p.7.

[18] The notion that Tonic Sol-fa encouraged a restrained style of composition was discussed in a paper, *Aspects of provincial music publishing in late 19th-century England,* given by Judith Blezzard of the University of Liverpool at the Leeds University Centre for English Music conference "Music in the English Provinces 1700-1900" on May 19 2001. The same theory was also discussed in Gareth Williams's *Valleys of song: music and society in Wales 1840-1914.* University of Wales Press, 1998. See page 33 of this.

[19] *MT,* 33:594 (August 1892), p.487-8.

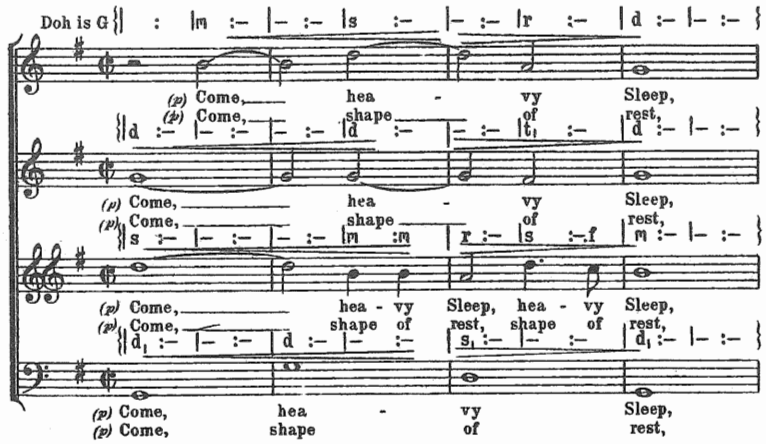
musical workings of Tonic Sol-fa, among them John Hullah and John Alexander Fuller-Maitland. Given this fact, these assumptions could be regarded as understandable.

Supporters of Tonic Sol-fa passionately believed that far from being unable to cope with the demands of complex music, use of the system could go some way to ensuring that England could count music as one of her strengths. They argued with reason that the system was easy to master, and correctly stated that a wide variety of cheap Tonic Sol-fa music was readily available. However, objectors to the system maintained that Tonic Sol-fa was simply not adequate for representing complicated music. Fuller-Maitland, may have been interested to learn that in 1907:

> *Messrs. Breitkopf and Härtel have just issued Mr Granville Bantock's [Omar Khayy·m] in Tonic Sol-fa (2/-). The complexity of the music affords a severe test of the letter notation, and of the accuracy of the premier Tonic Sol-fa press (J. Curwen and Sons Ltd.). Both seem to come well through the ordeal. The Tonic Sol-fa version is an interesting harmonic comment upon the maze of accidentals in the staff copy.*[20]

In attempting to present an accurate picture of the production and usage of Tonic Sol-fa music, it is necessary to examine what can be termed as dual notation, where Tonic Sol-fa appears at the same time as staff notation. This type of notation was available in a number of forms, and there does not seem to have been any standard form for this type of notation. Example 5 shows one usage of dual notation.

Ex. 5: Dowland, *Come, heavy sleep,* bars 1-4, edited by Edmund H. Fellowes, Tonic Sol-fa translation by H. J. Timothy, Stainer and Bell 1925.



[20] *Musical Herald,* 650 (February 1907), p.50.

It has proved difficult to establish precise details concerning the use by choristers of dual notation or when publishers began to produce this type of music. From the study of catalogues, lists and copies of vocal music, it appears that this type of notation did not surface until around 1870. Curwen was thought to have approved of dual notation as he felt it might make the transition from reading Tonic Sol-fa to reading and understanding staff notation easier.[21] Dual notation published at this time appears to have been mainly in the form of hymns and anthems.[22] A number of periodicals, among them *The School Music Review* and *The Yorkshire Musician,* also included dual notation, the former presenting music suitable for school use and the latter presenting mainly solo songs. Oratorios and longer works do not seem to have been published in this way. Lists of Novello's *Cantatas, Oratorios, Odes, Masses &c.* do not detail any such dual notation copies; only staff or Tonic Sol-fa editions are indicated. *The Musical Times,* however, always indicated which of the included musical supplements were available in Tonic Sol-fa. This number also grew steadily. In 1880, none of the music featured was available in Tonic Sol-fa; by 1900, over half of it was.

The wide variety of Tonic Sol-fa-only music combined with the favourable price of such music meant that it proved to be extremely popular. There is physical evidence that proves that Tonic Sol-fa scores were used in exactly the same way as staff notation copies. I have in my possession a pocket Tonic Sol-fa edition of *Messiah*; there are many indications that this score was indeed used. Rehearsal figures - letters A to E - have been placed in pencil above the lines of the choruses *And the glory of the Lord* and *Lift up your heads, O ye gates,* and either breath marks or phrasing marks have been added to the bass recitative *Thus saith the Lord* and the contralto arias *But who may abide the day of his coming?, He shall feed his flock* and *He was despised.* More personal directions have been added to some of the numbers, for example, "Rise" at the beginning of the soprano recitative preceding *Glory to God,* and "Deep Breath" before a melismatic passage in *O thou that tellest good tidings to Zion.* The various pencil markings, the added phrasing and also the sporadic dynamic markings are idiomatic; one would expect to see such markings in any well-used vocal score.[23]

This particular copy of *Messiah* was presented as a prize from the Tonic Sol-fa College. The bookplate on the inside of the front cover indicates that it was awarded for "best progress in musical composition"in the summer term of 1892. The prize was awarded under the auspices of the Tonic Sol-fa College, and not the Tonic Sol-fa Composition Club, which was founded in 1867.[24] The score, presented as one of the Tonic Sol-fa College "President's

[21] John Curwen and the Tonic Sol-fa Method in *History of music education in Australia,* http://education.deakin.edu.au/music_ed/history/curwen.html, accessed 12 August 2002.

[22] For example, *Once the Herald angels* by Chester G. Allen (J. Curwen and Sons, 1900) and an anthem entitled *Pentecost* by John Barrass Birkbeck (National Choralist Series, 1894).

[23] Personal directions were left in the score by a previous owners and were present when I acquired it. Other markings I have discovered in staff notation editions include the addition in pencil of Sol-fa syllables to a Novello staff notation edition of *Messiah* in some of the solo soprano parts.

[24] Phillips, *A dictionary of the Tonic Sol-fa system.* London: Novello and Co., 1909, p.61.

prizes", was presented to a Carl Oliver. The bookplate was signed by the then President of the Tonic Sol-fa College, John Spencer Curwen, and the Secretary, Robert Griffiths.[25]

Oliver, the son of a music teacher, was born in Staffordshire in 1870. He began studying the organ aged twelve and by the age of sixteen he was organist and choirmaster at a church in Bucknall, Stoke-on-Trent. He was encouraged by his father to take courses at the Tonic Sol-fa College during summer vacations, where he was taught by John Spencer Curwen, John Curwen's son and successor to head of the Tonic Sol-fa movement. Oliver became an active member of the North Staffordshire Tonic Sol-fa Association and Staffordshire branch of the Tonic Sol-fa College. He also conducted a number of choirs in the Staffordshire area, and was eventually made a Fellow of the Tonic Sol-fa College.[26]

The nature of Oliver's work at the time he was awarded his prize is not known. Tonic Sol-fa Composition Club members always composed in Tonic Sol-fa[27]; given the fairly prominent position of staff notation in the Tonic Sol-fa College curriculum we cannot simply assume that this was the manner in which Oliver gained his prize. He was also proficient organist; we might therefore presume that he was reasonably skilled at reading staff notation. It is not known if Oliver himself used the prize copy of *Messiah,* or if the markings have been left by someone else. Oliver's copy, and there must be many more like them, provide a vital insight into the use of Tonic Sol-fa.

Although a significant amount of Tonic Sol-fa music was published after Curwen's death, his intentions for the Tonic Sol-fa Press Agency were clear from its earliest operations. From the study of scores such as Oliver's *Messiah,* it is apparent that Tonic Sol-fa editions were useful and were used. If Tonic Sol-fa scores were utilised in ways similar to those of the former owners of Oliver's *Messiah,* then it seems obvious that Tonic Sol-fa had earned a significant place in the rehearsal room and the concert hall.

Tonic Sol-fa on Stage

The choice afforded to Tonic Sol-faists meant that by the end of the 19th century, it is more than likely that many performances involved singers who were using Tonic Sol-fa. However, besides evidence that has been left in scores such as Oliver's *Messiah,* it is very difficult to establish from reviews and concert reports whether or not Tonic Sol-fa was used in rehearsals and performances. The reason for this is that few choral societies used the words "Tonic Sol-fa" in their titles. A number of groups did use the words "Tonic Sol-fa" in their titles, among them a London group known as the London Tonic Sol-fa Choral Society, that was formed some time during the late

[25] John Spencer Curwen was the second President of the Tonic Sol-fa College; his father was the first. Robert Griffiths was also the second Secretary of the Tonic Sol-fa College, having taken over the post from W. H. Thody in 1865.

[26] Nettel, Reginald. *North Staffordshire music: a social experiment.* Rickmansworth: Triad Press, 1977, p.19-20.

[27] Phillips. *op.cit.* p.61.

1850s.[28] Although some groups, such as the Bromley and Bow Institute, were in a literal sense a Tonic Sol-fa choir, having evolved from a Tonic Sol-fa singing class, the majority of choral societies did not give any indication as to the type of notation used by the choristers. The habit of not declaring the preferred notation meant Tonic Sol-faists were fully integrated with staff notationists, and further invisibility may have been introduced with the publishing of dual notation copies.

In assessing the role of Tonic Sol-fa in choral activity, it is necessary to compare concert and festival repertoire with music available in Tonic Sol-fa at the same time. An examination of various festival and concert programmes between 1880 and 1914 shows that there were instances when at least half of the music performed was available in Tonic Sol-fa from at least one publisher.

The number of performances of works available in Tonic Sol-fa grew at a similar rate to the growth in number of Tonic Sol-fa publications themselves. For example, in 1880, *The Musical Times* listed performances of seventy four different works in their *Country and Colonial News* column. This does not include multiple performances of works. Of these, Novello alone published twenty four in Tonic Sol-fa, just over 32 per cent. By 1914, nearly 82 per cent of the works reported in the *Country and Colonial News* column were available in Tonic Sol-fa. There is also some evidence that some proficient Tonic Sol-faists were able to translate from Tonic Sol-fa into staff notation.[29] If any choral conductors undertook this type of task, the actual number of Tonic Sol-fa performances could have been much higher.

This information might seem to present facts that are undoubtedly dubious as reliable evidence of the use of Tonic Sol-fa in performances. However, a significant number of concerts took place when we can be almost certain that Tonic Sol-fa editions were used. Often, the musical backgrounds of the choirmasters themselves can indicate Tonic Sol-fa usage in that choirmaster's ensemble. It might be useful to consider a number of individual circumstances.

Leonard Charles Venables (1848-1928) was an important figure in both London choral activity and the Tonic Sol-fa movement. The South London Choral Association, which he directed with his brother George, was hailed by *The Times* as "one of the best of the numerous suburban choral societies of the late 19th century". Significantly, his Tonic Sol-fa training was mentioned in this report as a point of interest.[30] He is reputed to have stated that, in his opinion, it was the translating of Berlioz's *Romeo and Juliet* into Tonic Sol-fa that ensured the first successful performance of the work in London in the mid 1850s.[31]

[28] It is probable that the London Tonic Sol-fa Choral Society was the offshoot of a series of highly successful classes conducted at Exeter Hall from 1857. These are detailed in TSR.

[29] Hand-written Tonic Sol-fa versions of excerpts from Gilbert and Sullivan operettas can be found in the remnants of the Tonic Sol-fa College Library at the Royal College of Music. See also Nettel, *op.cit.*, p.30.

[30] *The Times.* Friday 24 April 1885, p.13.

[31] Venables. *op.cit.* p.128-9.

The Bromley and Bow Institute Choir's conductor between 1875 and 1900 must also be considered. The Bromley and Bow Institute was home to a Tonic Sol-fa singing class; a choir was formed by some of the more advanced members. Reports of the Choir's activities seldom stated that the choir was one that had been formed from a singing class: it was regarded as a "traditional" choral society. In April 1885, *The Musical Times* reported that the Bromley and Bow Institute Choir had performed Alexander Mackenzie's *Rose of Sharon.* Having received its première a short time before this particular concert, the work had not met with resounding approval. With an "unfailingly steady attack", the choir had given, in the opinion of *The Musical Times*, the "first satisfactory rendering of this work" at the 1885 concert. The reviewer, when recalling the first performance, did not wish to reopen the "unpleasant" subject. The conductor of this successful performance was William Grey McNaught.[32]

Of perhaps greatest significance was Henry Coward (1849-1944). It is essential to understand a little of Coward's own musical background in order to realise the importance of his contribution. One of the most important choral conductors of the late 19th and early 20th centuries, by 1911 he was reported to have been rehearsing over 2,000 choristers a week: on Monday he rehearsed the Leeds Choral Union, on Tuesday, Newcastle and Gateshead Choral Union, on Wednesday, Glasgow Choral Union, on Thursday, Sheffield Musical Union (formerly the Sheffield Tonic Sol-fa Association) and on Friday, Huddersfield Choral Society.[33] Coward conducted the last of these groups from 1901 until 1932.

Coward initially mastered music from the Tonic Sol-fa classes he attended as a young man. Tonic Sol-fa remained a dominating feature of Coward's musical life. He commented:

> *I was an ardent musical reformer and thoroughly believed in the educational value of Tonic Sol-fa for vocal music. I therefore adapted the dictum of the Times that here was the instrument, and "the only national and popular system of teaching music worthy of the name". A number of like-minded enthusiasts under my direction set out, therefore, as missionaries, to turn the local musical world upside down.*[34]

Despite Coward's lifelong support of Tonic Sol-fa, later in life he concluded that the most successful choristers needed to be proficient in staff notation as well as Tonic Sol-fa. Use of Tonic Sol-fa meant that his singers were generally good sight-singers, but some critics were concerned that they lacked basic musicality.[35] Although Tonic Sol-fa had proved to be the catalyst for his own musical development, he began to question its sole use in choir

[32] MT, 26:506 (April 1885), p.204. The Bromley and Bow Institute Choir also gave a performance of Stanford's *The Revenge* and Frederick Corder's *The bridal of Triermain* on March 29 1887. These were added to the Novello Tonic Sol-fa series at around this time. McNaught's retirement from the Bromley and Bow Institute was reported in *MT*, 41:693 (November 1900), p.728.

[33] Rodgers, J. A. *Henry Coward, the pioneer chorus-master.* London: John Lane, 1911, p.57.

[34] Coward, Henry. *Reminiscences of Henry Coward.* London: J. Curwen and Sons, 1919, 117. It is not known to which article in *The Times* Coward is referring.

[35] Rodgers, *Henry Coward,* 21.

rehearsals. He reasoned, with the help of what he described as an "outspoken musical friend"[36], that the fact that Tonic Sol-fa was so easy to master had inadvertently encouraged many essentially non-musical people to join his choirs. Coward's solution was not necessarily to dissuade less musical people to join his choir, but to make clear that every note rehearsed had a musical purpose, one that every chorister was fully aware of.

Coward's belief in the value of Tonic Sol-fa as being central to his choral conducting can be illustrated by the examination of the works performed during the 1899 Sheffield Triennial Musical Festival. Six of the works the Choir performed at the Festival - *Messiah, King Olaf* by Elgar, *The Golden Legend* by Sullivan, Beethoven's *Choral Symphony, King Saul* by Parry and Mendelssohn's *Hymn of Praise* - were available from Novello in Tonic Sol-fa at the time. The seventh - *Samson and Delilah* by Saint-Saëns, performed on the second day of the festival - had not been issued by Novello in Tonic Sol-fa and therefore staff notation was used.[37]

Coward's involvement and beliefs must be taken into consideration on a number of other occasions. The Newcastle and Gateshead Choral Union's 1898-1899 season featured Handel's Samson, Dvořáks *Stabat Mater* and Mendelssohn's *First Walpurgis Night*, all conducted by Coward and all available in Tonic Sol-fa from either Novello or Curwen. The same was true of the next Sheffield Triennial Music Festival in 1902. All the works featured - *Elijah*, Coward's own *Gareth and Linet*, Elgar's *The Dream of Gerontius*, Frederick Cowen's *Ode to the Passions*, Handel's *Israel in Egypt*, Dvořák's *Stabat Mater*, Coleridge-Taylor's *Meg Blane*, Parry's *Blest Pair of Sirens* and Mendelssohn's *Hymn of Praise* - had been published by Novello in Tonic Sol-fa. The performance of *The Dream of Gerontius* on this occasion was particularly highly acclaimed. J.A. Rodgers, in *his Henry Coward, the pioneer chorusmaster*, alleges that Elgar, who conducted his own work at the Sheffield Triennial Music Festival of 1902, "at last heard his conception realised" by a choir which Coward had rehearsed.[38]

The availability of Tonic Sol-fa music reflected the way in which the Tonic Sol-fa system itself had successfully diffused throughout Britain to become an important part of musical life. The growth in the number of Tonic Sol-faists meant that a greater range of music was required, and publishers responded to this. The copies, as has been demonstrated, were practical, of a good quality, cheap to produce and purchase and encompassed a wide style of music, from standard, sacred oratorios, to contemporary works and works for children. Concerts where the entire programme was comprised of music that was available in Tonic Sol-fa at that time and Carl Oliver's well-used edition of *Messiah* go some way to proving that use of Tonic Sol-fa was widespread. Given the attractive price and widespread availability of music

[36] Rodgers. *op.cit.* p.21.

[37] Examination of Novello's Tonic Sol-fa output confirms this. See also *MT*, 41:684 (February 1900), p.114-5.

[38] Rodgers. *op.cit.* p.33. Cowen, Coleridge-Taylor and Parry also conducted their own works at this festival.

in Tonic Sol-fa, it is easy to see exactly how choral societies used the system to their advantage.

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THE JEWISH MUSIC INSTITUTE LIBRARY

SCHOOL OF ORIENTAL AND AFRICAN STUDIES, UNIVERSITY OF LONDON

Geraldine Auerbach

A British gateway to Jewish music

The Jewish Music Institute Library is the first public library in Britain devoted to recordings, books, manuscripts, and scores of Jewish music. It covers a period from the middle-ages to the 21st century and genres from folk and ethnic to liturgical and art music, including choral, cantorial, jazz, klezmer, Yiddish, Sephardi, Israeli and classical music.

Where is it located and who is it for?

The library is located at the Jewish Music Institute at the School of Oriental and African Studies, Russell Square Campus, University of London. There are 117 nationalities amongst the students of SOAS and the Department of Music, which specialises in the musical cultures of the world. The Department of Music of SOAS has set up a full time lectureship in Jewish music. The Jewish Music Institute, an independent Arts organisation, running programmes in education, performance and information on Jewish music is also based at SOAS. The University Department of Music holds regular international conferences in Jewish music as well as annual Summer Schools and weekly practical classes in association with the Jewish Music Institute.

This JMI library and archive is available to music students and all students at SOAS for instance in the Departments of Near and Middle East, of Jewish Studies, of Hebrew and Yiddish languages and of Religions. It is also open to the general public by appointment. It collaborates closely with the SOAS Library. JMI expresses its gratitude to Mr Peter Salinger of SOAS Judaica collections and Miss Yoshiko Yasumura of the SOAS music library for their encouragement and assistance. JMI books are already on the SOAS library catalogue. JMI is now, with the very welcome help of a grant from the Heritage Lottery Fund, cataloguing its recordings, songbooks and scores on the special database/research tool Keynote, developed in consultation with the British Library Sound Archive. This Keynote database (more about which later) is on-line on the JMI Website www.jmi.org.uk. It is built to include information on music and musicians - biographies, photographs, anecdotes, record reviews, and comments. Special features are instrumental searches and a "tune finder". It is interactive, and users are invited to submit further details to the moderator.

The Jewish Music Institute Library has connections with Jewish music collections in other parts of the world and will establish joint projects and share information with libraries in Paris, Pennsylvania, Boka Raton, Haifa, Jerusalem, New York and Washington DC

The Jewish Music Institute Library is thus more than a library - it is also a growing, internationally available encyclopaedia, intended to become an essential source of information on historic and current activity in Jewish music. It is envisaged that this will eventually become a significant portal and key to finding Jewish or Suppressed Music, wherever it may be.

What is Jewish music?

Jewish music stems from ancient prayer chants of the Levant some 3000 years ago. The musical notation that developed and that we find in the bible today is one of the most ancient forms of notated music, and yet it is still in current practice all over the world today. Jewish music has been constantly adapting to new conditions and yet retaining its identity in many widely differing ethnic, social and religious environments.

Through its daughter religions, the music of Judaism is one of the fundamental elements in the understanding of the sacred and secular traditions of Europe and the Near East, first having influenced, and then having been influenced by, the music of Christian and Islamic cultures. The study of Jewish music encompasses many genres of religious, semi-religious and folk music used in the Synagogue and in the Jewish home and also art music using Jewish texts or themes. The study of Jewish music combines distinctively, the essential elements of musicology, ethnomusicology and interculturalism. Jewish music today encompasses a wide diversity of musical traditions and Jewish songs are sung in many different languages.

The Library holdings

Apart from commercial books and scores, and recordings on vinyl, old 78s and CDs, the library holds sound and video recordings of Jewish Music Institute and other concerts, broadcasts, and talks as well as concert programmes. It also has received the personal collections of significant British cantors, choirmasters and enthusiasts in many different fields of Jewish music such as the music of the Synagogue, of Eastern European Yiddish Culture, of the Sephardi diaspora and of the Land of Israel. In addition there will, in time, be an archive and online database dedicated to Music Suppressed by the Third Reich and other totalitarian regimes.

Special Collections

Yuval publications from the Hebrew University Jerusalem
Donated by the Vice Chancellor of the Hebrew University, Jerusalem: the currently complete collection of published books, journals and CDs of Yuval, The Centre for Jewish Music Research

The Cantor Benjamin Stein Collection

Donated by Cantor Benjamin Stein of Jerusalem, formerly cantor of the Temple Neve Shalom, New Jersey: 70 volumes of printed Jewish music, the nucleus of the Institute's cantorial music collection.

The Rev Isidore Freeman Collection

Donated by Mrs Angella Carne of Stockport: the musical archive of her grandfather cantor in Liverpool for over 40 years from 1910. Cantor Freeman's dearest wish from the 1920s was to establish a syllabus for teaching Jewish music and to hold a Jewish Music Festival for the UK (unfulfilled until the work of JMI in 1984)

The Emmanuel Fisher Collection

Donated by the family of the late distinguished composer and arranger, Emmanuel Fisher, Music Director of the London Jewish Male Choir for 21 years taking them to new heights: books, manuscripts, concert programmes and original compositions in the Jewish Music Institute Library.

Marcus Carr Collection and Lionel Benjamin Collection

Donated by Mrs Bessie Carr and Cantor Stephen Robins: over 3000 recordings of cantors of the "Golden age" (the first half of the 20th century) and Yiddish song including some rare recordings as well as a collection of 78rpm Jewish recordings from Europe and America.

The Barry Weinberg Collection

The family of the late Barry Weinberg are donating Barry Weinberg's extensive collection of Jewish music books, scores, recordings, lecture notes and memorabilia will be housed in the Jewish Music Institute Library

Suppressed Music

A special section of the library is devoted to music and memorabilia of composers who were exiled or killed by the Nazi regime. There is a great deal of work to do in unearthing and reassessing music that was banned and almost extinguished. JMI intends to create a Centre for Suppressed Music particularly regarding musicians and composers who fled to Britain to escape persecution. This would include research, performance, recording, exhibitions and publishing as well as an archive.

Other Gifts

We acknowledge with grateful thanks donations of books, CDs and funds from numerous individuals. Part of the Collection Policy of the Jewish Music Institute Library at present is to encourage donations of old recordings and music books and thus provide a sanctuary for sometimes precious material in danger of being discarded because of a lack of proper facility. JMI will have the items assessed and dispose of any inappropriate materials appropriately.

***Keynote:* A JMI music database research tool**

Keynote has been developed by the Jewish Music Institute in consultation with the British Library National Sound Archive. It is designed for printed, recorded or filmed music. It is designed for anybody who is serious about itemising any kind of music on computer whether they are a private collector, or a large library. It can be used for specific or wider collections. It will be compatible with international standards. There is the facility to transfer any existing catalogue onto the system.

Keynote manages all music-related information, and is fully cross-referenced and searchable on keywords, and any fields. A special feature of *Keynote* is the *Tune manager* that can recognise any musical phrase in a piece of music (provided it has been entered). It can find the tune even if the key is different or it comes in any part of the work, not just at the beginning. *Keynote* provides software to record and play tunes from the computer screen. Once a tune has been recorded it will be included in tune search and serve as a sample tune for the current record. You can have as many versions of the same tune as needed.

Keynote is particularly set up to provide detailed searchable instrumentation of scores, manuscripts and recordings.

Keynote automatically generates pages with all the necessary links, publishable on the World Wide Web. The web pages are both browsable and searchable.

The Jewish Music Edition has been developed for the special needs of Jewish Music. It is hoped that this will become an important portal for Jewish music. Collectors are invited to submit data, reviews, biographies of composers and artists, and anything they think will be interesting to post on the site; email jewishmusic@jmi.org.uk with their suggestions or use the template on *Keynote* to send suggested entries. JMI is in negotiation with the Midem Library in Paris and an archive in Miami to put all their material on the JMI *Keynote* website

Keynote is particularly useful for ethnomusicological collections of any kind. " I wish I had had such a versatile research tool when I was doing my research" was the comment of Janet Topp Fargion, Curator of the International Section, British Library, National Sound Archive.

How *Keynote* is formulated:

All information is divided into five separate but related databases: "titles", (or composed works or songs) "media" (CDs LPs books, videos etc), "artists" composers writers lyricists and performers, "collections and companies" (i.e. where the item is located or who published it), and "ensembles". Each section is fully cross-referenced, browsable and searchable on everything, including, keywords, titles (with alternative spellings) artists etc.

There are expandable text fields for notes and further information in all sections and you can create your own fields that are also searchable and can be printed along with the pre-set fields. There are facilities to include

images of CDs, artists, composers or ensembles and JMI can provide a utility to transfer an existing catalogue onto the system.

Keynote has several inbuilt reports and further report formats can be generated. It comes with help pages and has an input wizard to assist inputting new records. Databases on other systems can be easily transferred to *Keynote.*

Keynote is available for purchase at reasonable prices to catalogue personal or community collections. Dedoc Software will provide full backup. To see *Keynote* on-line go to www.jmi.org.uk and click *Keynote.*

The literary sources of Jewish music

Victor Tunkel, acquisitions officer of the Jewish Music Institute Library and a lifelong collector has contributed the information below on the basic materials for a representative collection of Literary Sources of Jewish Music. The library has already acquired and is in the process of acquiring many of these items.

Ranging over four millennia and much of the globe, and with an innately musical culture, the Jewish people have absorbed elements of the music of many peoples and periods, adding this to their own intrinsically Jewish music. The field is therefore vast and multi-faceted. As with other music collections, the first broad classification is into music and musicology, but these very often are merged in the books. Many leading earlier works are in German, and many more recent ones in Hebrew. But English now predominates and almost all listed here are in English. I have to omit biographies and periodical articles, and encyclopaedia entries, though of course these contain important contributions to the subject.

Bibliographies: There is no up-to-date comprehensive bibliography. Sendrey's *Bibliography of Jewish Music* (Columbia UP 1951) listed over 10,000 items down to 1950 with their locations, but it was far from complete even to that time. Since then there have been further compilations: Heskes's *Resource Book of Jewish Music* (Westport CN 1985) and her *Passport to Jewish Music* (Westport 1994) are useful but confined to English-language materials. Israel Adler's *The Study of Jewish Music* (Jerusalem, 1995) is a general guide by categories. On the manuscript sources we have the excellent catalogue in the RISM series compiled also by Israel Adler (Munich 1989) which includes with incipits and analytical tables every known MS down to 1840. What is now needed is a union catalogue conflating the major collections such as those of the Hebrew University of Jerusalem and the Jewish Theological Seminary of New York, and the few other substantial public and private collections.

General Surveys: There are various general studies, starting with that of the pioneer, A.Z. Idelsohn's *Jewish Music* based on his field work in the 1920s. A new edition appeared from Dover Publications (NY 1992). More recent general works by Peter Gradenwitz: *The Music of Israel* (Portland OR, 1996), Judith Eisenstein: *Heritage of Music* (NY 1972), and Marsha Edelman: *Discovering Jewish Music* (Philadelphia 2003) sketch aspects of the subject;

while Eric Werner: *A Song Still Heard* (University Park PA, 1976), Alfred Sendrey: *The Music of the Jews in the Diaspora* (NY 1970), Amnon Shiloah: *Jewish Musical Traditions* (Wayne State UP, 1992) and others, have focussed more scholarship on specific areas.

Cantillation of the Bible, using perhaps the world's oldest notation system, has recently been treated amply by Joshua Jacobson's *Chanting the Hebrew Bible* (Philadelphia 2002), while the different notation of the poetic books of the Bible, especially the Psalms, is explored by Flender's *Hebrew Psalmody* (Hebrew University 1992).

Hazzanut, the art of the synagogue cantor, may be studied in Kalib's *Musical Tradition of the East European Synagogue* (Syracuse UP, 2002: two volumes with more to follow); *The Golden Age of Cantors* (Pasternak, Tara Publications, 1991); and the six-volume *Cantorial Anthology* by Ephros (NY 1957-).

Prayer-modes: These and other works also examine and exemplify the *nus'cha'ot,* the very characteristic prayer modes and seasonal leitmotifs, on which there are numerous monographs and volumes by individual synagogue composers. Levine's *Synagogue Song in America* (Indiana, 1989) is useful. The works of the outstanding 19th century synagogue composers (Sulzer, Lewandowski, Naumbourg, etc,) have been collected in the *Out-of-Print Classics Series* by the Sacred Music Press, NY, from 1954.

Sephardic: There are many studies of the music of the Sephardim, the Jews originally from Spain and Portugal, who following their expulsion and in their wanderings preserved the music and language (as "Ladino") of medieval Spain. Their folk music has recently been analysed and sampled in *Cancionero Sefardi* (Alberto Hemsi, Jerusalem 1995). Tara Publications (formerly NY, now Baltimore) have published several monographs of their sacred songs.

Yiddish: Corresponding to the Ladino language and culture of the Sephardim is the huge repertory in Yiddish, the vernacular of the Jews of Northern and Eastern Europe. There are many studies and collections of the love songs, lullabies, songs of toil and suffering. An excellent series now being published by the Hebrew University groups these under types, and under composers where known: *Anthology of Yiddish Folksongs* (1989 and continuing).

Zemirot, the much-loved home table-songs for sabbaths and festivals, are presented with history and commentary in Levin's *The Zemirot Anthology* (Tara 1981), and the *Harvard Hillel Sabbath Songbook* edited by Gold (Boston 1992).

Hasidic music: For the characteristic music of the Hasidic sect, there is the *Anthology of Hasidic Music* by Vinaver (Jerusalem 1985), and the two volumes

of *Songs of the Chassidim* (Pasternak, NY 1968-71), as well as many volumes devoted to individual groups within the sect.

Oriental music: This includes music of the Jews of, e.g., Yemen, Syria, Egypt, Morocco, Iraq, Central Asia, India, and even China. The ten-volume *Thesaurus of Hebrew-Oriental Melodies* by Idelsohn (1914-1933, reprinted Ktav, NJ 1973) is the core-collection drawn on by every musicologist of the subject, as well as composers looking for raw material. More recent individual studies include Eliyahu, *Music of the Mountain Jews* (Jerusalem 1999); Adaki and Sharvit: *Treasury of Jewish Yemenite Chants* (Jerusalem 1981); Shiloah: *Musical Tradition of the Iraqi Jews* (Or-Yehuda 1983); Kay Shelemay on the Syrian Jews' music: *Let Jasmine Rain Down* (Chicago 1998), and on the music of the Falasha Jews of Ethiopia, now mostly ingathered into Israel, in *Music, Ritual and Falasha History* (East Lansing, MI 1989).

Music for the Concert Platform and Stage: Salamone Rossi (Mantua around 1600) is the first Jewish composer of art music and now has an excellent biography by Don Harran, (OUP 1999). Apart from Rossi, Jews came late to art music, and when they did, Mendelssohn, Johann Strauss, Mahler, Meyerbeer, Offenbach and others produced nothing with any Jewish association. The same is true of those who have dominated the modern theatre scene: Jerome Kern, George Gershwin, Irving Berlin, Harold Arlen, Richard Rodgers, Frederick Loewe, Frank Loesser, Stephen Sondheim, Bob Dylan, Paul Simon, Lionel Bart, etc, but there have been various studies of this remarkable outpouring of talent, seen as a Jewish phenomenon. More recent Jewish composers including Bloch, Kurt Weill, Milhaud, Schoenberg, and Leonard Bernstein have to varying extents written music with specifically Jewish content. Some of this appears in *Synagogue Music by Contemporary Composers* (Schirmer, NY 1957).

The music of modern Israel is notable for the way in which so many elements, European and oriental, have come to inter-relate. There have been various studies: *Contemporary Israeli Music* by Keren, (Bar Ilan UP, 1980), *Twenty Israeli Composers* by Fleisher (Wayne State UP, 1997). Moreover there are Israeli popular songs recording almost every event in the nation's history, capturing the contemporary atmosphere and attitudes over a turbulent half-century. For this there are many songbooks. These songs, collected, will provide an important source for future social historians. This, unhappily, is also true of the music created and sung in the ghettoes and concentration camps and among Jewish partisan fighters in WWII: *Music in Terezin* by Karas (NY, 1985); *Yes, We Sang!* by Kalisch (NY, 1985); and *Singing for Survival* by Flam (Univ of Illinois, 1992), are examples of the genre.

Klezmer: This instrumental folk music, originating in local wandering bands of entertainers in Eastern Europe, is now enjoying wide popularity and being re-created, especially in USA. Its origins, styles and typical

examples are set out in a series of publications by Tara; in Slobin: *Jewish Instrumental Folk Music* (Syracuse UP, 2001); Sapoznik: *The Compleat Klezmer* (NY 1987); and Mazor: *The Klezmer Tradition in the Land of Israel* (Jerusalem 2000).

Origins: There are several studies of the origins or earliest evidences of Jewish music: Sendrey: *Music in Ancient Israel* (London 1969) and more recently Braun: *Music in Ancient Israel/Palestine* (Grand Rapids MI, 2002).

Periodicals: Articles on the subject appear in many music journals and languages. There are three journals devoted to Jewish music and in English, all published in New York: *Musica Judaica* (1975 -); *Journal of Synagogue Music* (1968 -); and *Journal of Jewish Music and Liturgy* (1976 -) The first is the most general of the three.

The Jewish Music Institute Library inaugural event

The Jewish Music Institute Library was inaugurated on Tuesday 18 March 2003 by Dr **Christian Meyer**, Director of the Schoenberg Institute, Vienna. He spoke of Schoenberg's support for the study of Jewish music.

The Secretary of State for Culture Media and Sport, Tessa Jowell, expressed in her message for the inauguration, that

> *Jewish music traces the development of a race with a recorded history of some 4000 years and one that has occupied just about every quarter of our inhabitable world. As a musical form it has a richness and variety that can hardly be equalled anywhere else. It is music that spans the spiritual and secular worlds of the Jewish people - from the cantillation of the scriptures to the joyous folk tunes played at family gatherings and celebrations. It is a form that gives meaning to Jewish identity and that has helped to sustain that identity throughout some of the darker days of world history. Indeed, music is a strong thread that helps to keep alive the link between the traditional and modern Jewish worlds.*

She continued

> *I see one of the library's roles as helping to strengthen that link and to maintain the coherence of the Jewish communities across our country. But, more than that, I hope the library can play a full part towards what I believe is our growing interest and understanding of the diverse cultures that do so much to enrich the fabric of modern Britain. May I extend my warmest congratulations to all concerned on the opening of the new Jewish Music Library and my particular thanks to all those that have made it happen.*

The inaugural event, hosted by JMI Presidents Lady Solti and Leopold de Rothschild featured live performances by members of the World Music department at SOAS to illustrate the treasures of the library such as Judeo-Arabic, Judeo-Spanish, Yiddish and liturgical music as well as the 25 member Klezmer Band that regularly studies at SOAS.

Messages were delivered by the Head of Information services at SOAS Keith Webster, and David Hughes the head of the Department of Music. Keith Howard, Senior Lecturer in Music, and Director, AHRB Research Centre for Cross-Cultural Music and Dance Performance said, "I am delighted that the Jewish Music Institute Library can now be inaugurated here at SOAS, bringing to students and researchers a new and very comprehensive collection of materials. On this occasion, though, another aspect of Jewish music is being showcased, that of live performance. It is my hope that the next development in our relationship will be to enhance research on performance, with the aim to bring performers and academics closer together. And so, in addition to celebrating the opening of the Jewish Music Library, let us look forwards to additional collaborations!"

Alexander Knapp, Joe Loss Lecturer in Jewish Music at SOAS said that

> *The JMI Library, inspired by the vision of Geraldine Auerbach, founded by Doris and Bertie Black, and administered by Lloica Czackis, is proving to be an invaluable resource for those who profess an interest in any aspect of Jewish music – liturgical, paraliturgical, folk, popular, or classical. This impressive archive of recordings, text books, manuscripts and printed sheet music is generating and supporting musical, musicological, ethnomusicological and intercultural research into, and performance of, a wide variety of Ashkenazi, Sephardi and Oriental Jewish repertoires.*

Pamela Thompson, Immediate Past-President of IAML and Librarian at the Royal College of Music said that

> *New specialist resources for music researchers and performers are a rarity. We look forward to working alongside the Jewish Music Institute in bringing the work of the library to the attention of all who have an interest in Jewish music and culture.*

Dr Janet Topp Fargion, Curator, International Music Collection, British Library Sound Archive commented that the British Library Sound Archive has known and watched the activities of the Jewish Music Institute from the early days and said

> *we've recorded concerts and conferences for our collections and collaborated on the production of some CDs, notably Live on the South Bank by Gregori Schechter's Klezmer Festival Band. Geraldine and Gregori Schechter who is also the JMI software consultant have consulted me and other information managers at the British Library in the development of their research tool, Keynote. Their efforts to come up with a system that would bring all formats and types of information together in a single database was challenging, but when I saw the final product I wished I'd had something like it available to me when I was a research student. I'm looking forward to our future collaborations.*

Lord Moser KCB CBE FBA, Chairman The British Museum Development Trust welcomed the establishment of the Jewish Music Library at SOAS saying

> *Jewish music has been of great interest and influence since early days and so has Jewish involvement in the music world generally. Certainly in Britain we have reason to be grateful to Jews for their devotion to music as composers and performers, also as impresarios and managers, and not least, as audiences. This new Library will provide resources for everyone and contribute to Britain's rich cultural life.*

Beyond our shores, Professor David Bloch, Director of the Terezin Music Memorial Project, Tel Aviv said

> *My introduction to your library was to be taken directly to your Keynote database by a search engine, so I am sure this augurs well for the future!*

Chana Mlotek, Music Archivist, YIVO Institute for Jewish Research in New York sent warm greetings and said that

> *Since its inception in Vilna, Poland, in 1925, YIVO has always served as a repository for Jewish folf, art, liturgical and theatre music. Its Library and Archives contain important publications and manuscripts of Jewish composers, cantors, choral directors and musicologists. We look forward to a fruitful and friendly association with your Institute.*

Judith Pinnolis of Brandeis University, Waltham, Massachusetts, USA, and webmistress of the influential Jewish Music WebCenter http://www.jmwc.org said that

> *the gathering, cataloguing and dissemination of information about Jewish music that will take place within your halls will contribute widely to the understanding and preservation of Jewish musical traditions and culture.*

She added that

> *The added task that you have assumed, in serving as an archive for the suppressed music from the Shoah, lends a unique responsibility to this library's mission. This archive will allow that music which survived to breathe anew, and keep the spirit of those musicians alive.*

Summary and conclusion

The Jewish Music Institute is dedicated to the celebration, preservation and development of the living heritage of Jewish music for the benefit of all. JMI Forums such as the International Forum for Suppressed Music, the International Forum for Yiddish Culture and the Forum for the Promotion of Arab-Jewish Dialogue Through Music, provide an international focus for study and musicianship. In each sector there are programmes in education, performance and information

JMI documents, preserves, teaches and presents to the public, all aspects of the Jewish musical heritage: liturgical, classical, ethnic and folk as well as music suppressed by Nazi and Soviet tyranny. Since its work began in 1984, JMI provides musicians and students with theoretical and practical training and resources, in a heritage that spans three millennia and a wide

geographic area - wherever Jews have settled. JMI supports university courses for undergraduates and postgraduates. It runs workshops and Summer Schools at SOAS as well as regular classes and outreach projects in the diverse British community. It presents the finest performances in concert halls across the country and commissions new works.

The Jewish Music Institute is an independent, non-religious, arts organisation with charitable status. It is based at the School of Oriental and African Studies, University of London and works closely with the Department of Music and the SOAS library. JMI's work was recognised in the year 2000 with affiliation to Millennium Commission and in 2002 with a grant from the Heritage Lottery Fund to preserve and make accessible to the public, the contents of its library. The JMI website is a portal for enquiry about Jewish music and of current and historic Jewish music practice.

The Jewish Music Institute Library of recorded and printed Jewish music is a valuable resource for musicians, scholars, the media, teachers and the public. To visit the library please contact the Head of Information Laoise Davidson on 020 7898 4307 for an appointment, or email jmi@soas.ac.uk. For more information please visit the website: www.jmi.org.uk

To find out how to purchase a copy of *Keynote* or to visit the library, write to Geraldine Auerbach MBE, Director, Jewish Music Institute, SOAS, Thornhaugh Street, Russell Square, London, WC1H 0XG. Email jewishmusic@jmi.org.uk Tel 020 8909 2445 Fax 020 8909 1030.

Geraldine Auerbach is Director of the Jewish Music Institute

Brio Volume 40, Number 2. pp 35-36

INTRODUCING THE NLI CLASSICAL MUSIC ARCHIVE

Emma Costello

In recent times, researchers with an interest in Irish traditional or folk music, or Irish contemporary music, have been well served by the collections held respectively by the Irish Traditional Music Archive (ITMA) and the Contemporary Music Centre (CMC). The ITMA is a multi-media reference archive and resource centre for the traditional song, music and dance of Ireland. It was established in 1987 and now holds the largest such collection in existence. The CMC is an all-Ireland, organisation, founded in 1985 to support and encourage the work of composers throughout the Republic and Northern Ireland. Its library and sound archives, open to the public free of charge, contains the only comprehensive and accessible collection in existence of music by contemporary Irish composers.

The new music library project in the National Library of Ireland aims to fill the gap that exists between these two well-established institutions. Conservative estimates are that the National Library of Ireland holds at least 20,000 items which fall into the category of classical music, or music composed in the European art tradition, and unfortunately for those involved in research in this area, a significant amount of these collections has been inaccessible, up until now. Over 6,000 of these items form the Joly Collection, the library of the wealthy and discriminating 19th century collector Jaspar Joly, which was transferred to the National Library upon its establishment in 1877. This collection, and about 13,000 other printed music items, are currently accessible via a card catalogue, but only searchable under composer and in some cases publisher. The remainder of the library's music collections is largely unknown, never having been catalogued or sorted in any way.

Recent studies have indicated that these collections include many interesting and unique items. They appear to be particularly rich in music of the late 18th and early 19th centuries and they include music by Irish composers, music published in Ireland and music with an Irish subject. As a significant number of the historic music collections were received as bequests and donations, there are also many items of Irish interest by nature of their provenance. There is also a noteworthy repertoire of historic popular music, mainly songs and light piano compositions, which fall outside the canon of established classical music, but which are of intrinsic value, particularly from a social history stance.

Against this background, the National Library has initiated a project to develop, raise awareness and improve access to the music collections. The official launch took place in May 2003 with a recital by pianist Una Hunt,

who played rarely performed works, selected from the library's collections, by the Irish composers George Alexander Osborne (1806-1893), Philip Cogan (1747-1833) and William Vincent Wallace (1812-1865).

The first step towards improved access will be the cataloguing and rehousing of the considerable amount of uncatalogued music. It is hoped that the majority of this previously untapped resource will be searchable on the Library's online catalogue within 12-18 months. Subsequent to this, it will be necessary to identify gaps in the collections, to see where they fall short of the objective of representing the extent and diversity of Irish music. Where possible, material will be purchased, or at the very least, a type of portal will be created whereby researchers can be made aware of Irish-related music holdings in other institutions, such as the Charles Villiers Stanford collections held in the University of Newcastle. However, this work cannot be carried out effectively until work on the uncatalogued material is more advanced. Although as mentioned above, the music collections are particularly strong in the areas of 18th and 19th century music, there is a lack of material from the 20th century, particularly in the area of popular music. The library currently receives items published in Ireland under legal deposit legislation, but a significant amount of music by Irish singers and groups is published abroad, so it will be necessary to purchase such items.

It is also hoped that the National Library will become known as a suitable repository for donations, and indeed as the natural home for collections of Irish music. Already the library has been fortunate to receive the library of the conductor Bryden Thomson (1928-1991), the manuscripts of composer Joan Trimble (1915-2000) and the archive of the Music Association of Ireland.

These are issues for immediate consideration. Issues for future consideration include the development of an audio-visual collection, and, of course, digitization. The collections are also replete with intriguing opportunities for performance, publishing and recording music which may not have reached an audience for several generations.

For further information contact:
Emma Costello, Music Librarian, National Library of Ireland, Kildare Street, Dublin 2, Ireland, ecostello@nli.ie.

Related links

Irish Traditional Music Archive	http://www.itma.ie
Contemporary Music Centre	http://www.cmc.ie

Emma Costello is Music Librarian at the National Library of Ireland

Brio Volume 40, Number 2. pp 37-41

AN ARCHIVE FOR ART MUSIC IN IRELAND

Harry White

This speech was delivered on 29 May 2003 in the Rotunda of the National Library of Ireland to mark the launch of the NLI Classical Music Archive.

It is a great pleasure to welcome the launch of this archive for art music in Ireland. Its creation comes at a particularly opportune moment. Indeed, I would like to suggest that it is a transitional moment in Irish musical affairs, not least because there is, to put it simply, so much to play for as Ireland continues to re-define herself culturally and politically in relation to Britain, Europe and the United States. Everyone here will have some idea, perhaps, of how intimately music in Ireland neighbours politics, and how, indeed music has on occasion proved to be to be formative in Irish political thinking. This is especially true of music in Ireland during the 18th and 19th centuries and for much of the 20th as well, but it is no less true now, even if varieties of Irish music are much less sharply polarised than before. That is surely a good thing.

But some degree of polarity of course remains. I would say myself that this is also to the good, even if it can cause problems in projecting a musical image of Ireland that satisfies the considerable range of opinion that circumscribes any understanding of what music means to us as a nation state. I suppose most people at the beginning of the 21st century would subscribe to some kind of musical pluralism as the best way forward, and certainly as the politically correct way. But nevertheless, the creation of this archive, especially within the National Library, does suggest to me that something other than a bland discourse of musical pluralism is at issue here. In a verbally-dominated culture such as ours, the identification of art music as a consideration which transcends other considerations, such as traditional music or commercial music (to name but two polarities that prevail) is a significant business. It is significant, because in creating this archive, the National Library of Ireland, the chief repository, in fact, of a largely verbal culture, acknowledges the fundamental seam of music in the fabric of Irish cultural history. The library itself has taken some trouble, in its public commentary on this project, to identify the hitherto partial (but not sporadic) nature of musical retrieval in Ireland. Whereas the Contemporary Music Centre (CMC) and the Irish Traditional Music Archive, for example, speak vitally to the collection and dissemination of Irish musical culture, the dearth of an historic archive is all too apparent with regard to the tradition which this new enterprise seeks to recover. I have to say as a musicologist that were it not for these archives – I mean the CMC and the Traditional Music Archive – it would be impossible to develop any kind of reliable mode of understanding as to the present state of music in Ireland. How difficult it has been to reach such an understanding of music before the middle of the last century without a comprehensive library collection is a lament more and more

audibly shared as musicology takes firmer root in Ireland and Ireland herself becomes the increased focus of musical research.

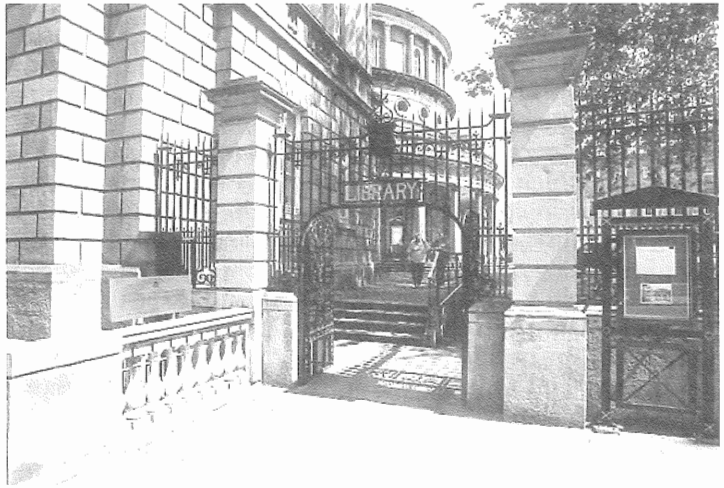
I am relieved – even if no-one else is – that I don't regard it as part of my brief this evening to explain why it is that Ireland has been so slow to recognise her custodial obligations in relation to art music in this country, but it would be disingenuous to pass silently over the history of ideas which has encouraged such reluctance, to say nothing of indifference and, on occasion, hostility to the idea of an Irish art music. Long before the traditional repertory was commandeered in the service of political nationalism, a deep-seated suspicion of the European aesthetic, and of Italian music in particular, became a memorable part of ascendancy thinking. We can look no further back than Swift, I think, in order to find this hostility at its worst, but even in the 19th century, those avatars of nationalism who so keenly pressed "traditional music" into the service of cultural and political autonomy also fostered the notion that European music was at best a spurious import of no particular relevance to the Irish mind. It is less an opinion and more a fact of Irish cultural history that this country's engagement with the discourse of European music, deeply politicised though it was, remained oftentimes peripheral until after the Second World War.

There is, I am glad to say, nothing peripheral about this discourse any longer. But it is still difficult, I would suggest, to be European and Irish at one and the same time. This is certainly true in regions of Irish life other than musical ones, but it is no less true of music itself. To speak very broadly for a moment: I would suggest that we get a better sense of music in Ireland traditionally and commercially and indeed contemporaneously, than we do historically. The creation of this archive will redress this imbalance but it will also do something else. It will help to reclaim the importance of music not only as an expression of nationalist culture in Ireland, but also as a primary marker of this country's identity as a European nation state.

There is no question about it: Ireland's long agony of debate about her own identity has impeded her access to the discourse of European musical culture, even if this debate has been brilliantly supervened in other arenas and notably in traditional and commercial forms of music. But more recently, these issues of national culture – the idea of a national library is itself part of this history – have begun to accommodate another kind of debate as to the kind of musical culture we really want in this country. To its great credit, the present government has lent strong support to the notion of a consultation process by which this question might be aired and addressed, although anyone concerned with music will legitimately be worried about the weakening of infrastructures which have done so much for music in Ireland in 80 years of political autonomy. Let no-one underestimate how incomparably better the state of music in Ireland has become since the country has had charge of her own affairs: let no-one likewise doubt the transitional moment which is now to hand. To be plain: the public structures of European musical discourse – in education, in performance, in national and regional contexts of dissemination – have largely and strikingly been as the result of good government policy. When one thinks,

nevertheless, of the perilous condition of opera in Ireland, of sudden withdrawals of support to non-profit making initiatives in chamber music, of the limbo in which the Cork School of Music now finds itself, one knows that the moment is indeed transitional, if not critical. At such a moment, one can only hope that the historical awareness which this archive represents is not diminished by the uncertain future which now looms. But there are good grounds for hope. European music- for want of a better phrase, "classical music"- is well rid of its cumbersome reputation for divisive elitism, a reputation, I should add, which was (and is) a much greater burden in the English-speaking world than in continental Europe itself. People interested in the well-being of this music in Ireland could do worse than bypass this absurd impediment by looking to classical music as the wonderful birthright of any European state, which it so evidently is. As Ireland takes up the Presidency of the European Union in 2004, we should applaud the Government's decisive intervention in favour of European musical culture which this archive represents, and offer whatever expertise is available to secure the future for music in Ireland. Musicology can also assist in this enterprise, first and foremost, perhaps, by its focus on the social, cultural and indeed critical history of music in Ireland, if only because music history, as with history itself, affords a unique explanation of the present in terms of an understanding of the past. And that past, self-evidently, includes the musical past. In this domain of intelligent enquiry, the National Library puts in order one of the long-neglected and yet immensely valuable resources in this country. And it does so at a time when all of us, in or out of Government, can press home the advantages of Ireland's status as a senior member of the European Union, not least in respect of music. Thank you very much.

Harry White is Professor of Music at University College Dublin and President of the Society for Musicology in Ireland. He is the author of ***The keeper's recital: music and cultural history in Ireland 1770-1970*** *(Cork and Indiana, 1998)*



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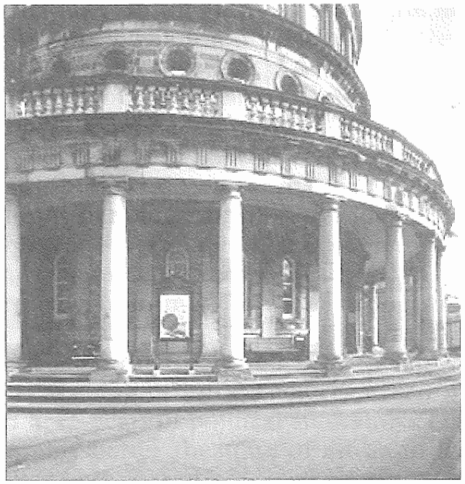
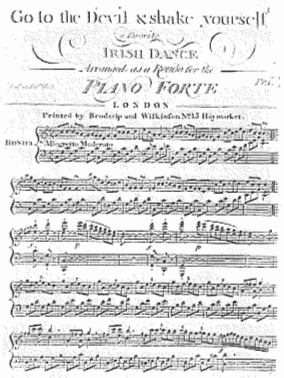
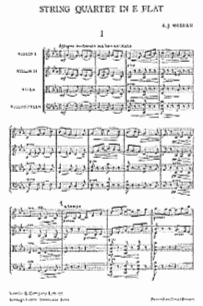


2. National Library of Ireland - the Rotunda


Go to the Devil & shake yourself
IRISH DANCE
Arranged as a Rondo for the
PIANO FORTE
LONDON
Printed by Broderip and Wilkinson N°13 Haymarket.


STRING QUARTET IN E FLAT

3a, 3b, 3c.
Examples from the music collections of the National Library of Ireland

Brio Volume 40, Number 2. pp 42-47

MUSICAL INSTRUMENTS AT NATIONAL TRUST FOR SCOTLAND PROPERTIES IN THE NORTH EAST OF SCOTLAND: A PRELIMINARY REPORT

Roger Williams

There is a small but significant collection of musical instruments at properties in the Grampian region of the National Trust for Scotland. Some of these are recent gifts or bequests, others were built for and played by members of resident families. They are reminders of the rich musical life of many of these houses. In the 18th and early 19th centuries, musical accomplishment was common to young ladies as an invaluable social grace, and to young gentlemen as a part of their general education, particularly for those who travelled abroad. Music also played an important role in relatively isolated country communities.

A square piano by William Rolfe of London, built between 1796 and 1806 is housed in the Library at Castle Fraser, 18 miles west of Aberdeen. The instrument, which has English double action, came to the Castle in February 1984. The double music desk fixed to the wooden dust cover is a highly unusual feature, enabling two or more performers with different parts to play at the same time. Not many pianos from this little-known builder now exist and the lithe tone and responsive action show how well suited these instruments were for the keyboard parts of that era. In the Hall a grand piano by the French builder Erard was made in London and is dated 1857. As with other contemporary pianos, the sound of the light, treble register is very different from the deep resonance of the bass strings. The organ at St.Anne's church in the nearby village of Kemnay (not a property of the National Trust), built by Thomas Elliot, was commissioned for and housed in Castle Fraser from 1815 until 1938. This instrument of twelve stops has an upper manual from tenor C, a lower manual of G compass, and twelve pull-down pedals (low G up to A flat). The instrument has undergone some changes; its original doors are now elsewhere in the church, and what was almost certainly a trumpet/bassoon stop has been removed. The mellow diapasons ensure a firm foundation for an impressive plenum in which the fiery Sesquialtera is particularly dominant. Apart from the oboe all other pipes still speak well on this rare survival from a high point of British organ building. The laird, Charles Mackenzie Fraser, who inherited the castle in 1815, was an enthusiastic cellist. He lost his leg in the battle of Burgos in the Spanish peninsular war and how he played the cello from his wheelchair is

an intriguing prospect. Alas, no cello survives but the remains of a cello bow may well date from his era.

In the Muses Room at Crathes Castle, on Royal Deeside, there is a square piano by John Broadwood and Sons of around 1822, not in playing condition. There is also a highly decorated nineteenth century Irish harp of ash and birch with Celtic designs made in Belfast by James McFall. This instrument belongs to Malleny House, a garden property of the NTS. A relatively recent gift of a 19th century Neapolitan mandolin, with banded mahogany and mother of pearl tortoise-shell under the strings, reminds us of how popular such instruments used to be in domestic circles in the eighteenth and early nineteenth centuries..

At nearby Drum Castle there are three pianos. The Collard & Collard grand in the Drawing Room has a maker's number 13056 which suggests a date around 1830. It is therefore an early instrument and is in good condition, considering its age. A square piano by John Broadwood, though apparently complete, is not playable. In the Nursery there is a cottage piano - a smaller version of an upright - by John Broadwood dating from 1860 or so. This instrument, though playable, is something of a curiosity, about a minor third below concert pitch, and with an individual, rather clanging ring to its tone.

The instruments at Fyvie Castle comprise an organ, a square and a grand piano. The organ in the Gallery has a detached console with the pipes situated in a balcony just above the player's head. It was built by Norman brothers of Norwich in 1905, one of the leading organ builders of the day. The fact that it still has its original electric action (by direct current) makes it unique in Britain. The organ has two manuals and a pedals division with 14 speaking stops, mostly at 8' pitch. The sound of the organ is characteristic of its period, though many of the pipes have none too much space to speak out naturally into the room. An unsual feature enables treble and bass registers to be drawn separately on all the manuals stops. There is also a device for automatic playing from rolls - a "Symphony organ" - supplied by Herbert Marshall, Regent Street, London. Many of the hundred or so rolls, specially annotated for use on this organ, are housed in a nearby cabinet. A square piano by Adam Beyer, only a handful of whose instruments are still extant, dates from 1782. Beyer was one of a group of German piano makers known as "The twelve apostles" who were former pupils of Gottfried Silbermann. They came to London around 1760 and established the piano construction industry in England. This piano has recently been restored and works excellently. Just inside the case on the left are three levers; two of which enable dampers to be lifted in the treble and bass registers independently, while the third presses a small wooden bar covered with leather against the strings, producing a thinner, almost pizzicato sound. The operation of these while playing requires a virtuosic dexterity! A foot pedal operates the "nag's head swell", raising part of the lid to increase the volume of sound. The model 6 Boudoir Blüthner grand piano in the Hall dating from 1900 is in fine playing condition after a partial restoration in the mid 1990s.

At Haddo House, well known for its wonderfully varied musical life inspired by June Gordon, the Marchioness of Aberdeen and Temair, there are several instruments. The splendid "Father" Willis organ in the Chapel is 120 years old and is one of the last that he built and one of the few to have retained its original voicing - i.e. the sounds produced are authentic. It comprises three manuals and a full pedals division and was originally blown by hydraulic mechanism. The smaller organ in the Hall was built more recently by Noel Mander. In the Drawing Room is an historic grand piano by John Broadwood & Sons no.21012 dating from 1870. Below the music desk is a label inscribed "The Rt.Hon./The Earl of Aberdeen" - Broadwood's usual practice of indicating a commissioned instrument. A Cottage Piano by Chappell & Co., with some of its piano roll mechanism still in place, is distinctively finished in satinwood, decorated in an 18th century French manner. This piano, not presently on public view, was originally in the Morning Room which was similarly decorated by the 7th.Earl in refurbishments of the 1880s. In the Library there is a modern harpsichord and in the Hall a modern Steinway grand piano.

At Leith Hall, though several display cases have been made from square pianos, there is only one playing instrument, not original to the house but a bequest from a lady living in Edinburgh. A big-toned German boudoir grand piano of seven and a quarter octaves by Römheit of Weimar dates fom the 19th.century. A piano by this maker, particularly a grand, is a rarity; the only other documented piano by Römheit. The piano has a walnut case and sits on ring-turned legs, part painted to simulate calamander (a type of ebony).

In the House of Dun, near Brechin, a Broadwood grand piano was part of the original furnishings. There is also a square piano by William Edwards of Bridge Road, Lambeth, London, finished in satinwood with painted decoration on tapering square supports. Pianos by this builder are rare. This piano, which is a gift from a lady living in Italy, probably dates from late eighteenth century but is not playable.

The presence of these instruments, in addition to the extensive music collections at Castle Fraser, Drum Castle and the more modest one at Leith Hall (in process of being catalogued by the author), give clear evidence of the lively and informed musical tastes of the landed families in this part of Scotland in the 18th and early 19th centuries. This is of interest to the music lover, but is also of considerable value to the social historian, revealing something of the importance of music in the social and domestic calendar. Rare instruments and uniquely held pieces of music excite the curiosity of the musicologist for whom such survivals offer invaluable clues in the unending quest for authentic and historically accurate performance.

Acknowledgements

I am grateful to many people and would particularly like to thank June, Marchioness of Aberdeen & Temair, Sandy Edmonstone, Craig Ferguson, John Fisher, Robert Lovie, Catriona Low, Kate Mitchell, Linda Padgett, Jonathan Ranger, Richard Turbet, Linda White and Wendy Alexander for their generous help with valuable information. I would also like to thank John Norman and Alastair Lawrence for further information on the organ and square piano at Fyvie.

Pictures:

1. Fyvie Castle: Beyer square piano showing three hand stops
2. Fyvie: Organ in Main Gallery
3. Fyvie: Organ console showing player mechanisms by Marshall
4. Fyvie: Bluthner grand piano
5. Castle Fraser: Square piano by Rolfe showing the two music stands
6. Castle Fraser: Erard grand piano in the Main Hall
7. Ex Castle Fraser: Elliot organ in St. Anne's church, Kemnay – console
8. Ex Castle Fraser: Elliot organ in St. Anne's church – as seen from the congregation

The listed instruments of Castle Fraser can be heard on a CD Music of Castle Fraser, Redbook Records, RBCD 803 (1997).

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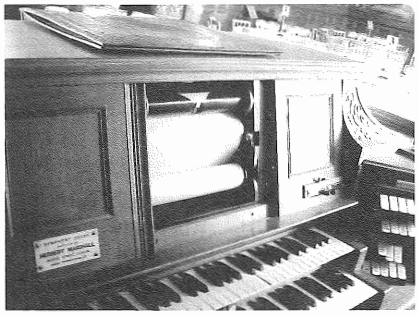
1: Fyvie Castle: Beyer square piano showing three hand stops

2: Fyvie: Organ in Main Gallery



3: Fyvie: Organ console showing player mechanisms by Marshall

4: Fyvie: Bluthner Grand piano

5: Castle Fraser: Square piano by Rolfe showing the two music stands attached to the dust cover

6: Castle Fraser: Erard grand piano in the Main Hall

7: Ex Castle Fraser: Elliot organ in St.Anne's church, Kemnay - console

8: Ex Castle Fraser: Elliot organ in St.Anne's church - as seen from the congregation

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OF NEEDLES (OR LASERS) AND HAYSTACKS: SOME THOUGHTS ON CLASSIFYING SOUND RECORDINGS. AN INTRODUCTION TO THE TRANSLATION OF *PRINCIPES DE CLASSIFICATION DES DOCUMENTS MUSICALES*

Ian Ledsham

I read in *The Sun* newspaper last week that the International Federation of Phonographic Industries had reported a significant decline in the sale of recorded music. The implied reason was the increase in illegal downloading of music from the internet. The majority of young people, it seems, now acquire albums by downloading illegal copies rather than purchasing copies from their neighbourhood record store.

A few days later, I saw a message on one of the various library e-mail discussion lists to which I subscribe from a public library in the Midlands. It bemoaned the fact that recorded music loans had declined - or rather, that income generation from recordings loans has declined. It asked for suggested solutions - apparently, withdrawing the service altogether was one of its favoured options and it wanted to know if anybody else had considered such a drastic option.

The sad implication in this last choice was that the only reason for maintaining a sound recordings collection was to generate income. I suppose when I look at the brimming shelves in the headquarters of my public library I shouldn't be surprised. They overflow with Mills & Boon and endless crime stories. A recent trip there to find a single volume edition of the letters of Byron (for leisure reading) elicited the response that they would have to be requested from the store, (at a cost of 80p for the reservation, of course).

Perhaps it is such cavalier attitudes to the role of recorded music in libraries - an attitude that, sadly has always been evident in many UK public libraries (at least from library managers - not generally from devoted music librarians!) - that has led to the classification and display of recorded music receiving scant attention from library theorists.

In my experience in both public and academic libraries, the classification of sound recordings was not undertaken at all. The solution in public libraries was to put things on the shelf in broad categories - Orchestral, Chamber, Rock, Jazz etc plus the dreaded "Recitals" category. In the academic library in which I worked, the solution was rather different. Space requirements meant LPs and CDs were shelved in accession number order, and a card index entry made for every track. Fine for finding known items; hopeless for subject searching.

Neither of the main library classification schemes used in this country (and predominantly in the US), Dewey and Library of Congress Classification, provides a system for classifying sound recordings. This is partly because both systems pre-date the recording era; and partly, I suspect, because recordings were regarded as non-essential library material (an attitude still too widely prevalent).

LC classification does, theoretically, provide for the classification of sound recordings. But a closer look at this provision shows that opera recordings, for example, are classified with full scores of opera. In a scheme which is partly dependent on format (vocal scores of operas are classified elsewhere), this is a nonsense. It is, at best, a knee-jerk reaction to perceived demand from users of the system. In theory, Dewey numbers could be used for sound recordings. The problem is the length of classmarks and the difficulty of displaying long classmarks on, e.g. CD cases.

The physical nature of recordings is very different from books and printed music. The content is constrained by physical requirements that do not similarly constrain printed items. The intellectual content of a book determines its physical size. If you have more words, you print more pages. The only exception I know of is the Mills & Boon romance. Each of these books contains 12 sixteen-page sections (192 pages in all). If an author produces fewer words, the font size and leading are increased to occupy the space! Conversely, a prolix author will be given a miniscule font! In a way, this last example is much more akin to the recording. A given amount of space must be occupied to make a commercially viable recording. If a piece occupies less than this space, then other pieces must be recorded to fill the time. As any music librarian knows, this leads to a high proportion of multi-item works - compilations, anthologies, recitals ... call them what you will.

Record shops have tended to display their wares in a different way to bookshops, and many library users of recording collections will be familiar with these displays. Broad category headings are used, but within each category a different sub-arrangement will apply. For much popular music the arrangement will be by artist. For classical, an arrangement by composer and title may be more common. Compilations may be arranged by performer or by title. This shelf arrangement is especially important when it comes to displaying recorded music. Users are familiar with it from the record shops and expect to find something similar in their library.

The major classification systems are not much concerned with the question of shelfmarks - the address that identifies exactly where on the shelf an item may be found. Both make recommendations - adding three letters of the author's name, or a letter/number combination in the style developed by Charles Cutter - but they pay scant attention to the niceties of arranging different kinds of material. It is more than twenty years since I worked in a library which used the McColvin adaptation of Dewey for music, but if memory serves correctly, this recommended not using an alphabetical indicator for anthologies, thus ensuring that a collection of 19th century piano sonatas by various composers would be placed on the shelf before publications containing piano sonatas by an individual composer. This sort

of nicety is not relevant to shelving much library material but is important in the music library if users are to be able to search effectively on the library shelves.

Finally, most recording collections are not very large - not compared with book holdings - and very detailed classification may not be necessary. On the other hand, there may be some collections specialising in particular areas of sound recording which require more "in-depth" classification. For example, in one library, a category *Jazz* sub-arranged by performer, may be quite adequate. Another collection may need to break down *Jazz* into New Orleans, be-bop, mainstream, etc. Whilst such variation in depth is possible in Dewey (less so in Library of Congress, unless locally devised), it is not always easily understood or applied.

There have been a number of attempts to devise a classification scheme for sound recordings. Perhaps the most widely used one in the UK is the ANSCR (Alpha-Numeric System for Classification of Sound Recordings). This uses letter to define broad musical categories - with a fairly strong classical bias. It is very broad in concept and pays little attention to actual arrangement of material within each grouping. It is, however, designed for sound recordings, and therefore a significant improvement on book-based systems. Conversely, it is intended only for sound recordings, and could not realistically be used for printed music.

So what would an ideal sound recordings classification scheme contain. In my view, it would pay as much attention to styles other than western art music as it does to the traditional "classical" repertoire. Such other styles will form the bulk of the collection in many public libraries. It would also

- consider how the material is to be arranged on the shelves, or rather in the display boxes which will form the bulk of the furniture in the recordings library
- allow individual libraries to classify individual areas in more or less depth depending on the size of their collection
- pay considerable attention to how material should be labelled, and allow different arrangements to be reflected in the labelling
- in an ideal world, it would be capable of being used for printed music as well as recordings, so that users only had to learn one system.

This may seem a tall order, but in France work has been going on over the past 30 years developing a classification system for sound recordings. The impetus for this worked stemmed from the fact that, at one time, public recordings collections were physically separate from book collections. The classification scheme they have developed is now quite sophisticated and has grown from practical use and experience and benefited from the views and comment of sound recordings librarians using the system and conscious of the needs of their users.

No system is perfect, and the authors of the fourth revision, here offered in translation, are the first to admit that their scheme is pragmatic. As they say, the brief they were given would be impossible to fulfil. However, having examined the scheme, it does seem to meet most of the criteria listed above.

In particular, the use of the "broken" shelfmark, where the alphabetical portion of the shelfmark can be placed within the classmark or at the end of it, is an imaginative solution to a frequently intractable problem: how to allow different arrangements to suit different sizes of collection. This device allows a library to choose either a more detailed systematic arrangement of part of its collection, with a further alphabetical arrangement within each subdivsion; or, an alphabetical arrangement under a broader heading, with further systematic division within each alphabetical group. The system is more fully explained in the notes to the classification tables.

Some thought has also gone into making the system hospitable to printed music as well as sound recordings. This is a bonus. In many music collection, the depth of classification in a scheme such as LC classification means, in some areas, few items with a particular classmark, or even large gaps, which tend to make users assume that they have missed something, or that part of the collection is elsewhere. The system offered here would suit the average small public library collection very well, and mean the same system could be used for recordings and printed music.

Furthermore, the compilers have suggested ways in which the numbers within this scheme can be added to the base number "78" to create pseudo-Dewey classmarks, to satisfy the chief cataloguer for whom the use of any scheme that is not Dewey is heresy!

One last comment on the scheme. The French compilers have allocated specific classmarks to Francophone music and song. As they indicate, however, such numbers could easily be allocated to other regional or national usage, and to such end, an alternative location for French music in non-French collections has been provided for. Perhaps IAML (UK & Irl) should look at providing some local tables for these numbers.

Much has been written on classification from the philosophical standpoint. Schemes have been designed from first principles which, though philosophically elegant, have had little or no use in the library world. (The *British catalogue of music classification* is one example.). The scheme offered here is pragmatic, and has the imprimatur of use in real libraries. It is humbly offered for the consumption and views of English-speaking music librarians.

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PRINCIPLES OF CLASSIFICATION FOR MUSIC LOAN COLLECTIONS

CLASSIFICATION TABLES FOR PUBLIC SOUND RECORDING LIBRARIES

Translated from the French by Ian Ledsham

1. History

1.1 *The Pioneers*

From the end of the 1950s, sound recording libraries (led by the Discothèque de France) were developing classification schemes, which, whilst having no pretensions to philosophical correctness or completeness, served to facilitate the display of discs on open access for the public.

At this period, classical music predominated, forming 60% of collections. Classification in this area was well developed, and the principles used still stem largely from these first efforts. In contrast, jazz, traditional music and cabaret were given alphabetical, not numerical, shelf arrangement. (J for Jazz, C for *Chanson* [popular song]) which proved inadequate and culturally devalued "non-classical" music.

These first principles were published, rather belatedly, in the first edition of *Manual de discothécaire* (Discothèque de France, 1971). In this publication the scheme used at the Discothèque de Saint-Dié can also be found. In this scheme, half the numbers were allocated to classical music, but other types of music were also given numbers [in preference to letters] - sometimes in some detail, as with jazz for example, in a manner very similar to the principles given here.

In the second edition of *Manuel du discothécaire* (Discothèque de France, 1978) only the first scheme was reproduced, those responsible at the Discothèque de France having perhaps been rebuked for their ecumenism, despite a general desire for a uniform scheme. The classification for classical music did not change, but the remaining categories were now allocated numbers, but to all intents and purposes little had changed.

Why did sound recordings librarians not just use Dewey?

To the majority of professionals in charge of sound recordings collections, Dewey 780 was largely unsuited to the needs and browsing habits of their users, shaped as they were to a large extent by the display of recordings in commercial record shops. Nor was Dewey adopted by music teaching establishments. Moreover, at the time this classification was being adopted, sound recordings collections were, in the main, separate from other parts of

the public library system, and to all practical purposes contained only discs. Dewey was generally considered to be a system to classify a comprehensive book collection. In this context, it was important to develop a specific scheme for sound recordings.

1.2 *Developments*

At the beginning of the 1980s, many sound recordings librarians were coming to terms with two new phenomena:

- the growth of collections, which increasingly exceeded 10,000 items
- the arrival in the market place of new musical movements.

It is extremely difficult, if not impossible, to classify, using the Discothèque de France scheme: modern African music; to give due weight to the richness and variety of rock music; to identify collections aimed at children ... the list is endless.

The need, not simply for revision, but for a complete re-writing of the classification scheme led to the creation of a working party of sound recordings librarians from the regional network of Paris and its suburbs. After 18 months work, the *Classification des documents sonores* (known as the "Massy" clasification) was published by the Bibliothèque de Massy in Summer 1984. One year later, the City of Paris published in turn the *Principes de classement des phonogrammes applicables aux collections de prêt* (Mairie de Paris, 1985; known as the " Paris" classification). This second edition benefited from the experience of librarians who had started to use the 1984 classification, as well as from the initial development of the very important collection at the Discothèque des Halles [in Paris]. Some improvements were thus made and a chapter on labelling added.

These principles of classification were widely adopted throughout French sound recordings libraries, even though some in-house schemes continued to be used.

This new classification scheme is a decimal classification like Dewey and UDC. Since [its publication in] the first edition of *Musique en bibliothèques,* in 1993, the principles of classification of sound recordings have been subject to several revisions, notably with the aim extending it to permit the classification of all types of musical items, especially printed music.

1. *New Edition*

During the nine years since the *Principes* appeared, no revisions have been made - at least, not officially - though in many collection various local adaptations have appeared. Fruthermore, new subjects have appeared:

- the appearance of new musical currents, or the move to mainstream of previously marginal currents
- growing integration of music sections in libraries and media centres [médiathèques]
- growing integration into these collections of supporting materials: books, scores, videos, CD-ROMs, internet ...

Since the beginning of 2000 several attempts have been made on the e-mail list *discothèques_fr* to publicise revisions taking account of these new subject areas, and to compensate for the relative age of the *Principes*. A call was then made for the setting up of a working party to revise the scheme, with a proposed new edition of *Musique en bibliothèques* in mind. The result of this was the establishment of a steering group which has prepared the present revision.

This fourth edition contains significant changes by comparison with the previous version.

2. Structure

2.1 *General Structure*

0. Generalities, music theory and techniques (*Replaces Class 8*)
1. Afro-American derived music (Blues, Jazz, R 'n' B, Rap, Reggae ...)
2. Rock and its derivatives
3. Classical Music (Western Art Music)
4. Electronic Music
5. Functional Music, Cabaret
6. Film Music
7. "Overspill" [see para. 3.4.8]
8. For National or local usage [In the French scheme this is used for French music]
9. World Musics

2.2 *Changes in the structure of* Principles of Classification for musical items *to facilitate integration in a Dewey-classified collection*

2.2.1 Why?

- To respond to the need created by integration at two levels described above. Some media centres are totally [integrated - *decloisonné*], in every sense of the word. It is therefore possible to find yourself using two different classification schemes in the same library space: Dewey and Massy. It can even happen that, in the music sections, some books - those describing a single musical genre - are classified by Massy, and the rest - those of a general or inter-disciplinary nature - by Dewey.

- Because the contents of Dewey 780 are still considered inadequate for the needs of music media centres

2.2.2 *How?*

By replacing the subdivisions of Dewey "78" by the numbers from *Principes de classification des documents musicales* [PCDM]. In other words, by preceding the numbers in PCDM with the prefix 78. In this way, a hybrid number - Dewey + PCDM - is formed.

To allow for this integration, PCDM has had to respect certain principles of Dewey:

- the number 0 indicates generalities and inter-disciplinary approaches
- in a Dewey number there can be only one decimal point, after the third digit, and this has no significance on the number that follows

2.3 *Musical Items for Children*

In previous versions, music items for children were given their own specific class number, Class 7.

In the present version, items for children are not distinguished from other items, at least as far as class number is concerned. The object is to enable children's material to be classified using the same scheme as other material, to avoid having two separate schemes.

Nevertheless, several points concerning such items should be noted:

- As regards the physical layout, it does not mean that [children's] items must be shelved with other material. They will continue to be grouped in a young people's area, preferably with appropriate shelving and furniture. To allow for this separate grouping it will be necessary, depending on individual library custom, to identify such material in the same way that other juvenile material is identified. For example, by using different coloured labels, or preceding the shelfmark with a letter (eg. J) or symbol or both.

- In some classes, certain index numbers are specifically provided for juvenile material

- Even more than with other material, it is strongly recommended that a list of accepted classmarks is drawn up (*see para. 2.6 below*) which should be aimed particularly at simplicity for juvenile use. An example is given below at the end of the general tables.

2.4 *Other Modifications*

All classes have been subject to modification to a greater or lesser degree. The details of these changes and the reasoning behind them is given below in Section 3.

Even more than in previous versions, Version 4 of PCDM is concerned solely with music. Recordings concerning literature or documentary material other than music should therefore be classified according to Dewey, or whatever method is traditionally used for such other material.

2.5 *New Principles of Usage*

- Classes are widely subdivided, with freedom to use such subdivisions to the furthest extent or not

- The list of all class numbers is predetermined, a single number by its position can mean only one thing. This 331 can no longer mean "organ recital" or "sacred song". The decimal point no longer has any significance, as it did in previous versions: it is always placed after the first digit, or the third if integrated into Dewey 78x.- To build shelfmarks, the class numbers in this table must be "broken" at whatever point for the insertion of an alphabetic segment (the first three letters of the heading). Precise recommendations are given for this insertion.

- The class numbers can be used on their own (without the alphabetic segment) as subject access points in catalogue records (field 686 in UNIMARC, for example).

- The possibility of integration with Dewey does not mean that this has to be the case. Several options are possible to suit local requirements

  - all items given the prefix 78 (total integration)

  - no items given the prefix 78 (unaltered PCDM)

- books, scores and videos given the prefix 78, and recordings classified using the PCDM number only

But in all cases, the same division will be used for all items, which allows different types of item belonging to subject to be classed together, or at least in close proximity.
In a public library or media centre where different sections are few or are not physically separate from one another, integration with Dewey is preferable. On the other hand, in a library devoted solely to music, integration will depend on the extent to which other Dewey numbers (apart from music) are present.

2.6 *How to use the classification tables*
The editors of this version were given contradictory objectives: to establish a common system, but to allow flexibility for each institution in its use of the classification.

In a situation where different practices had developed over the years, it was necessary to make progress towards re-establishing and maintaining the best possible coherence by proposing a scheme and a terminology appropriate for all types of collection. But it was also necessary to allow a degree of flexibility for institutions to take account of specific local conditions and for specialist knowledge within their institutions.

Like other classification schemes, PCDM allows the creation of class numbers which can be used either on their own, as subject access points within a catalogue record, or as part of a shelfmark allowing the classified arrangement of items on the shelf or in display units. In this latter case, the index numbers are combined with three letters to create the shelfmark.

The subdivisions within the tables have been created to allow the classification of large or significant collections. But in public library collections it will rarely be necessary to use all the subdivisions, and one could stop at two decimal places in most cases, except for classical music, where up to four decimal places may be needed.

The present classification scheme provides both detailed bibliographical indexing and a simple shelfmark.

In fact, Version 4 offers different options: a choice of level of detail (more or fewer subdivisions and the corollary, longer or shorter shelfmarks); choice of preference between one or other class where alternatives exist. In the notes on each class, which follow the tables, recommendations are given as to such choices. But it is up to individual institutions whether or not they follow such recommendations. In any case, all choices in such schemes are, to a degree, arbitrary. The main thing is that a procedure should be decided upon in advance in each institution; at the minimum, a list of numbers used, for example, and that such procedure is followed and monitored. It is also important to put in place all bibliographic means to compensate for this arbitrariness. Thus it will be necessary to [soigner] the indexing, whether it is classified (UNIMARC field 686) or alphabetical (*Rameau*[1] *et al.*) It is appropriate in this context to remember that a bibliographical record can contain more than one subject description.

A. Level of detail

The classification scheme offers a level of detail designed for the largest collections. It can also be used at a less detailed level in smaller collections, whilst still part of a common scheme. It should not, therefore, be used in an unthinkingly uniform manner, but according to choices defined by each institution.

In this context it is useful to recall the 20/200 rule: where in any one place, more than 200 items have the same class number, it is better to use a more closely defined class number to reach a greater level of detail. Conversely, when less than 20 items share a class number, consideration should be given to reclassifying them at a more general number.

This rule - recommendation rather than rule - should obviously not be applied in an unthinking, arithmetical way. Some significant class numbers will obviously need to be retained even if there are less than 20 items at that number, and, *mutatis mutandi*, some will be retained with more than 200 items, especially when alphabetical sub-arrangement is significant.

The application or not of this rule will depend on the importance given to this or that factor (specialist collection, or specific public demand).

B. Choice between alternative class numbers
The present version of PCDM offers in some cases various options to allow for preferences in assigning items to one or other class. So, for example, it is recommended that Reggae be classed at 1.6 [with Afro-American derived

[1] Rameau is the list of music subject terms used in French libraries, equivalent to LCSH

music]. However, some institutions may choose to place Reggae at the class number for Jamaica, in world musics (9.88).

In terms of physical arrangement, the effectiveness and relevance of a specific classmark will be improved - or degraded - by labelling. Thus, it may be helpful to place markers amongst items, giving details of the arrangement or exclusions, in the manner of a card catalogue. It is equally important to take care with the labels, to ensure they are legible, and easily understood, for example, spacing the lettering vertically, with each part of the shelfmark beginning a new line, as it often the case on book spines.

2.7 *Future Developments*

The perfect classification scheme does not exist. The aim should be to produce the least bad scheme possible, whilst evolving in the future, as a result of constant review, and taking into account daily experience "at the coal face".

Each new version seeks to solve real problems. Yesterday's argument is today's consensus, and vice versa. The version presented here is one solution which appears the least controversial at the time of publication. For example, the new Class 4 must not be considered the final solution in a process, but one proposal which marks the beginning of a discussion.

It is therefore essential to maintain a working group which will work regularly on the revision of PCDM., whilst also inviting comments and views from as many librarians as possible.

3 Practicalities of indexing and labelling

3.1 *Presentation*

The classification scheme presented in the Tables appended to this article is inspired by other decimal classification schemes in use in libraries. The entire subject content (in this case "music") is divided into ten classes. Each of these can be subdivided in to ten section (0.1, 0.2 ... etc), each of these section in its turn being further subdivided into ten subdivisions, and so on. In this way, a document can be precisely indexed:

eg 5 Functional Music
5.1 Music and the other arts
5.11 Musical comedy

3.2 *Using the tables; creating shelfmarks*

The shelfmark of an item consists of two elements:

- an index number selected from the tables
- an alphabetical segment, comprising the first three letters of the main heading

To respect the custom in some public libraries where reading the shelfmark from left to right determines the shelf arrangement of items, the shelfmark giving a precise "address" for the item, it will sometimes be necessary to adopt a method of building shelfmarks which involves interposing the alphabetical segment between the two numeric elements of a classmark. These are called "broken shelfmarks" .

This method can, theoretically, be applied to all classes.

Moreover, within the same class broken and unbroken shelfmarks can be used side by side. In this case, the shelf arrangement is subject to the following rule:

Letters precede numbers

and thus the alphabetical segment will come before the second numeric segment. So an item labelled

3 XXX 41

will be shelved before one labelled

3.41 XXX

As a result, items within a single class number will be shelved in two sections.

- The first section is arranged alphabetically, the first three letters of the name of the artist or group following immediately the principal class number, the remainder of the calls number being relegated to the end, after the three letters (broken classmark) e.g. *3 XXX 41.* The second part of the class number provides a sub-arrangement for the works of a single composer/artist etc, and/or gives and indication of the contents of an item.

- The second section comprises anthologies (compilations), recitals or anonymous works, which are arranged systematically by means of the common subdivisions or of subdivisions specific to that class. The alphabetical element of the shelfmark is relegated to the end, e.g. *3.41 XX*

Certain compilations, notably those of a very general kind, may not fit any of the subdivision, common or specific. So that such items can follow any alphabetical arrangement [within the same class] the initial class number is followed by .0 before the alphabetical segment. [In previous editions of the scheme, such anthologies were designated by the letter "A"]. In this way, the following type of arrangement can be achieved:

3 BAC 1143	Suites for solo 'cello by Bach
3 BAC 42	Cantata by Bach
3 VER 35	Opera by Verdi
3.0 GRE	Greatest classical hits compilation
3.0643 ROS	Recital by Rostropovich
3.093 MUS	Anthology of music of the Renaissance
3.23 SUI	Anthology of suites for orchestra
3.47 SOL	Gregorian chant from Solesmes

This type of shelfmarking, and the classification which underpins it, is applicable to all types of item, in all classes.

For each class, instructions and recommendations for " breaking" the shelfmark are given below.

3.3 *Choice of alphabetical segment in the shelfmark: general rules*
The main heading comprises either a personal name (composer, performer ...) or the title of an item: on or other is usefully retained to form the shelfmark. The concept of performer is used for recordings as well as printed music (especially in classes 1, 2 and 9): the concept of "album/anthology" will serve as well for pinted music as for recordings.

3.4 *Creation of shelfmarks: detailed notes for each class*
3.4.1 *Class 0: Generalities, music theory and techniques*
This class brings together items covering music and the musical world in general terms only, and items which cannot be classed elsewhere; it is, therefore, an interdisciplinary class. It replaces what was Class 8 in previous editions.

Although the bulk of material classed her will be books and printed music, it is clearly possible to class other media (sound recordings, video, DVD, CD-ROMS, multimedia ... etc) here.

Class numbers 0.1 to 0.4 and also 0.7 are concerned essentially with general works about music theory, and about musical instruments, covering all aspects: general and theoretical works, but also works directly linked to the learning and perfecting of music theory [solfège]
and instrumental techniques.

General theory primers are classed at 0.5 and its subdivisions. It is possible to indicate the teaching level by adding to the class numbers one of the given subdivisions for teaching level. [*Translator's note: These could usefully be adapted to correspond to, say, the Associated Board grade levels, with an additional Diploma level*].

Instrumental tutors are classed at 0.6 and its subdivisions. Here also, teaching levels may be added to the various instrumental subdivisions. [See note to previous paragraph].

In class 0, the creation of shelfmarks follows a systematic arrangement: as a result, the alphabetical segment is relegated to the end of the shelfmark.

However, some institutions may wish to be able to show teaching level on the shelfmark without this affecting the shelf arrangement. In this case, it is still possible to place the teaching level indicator after the alphabetical segment.

eg My first year at the piano / Charles Hervé = 0.611 HER
OR 0.61102 HER[02=beginner]
OR 0.611 HER 02

3.4.1.1 *Common Subdivisions*
As well as their use on their own to classify general works, the class numbers in Class 0 can be used as common subdivisions after any other class number. In this case, the decimal point does not necessarily follow the zero

eg. 780.3 = Dicitonary of music (general)
782.03 = Dictionary of rock music
781.303 = Dictionary of jazz
In the case of Class 3, specific instructions are given for the use of common subdivisions for instruments (*see paragraph 3.4.4*)

3.4.2 *Class 1: Afro-American derived music*
This class has been subjected to substantial revision. The aim has been to set various music styles in perspective, so the links between them can be better taken into account. So, for example, blues is no longer considered a subdivision of jazz, as it was in previous versions.

In most cases, this class will be subdivided by performer, and the alphabetical segment will be interposed after the first decimal places (that is, after the first digit after the decimal point); the rest of the class number, if it is decided to retain it, will then follow the alphabetical segment.

This class is, in effect, the grouping of six sub-classes, each of which functions as if it were a distinct class:

eg.	*1.1 MUD*	*OR*	*1.1 MUD 4*	*for a Muddy Waters disc*
	1.3 ELL	*OR*	*1.3 ELL 3*	*for a Duke Ellington disc*
	1.2 JAC			*for a Mahalia Jackson disc*
	1.4 RED	*OR*	*1.4 RED 11*	*for an Otis Redding disc*
	1.6 MAR			*for a Bob Marley disc*

3.4.2.1 *Use of common subdivisions*
It is possible to use common subdivisions at any level of subdivision

e.g.	*1.103 HER*	*for the Encyclopedia of Blues / by Gerard Herzhaft*
	1.303 CAR	*for the Dictionary of Jazz / by Philippe Carles*
	1.305 XXX	*for a work on music theory specific to jazz*
	1.309 XXX	*for a history of jazz*

It is nonetheless recommended that subdivisions are used only in the most significant collection, and specifically for books.

3.4.2.2 *Classification by instrument*
It is possible to classify instrumental tutors separately in this class by using general subdivision 06

e.g. 1.306 XXX to classify separately instrumental tutors for jazz

Although it is possible, it is recommended that individual instrument subdivisions are not used to avoid creating excessively long shelf marks.

It is still possible, however, to use the first three letters of the instrument name for alphabetical segment, rather than the author's name. In this way, a simple sub-classification is created

e.g.	*1.306 SAX*	*for a jazz saxophone tutor*
	1.106 HAR	*for a blues harmonica tutor*

3.4.2.3 *Choice of class number*

Class 1 is a good example of the choice between alternatives left to individual institutions (*see above, paragraph 2.4*). Rap and reggae have been re-classified with blues, jazz, r 'n' b and gospel. It is strongly recommended that this option be followed, but some institutions may wish to keep reggae under Jamaica (in Class 9: World Musics) and rap in Class 2 (rock).

N.B. In the present version, as regards jazz, a move has been made form an essentially chronological approach to a more systematic one. This reflects present attitudes, attitudes which tomorrow may change ...

3.4.3 *Class 2: Rock and International Derivatives*

Class 2 has not undergone any structural change in comparison with Version 3. Subdivisions have been added for the benefit of those institutions wishing to classify in depth.

N.B. This class is provided with chronological subdivisions which are class-specific. Classification is alphabetical where there is a known performer, and systematic for compilations, as described in paragraph 3.2

3.4.4 *Class 3: Classical Music (Western Art Music)*

This class has its own specific chronological subdivisions, which must be preceded by the common subdivision 09.

It is possible to classify recitals and anthologies using all the numbers in this class, as well as chronological and instrumental subdivisions.

Classification is alphabetical for works with a known author, and systematic for anthologies and recitals, using the system outlined in paragraph 3.2 and elaborated below.

3.4.4.1 *Alphabetical arrangement by composer's name*

Classical or contemporary art music items have as main heading the composer of the first work on a sound recording or in printed score, provided the number of composers represented in the item is less than four. They are then arranged in alphabetical order of composer. In this case, the class numbers derived from the list are "broken" by inserting the alphabetical segment immediately after the class number, instead of and in place of the decimal point. This alphabetical segment is obviously made up of the first three letters of the composer's surname. The rest of the class number is then placed after the alphabetical segment, and provides a further sub-arrangement of items by the same composer.

e.g. *Ludwig van Beethoven*

Septets	*3 BEE 17*
Symphonies	*3 BEE 24*
Opera	*3 BEE 35*

Within Class 3, numbers 10 to 19 can be expanded by the addition of instrument subdivisions. This enables further distinction between chamber and other concerted works by the same composer, thus improving the shelf arrangement. Note that the instrumental subdivisions are transcribed directly, without the use of common subdivision 06 or of punctuation. It is, however, possible to leave a space before the instrumental code to improve the legibility of the shelfmark, without changing the significance of the class number.

e.g. *Antonio Vivaldi*

Concertos for violin	*3 VIV 19 41*
Concertos for flute	*3 VIV 19 72*
Wolfgang Amadeus Mozart	
Sonatas for piano	*3 MOZ 11 11*
Piano Quartets	*3 MOZ 14*
String Quartets	*3 MOZ 14 40*

These numbers may also be used to indicate instrumental families:

e.g. *Wind Quintet = 15 7*
Music for small brass ensemble = 18 80

They can also be used to indicate transcriptions

e.g. *Beethoven symphonies transcribed for piano = 3 BEE 24 11*

3.4.4.2 *Anthologies and recitals: systematic classification*

The items considered here are those which contain works by more than three composers. They are usually grouped according to form, chronological period, instrument, type of ensemble, or performer (instrumentalist, singer, conductor).

These items are arranged systematically. Thus, the alphabetical segment of the classmark is relegated to the end of the shelfmark, after the class number.

Very general anthologies are classified at 3.0 followed by the first three letters of the title.

For general collections by several composers for which performer is not the relevant access point, the alphabetical segment is formed from the first three letters of the title of the item. This is also the case when using chronological subdivisions - and may be applied also to printed collections.

e.g. *The Ars Nova = 3.092 ARS*
Music at the court of Louis XIV = 3.094 MUS
Easy pieces for piano = 3.0611 EAS

For items where a performer is the main access point, use the first three letters of the performer's name.

e.g. *The Incomparable Jessye Norman = 3.0607 NOR*
Horowitz at Carnegie Hall = 3.0611 HOR

For Gregorian chant, use the first three letters of the Abbey or Church name, or the first three letters of the name of performing ensemble.

e.g. *Abbaye de Citeaux = 3.47 CIT*
Deller Consort = 3.47 DEL
Abbey of Solesmes = 3.47 SOL

3.4.5 *Class 4: Electronic Music*

The divisions of this class have been made according to increasing number of beats per minute (i.e. by tempo). The subdivisions allow further arrangement within each grouping. In general, it is recommended that alphabetical arrangement by performer be preferred in this class, and that systematic arrangement is used only for anthologies/compilations, as described in paragraph 3.2.

It is still possible to distinguish sub-classes, bringing together items other than anthologies. For example, it is possible to use the class "Ambient" at 4.2, within which items are arranged alphabetically by performer.

3.4.6 *Class 5: Functional Music*

By "Functional Music" is meant music whose purpose is to support other specific activities (miscellaneous entertainments, dancing, festivals ... etc.)

The class numbers may be used simply or at a detailed level, but at whatever chosen level, the classification is systematic, the alphabetical portion of the shelfmark being placed at the end.

3.4.6.1 *Choice of Main Heading*

The heading most likely to be sought by users is to be preferred. This may be principal performer, Title of work, or even Title of collection.

e.g. *5.11 ROM for Romeo and Juliet*
5.22 GOT for commercials by Richard Gotainer

3.4.7 *Class 6: Film Music*

This class comprises two sub-classes. The first of these (6.1) is used to classify items by film title. The secondary arrangement is alphabetical by title of film: shelfmarks are " broken" and the alphabetical portion (comprising the first three letters of the title of the work concerned) is placed immediately after the main class number, in place of the decimal point.

NB In cases where a translated English title is clearly better known to the public than the original, prefer the translated title to the original. In such cases, if the English title is not shown on the item in question, it is recommended that it be added in an appropriate manner (eg by affixing a label to the case/sleeve).

The second sub-class is used to classify anthologies/compilations. The secondary arrangement is systematic and the alphabetical portion of the shelfmark is placed at the end. For class numbers 6.22-6.25, the alphabetical portion comprises the first three letters of the person represented by the classmark. In the case of class numbers 6.21 and 6.26, the alphabetical portion comprises the first three letter of the title proper of the item.

e.g. *6 SOM = Some like it hot*
6 CLO = A Clockwork Orange
6.21 GRE = Greatest hits of the French cinema
6.22 ROT = Film music of Nino Rota
6.23 TAT = Music from films of Jacques Tati

3.4.8 *Class 7: " Overspill"*

This class is not subdivided.

Items which cannot be allocated to any other class are placed here in alphabetical order. Thus, all "unclassifiable" items can be placed here until such time as their genre or class can be determined. Eventually, if a significant new musical movement or style emerges which cannot be assimilated in any other class, this class could be subdivided.

[*Translator's note: This " not classified" classification seems almost a contradiction in terms. It might be better not to use this class at all and leave it to allow for expansion at a later stage, as is hinted at in the second half of this instruction. On the other hand, the pragmatism of putting on the open shelves those "knotty problems", which would otherwise sit inaccessible in the workroom is to be marvelled at - and may even prompt users to suggest an appropriate classification!*]

3.4.9 *Class 8: French popular song (Class for national or local usage)*

In French-speaking countries, this class brings together items about French popular song. In other countries, it could be used to classify songs/music specific to that country. In this case, French popular song will be classified at 9.71.

Choice of alphabetical segment: use the first three letter of the performer's name.

NB. This class is provided with specific chronological subdivisions.

The subdivisions is this class can be used in several ways. In general, it is recommended that classification be alphabetical by performer, and that systematic arrangement be used only for anthologies/compilation. However, it is possible to use a systemic arrangement for all items in this class. For example, 8.62 could be used to create a class for French rock, within which all items would be arranged alphabetically.

e.g. *EITHER 8 SAR for items by Michel Sardo*
and 8 RIT For items by Rita Mitsouko
OR 8.62 RIT to place Rita Mitsouko with other French rock albums

3.4.10 *Class 9: World Musics*

The principle of arranging part of a collection by geographical criterion allows the bringing together in one place of musics intrinsically linked to one country of ethnic grouping. Since this class is not defined by musical genre, one will find a range of musical genres side by side, popular music jostling cheek-by-jowl with art music, folk music and folk song.

3.4.10.1 *Geographical notation*

Geographical division in this class is, in fact, a compromise between geographical, administrative, cultural and ethnic concepts. It has been shaped pragmatically, beginning with a division by continents, and in a way which allows progress around the world from one region to another, following a logic of cultural proximity. It has also taken account of the greater or lesser strength of musical tradition and weight of recorded musical heritage.

For some kinds of music, the geographical aspect has been subsumed in favour of an class number creating more "cultural affinity": Burkina serves as a good example. Class number 9.17 is allocated to Burkina on geographic and ethnic grounds; but as far as modern music is concerned this is a country of the rumba, like Zaïre. An item containing rumba music from Burkina should be classed at 9.14.

The subdivisions of Africa (a particularly tricky issue) owe much to an article by Henry Lecomte: *Musical Geography of sub-Saharan Africa*, and also to an article by Gérald Arnaud: "A thousand and one styles of the African town" (*Écouter-Voir*, 4 (July 1990), pp.24-28, 42-47). The divisions identified by these two specialists tally globally.

The heading for this class indicates that the modern music aspect is predominant in the choices: the names of regions and styles are placed in parallel.

Although the Jewish and Romany traditions have their own classmark (081 and 083), where items contain such music that has become culturally part of another tradition, it is preferable to class them at the latter classmark

e.g. *Jewish music from the Warsaw ghetto = 9.52*
Music of the Ethiopian Jews = 9.13
Flamenco = 9.59
Judaeo-Andalusian music = 9.59

NB This class had been completely revised in comparison with previous versions, for the following reason:

- *it seemed desirable to follow a division by continents, nearer to the natural logic expected by users, and also used by producers;*
- *it was also necessary to improve the logic of progressing from region to region by cultural proximity;*
- *French song had previously been allocated a class at the end of the list to allow for a separate classification. As this has now been allocated a completely separate classmark, this class no longer finished with France, which has been restored to her place in Europe, between Spain and the British Isles.*

This division could be adapted by other European countries, and class 9.6 used for their own local classification. In this case, French music would be classified at 9.71, which has been left free for this purpose.

Using the Dewey geographical notation was considered, but in this case it would have been necessary to abandon the principle of progressing by cultural proximity, which seems particularly interesting where music is concerned.

3.4.10.2 *Specific general subdivision*

In Class 9, specific general subdivision are provided to indicate form.

e.g. *9.38 1 = Traditional music from India*

Having determined the geographical classmark, it is possible to further subdivide items within the classmark. For this purpose, three styles have been identified, corresponding to general subdivisions 1, 2, 3.

These general subdivisions may also be further sub-divided to give greater specificity, especially in those libraries where subject index searching is not possible.

They are placed after the geographical classmark and before the alphabetical portion of the shelfmark. In this case they provide a further systematic arrangement of items sharing the same geographical classmark.

They may also be placed after the alphabetical segment. In this case, they serve only to give an indication of the type of music within an alphabetical arrangement of material within a specific geographical location.

They may also be omitted altogether.

Subdivision 1: Traditional or art music

Possible subdivisions within this group

11 Non-western are music
12 Ritual and religious music
13 Traditional and group music
14 War music and traditional work songs

The main headings may be, in order of preference:

A. the name of the principal performer, in the case of art music, and of traditional music, when it can be ascertained

B. the name of the country concerned in these other cases: where the performer is difficult or impossible to ascertain, where there are more than three principal performers, collections by ethnic groups

C. the title proper of the document, where the previous two cases do not apply.

e.g. *South Indian violin by L. Subramaniam*
= 9.38 1 SUB or 9.38 11 SUB or 9.38 SUB 11
Songs of Barzaz Breizh by Yann Fanch Kemener
= 9.69 1 KEM or 9.69 KEM 1 or 9.69 KEM
Kurdistani war songs
= 9.31 1 KUR or 9.31 14 KUR or 9.31 KUR 14

Ney recital by Kudsi Ergneuer
= 9.33 1 ERG or 9.33 11 ERG, etc
Hong Kong instrumental music
= 9.48 HON 1
Senufo-Fudonon - Ancient funerals (music from the Ivory Coast)
= 9.17 1 IVO or 9.17 12 IVO etc.

Subdivision 2: Modern musics or modernised traditional music
Possible subdivisions within this group:

21 New music of traditional inspiration (country, electric folk)
22 New world musics (African, salsa ...)
23 Easy-listening and song

In all cases, the main heading is performer's name, except for anthologies by unnamed or multiple performers.

e.g. *Eyes Open by Youssou N'Dour*
= 9.18 2 NDO or 9.18 NDO 2
Celtic Symphony by Alan Stivell
= 9.72 2 STI or 9.72 STI 2
Tango album by Mario Melfi with parts for piano or accordion and voice
= 9.99 2 MEL or 9.99 MEL 2

Subdivision 3: Specific mixtures of two distinct traditions
This subdivision applies to items which result from:

- cross-overs or associations between different traditions of world musics
- production mixing world music and contemporary, electronic, classical, jazz etc music

NB *The general subdivisions for world musics are significantly different in this version. Subdivision 3 previously applied to music hall, spoken recitation, and humour. These recordings are now classified at 5.13.*

3.4.10.3 *Classification by instrument*
It is still possible to create a classification by instrument (in Class 9), especially for scores. Instrumental classmarks always begin with the subdivision 06. This can be theoretically be added at any level of classification, but it is recommended that, to avoid overly long shelfmarks (especially when creating hybrid Dewey + PCMD shelfmarks) to use them either at the level of the generalities in Class 9 or at the next level down, ie division by continent.

It is also possible to use add just the subdivision 06 without specifying the instrumental classmark.

eg. *For you to play - Accordion, vol 1: arrangements by Ido Valli*
= 9.0636 FOR (by title)
Brasiliana for guitar, by Jean-Félix Lalanne
= 9.0661 LAL (by performer)

The instruments of African music
= 9.106 INS
African Percussion = 9.10691

The main use of such provision for instrumental classmarks is to allow performers to find music for their instruments in the style of their choice. The principle is the same for other lasses.

THE TABLES

Class 0: Generalities, music theory and techniques

0.000 1 to 0.000 9 Relationship of music to other subjects
Philosophy, Aesthetics, Musical criticism, Sociology, Practice of Music
Various music organisations: production, commerce and industry, broadcasting, teaching, etc.
Dictionaries
Repertories, Catalogues, Yearbooks, Bibliographies, Discographies
Music theory, education and teaching, general tutors

0.51 Music theory
0.52 Notation systems, score reading
0.521 Modes and keys
0.522 Rhythm
0.523 Intervals
0.524 Sight-reading from one clef
0.525 Sight-reading from several clefs
0.53 Aural test
0.531 Aural tests in one voice
0.532 Aural tests in several voices
0.533 Chordal tests
0.534 [Depistage de fautes]?
0.54 Music writing, Harmony, Counterpoint
0.55 Orchestration, Transposition
0.56 Composition, Improvisation
0.57 Performance techniques (Interpretation)
0.58 Music analysis

0.6 General organology. Vocal and instrumental techniques
0.601 Small ensembles (of one kind of instrument)
0.602 Other small ensembles
0.603 Orchestras
0.604 Conductors
0.605 Voice (in general). Voice as instrument, unspecificed tessitura
0.606 Singers, female
0.607 Singers, male
0.608 Choirs

0.61 Piano: history, construction and technique
0.611 Piano, Fortepiane
0.612 Clavichord
0.613 Mechanical piano
0.614 Electric piano
0.615 Prepared piano

0.62 Harpsichord: history, construction and technique
0.621 Harpsichord
0.622 Spinet
0.623 Psaltery, Cimbalom, Zither
0.624 Dulcimer and Vosges spinet
0.63 Organ: history, construction and technique
0.631 Organ
0.632 Chamber/continuo organ
0.633 Electric/electronic organ
0.634 Harmonium
0.635 Harmonica. mouth organ
0.636 Accordion, Concertina etc.
0.637 Mechanical organ (eg fairground organ, barrel organ etc.)
0.638 Hydraulic portative organ

0.64 Bowed strings: history, construction and technique
0.641 Violin
0.642 Viola
0.643 Cello
0.644 Double bass
0.645 Viol a dessus
0.646 Viola da gambe
0.647 Vielle a roue

0.65 Harps and lyres: history, construction and technique
0.651 Orchestral harp
0.652 Ethnic harps
0.653 Lyres, medieval harps

0.66 Guitars and lutes
0.661 Guitar
0.662 Lute
0.663 Mandolin
0.664 Banjo
0.665 Electric guitar
0.666 Electric bass guitar
0.667 Cittern, vihuela

0.67 Winds, Woodwind: history, construction and technique
0.671 Recorder

0.671 Flute
0.672 Clarinet
0.673 Saxophone
0.674 Oboe, cor anglais
0.675 Bassoon
0.676 Bombarde
0.677 Cornemuse

0.68 Brass: history, construction and technique
0.681 French horn
0.682 Trumpet, cornet, bugle
0.683 Trombone
0.684 Tuba, saxhorn
0.685 Hunting horn, cor d'harmonie
0.686 Clairon
0.687 Cornet à bouquins, ophicleide, serpent

0.69 Percussion and other instruments
0.691 Precussion, general: idiophones
(Class here small hand-held percussion, guimbardes, etc.)
0.692 Stretched skin percussion (membranophones), drums, etc
0.693 Other percussion: gongs, cymbals etc.
0.694 Tuned percussion: carillon, xylophone, vibraphone, etc.
0.695 Electronic instruments;
computer generated sound used as instruments
0.696 Ondes Martinot
0.697 Special instruments:
Scratch instruments, pre-recorded sound (tapes, CD etc)
0.698 Experimental instruments, prototypes, extra-musical sources

0.7 Science and technology linked with music
0.71 Acoustics: general, musical, architectural, instrumental
0.72 Computer technology related to music and sound
0.73 Recording techniques
0.74 Domestic sound reproduction (Hi-fi etc)
0.75 Broadcasting (Radio, television etc)
0.76 Son et lumière etc.

0.9 Music history

Sudivisions for teaching level
These subdivision must only be used after appropriate class numbers from 0.5 and 0.6.

01- Eveil
02- Beginner
03- Preparatory (or 1st year)

04- Elementary (or 2nd year)
05- Moderate
06- End of study (or 3rd year)
07- Advanced (or specialist year)

[*Translator's note: For British usage, the numbers 01-08 could be used to represent Associated Board grades, with 09 being used to represent diploma level.*
The Conservatoires may wish to designate their own levels of study, perhaps 01-04 representing years of study, and 05 representing post-graduate level]

Class 1: Afro-American derived music

1.01 Philosophy, Sociology, practice of music
1.02 Various music organisations
1.03 Dictionaries
1.04 Repertories, catalogues, yearbooks
1.05 Music theory, education and teaching, general tutors
1.06 Vocal and instrumental techniques, instrumental notation. (Use this number for scores)
1.09 History

1.1_ Blues
1.10 General anthologies
1.11 Work songs
1.12 Boogie-woogie
1.13 Pre-war blues (before 1939)
1.131 Classic blues singers
1.132 Delta blues
1.133 East coast blues
1.134 Texas
1.135 Memphis
1.136 St Louis
1.137 Chicago
1.138 Other regions
1.139 Blues revival

1.14 Post war blues (after 1945)
1.141 Chicago blues, West side
1.142 Memphis
1.143 Texas, west coast
1.144 Delta
1.145 Other regions
1.15 Contemporary blues

1.2 Negro spirituals, Gospel
1.20 General anthologies

1.21 Negro spirituals
1.22 Gospel
1.23 Evangelical guitar

1.3 Jazz
1.30 General anthologies
1.31 Primitive jazz, ragtime
1.32 New Orleans, Dixieland, Pre-classic jazz
1.33 Swing, classic jazz
1.34 Be-bop and derivatives
1.341 Be bop
1.342 Hard bop
1.343 Jazz soul & churchy
1.344 Progressive bop, post bop, modal jazz
1.345 Neo bop
1.35 Cool jazz, West coast, Third stream
1.351 Composed jazz, Orchestral jazz
1.352 Neo cool, ambient jazz
1.36 Free jazz and derivatives
1.361 Free jazz, New thing
1.362 Open jazz (Class >European jazz= here)
1.37 Ethnic-influenced jazz, jazz fusion
1.371 Africa
1.372 Arabia (Maghreb)
1.373 Asia
1.374 Latin America, Caribbean
1.375 Manouch jazz
1.376 Other influences (Klezmer etc)
1.38 Jazz-rock and related styles
1.381 Jazz rock
1.382 Jazz funk
1.383 Acid jazz
1.384 Hip hop jazz
1.385 Electro-jazz
1.39 Jazz variété [easy-listening jazz?], jazz style

1.4 Rhythm 'n' blues, soul
1.40 General anthologies

1.41 Doo wop, rhythm 'n' blues
1.411 Rhythm 'n' blues
1.412 Doo-wop
1.413 Soul
1.414 Soul-funk, psychedelic soul, P-funk
1.415 Philly sound, progressive soul, pre-disco
1.42 Disco, funk-music, New Jack, r 'n' b, new soul
1.421 Disco

1.422 Funky music
1.423 Funk-pop, groove
1.424 New Jack
1.425 R 'n' b
1.426 New soul, electro-soul

1.5 Hop hop, Rap
1.50 General anthologies
1.51 Spoken word, slam
1.52 Old school, electro
1.53 Rap hardcore
1.54 Cool rap
1.55 Gangsta rap, west coast, G-funk
1.56 East coast, indie rap
1.57 Ethno rap

1.6 Reggae and related styles
1.60 General anthologies
1.61 Ska
1.62 Rock steady, early reggae
1.63 Reggae roots
1.64 Dub
1.65 Dance hall
1.66 Raggamuffin
1.67 Reggae pop

Class 2: Rock and related international styles

2.0 General anthologies
2.0x Common subdivisions (see Class 0 and notes at para. 3.4.1.1 ff)
2.09 History: special periods
2.091 1945-1960
2.092 1961-1970
2.093 1971-1980
2.094 1981-1990
2.095 1991-2000
2.096 2001-2010

2.1 Rock 'n' roll, Rockabilly
2.11 Rock 'n' roll pioneers
2.12 Rockabilly revival, psychobilly
2.2 Pop
2.21 British beat, 60s pop
2.22 Glam, glitter
2.23 Power-pop, pop-rock
2.24 Indie pop
2.25 Brit pop

2.3 Folk rock, country rock, blues rock
2.31 Acoustic folk
2.32 Folk rock
2.33 Country rock
2.34 Blues rock, boogie rock, sudiste-rock
2.35 Neo folk
2.36 Dark folk
2.4 Psychedelic rock, progressive rock, symphonic rock
2.41 Psychedelic rock, acid rock
2.42 Progressive rock
2.43 Planant, symphonic rock
2.44 Post rock
2.5 Hard rock, metal and related styles
2.51 Hard rock, heavy metal, big rock
2.52 Hard FM
2.53 Speed, thrash, death, doom, grindcore, gothic metal
2.53 Funk metal, rap metal
2.6 Punk and related styles
2.61 Garage rock
2.62 Pre-punk rock (NY scene)
2.63 Punk
2.64 Hard core
2.65 Noisy pop
2.66 Grunge
2.67 Skate core, Californian punk
2.7 New wave, cold wave, indie rock, techno pop
2.71 New wave
2.72 Cold wave, gothic
2.73 Techno-pop, electro-pop
2.74 Industrial, sound research (recherche sonore)
2.8 Fusion styles, rock-influenced
2.81 Jazz influences
2.82 Rap, hip hop influences
2.83 Funk, soul, R 'n' B influences
2.84 Ska, reggae influences
2.85 Traditional (national) music influences
2.86 Classical music influences
2.9 Rock and rock variants
2.91 Mainstream rock
2.92 Rock variants, FM rock

Class 3: Classical Music (Western Art Music)

3.0 General anthologies
3.01 Philosophy, Aesthetics, Musical criticism, Sociology, Practice of Music
3.02 Miscellaneous music organisations
3.03 Dictionaries

3.04 Repertories, Catalogues, Yearbooks, Bibliographies, Discographies
3.06 Musical instruments (*subdivide by instrument - see instructions at 3.1. Use this classmark for instrumental, orchestral or vocal recitals and anthologies*)
3.09 History: special periods (*Use this classmark for anthologies and recitals covering specific periods*)
3.091 Ancient Music
3.092 Medieval
3.093 Renaissance
3.094 Baroque (to 1750)
3.095 Classical
3.096 Romantic and post-romantic
3.097 20th century
[3.09821st century?]

3.1 Chamber music and concertos
All the numbers between 3.11 and 3.19 may have instrument subdivisions added to them. These are derived from class 0.6 but when used here the prefix 0.6 is omitted. (See para. 3.4.4)
3.11 Music for solo instrument
e.g. 3.111 1 Solo piano
3.12 Duets
3.13 Trios
3.14 Quartets
e.g.. 3.144 String quartets
3.15 Quintets
3.16 Sextets
3.17 Septets
3.18 Other small ensembles (Octet and above)
3.19 Concerto, concerto grosso, symphonie concertante
eg 3.194 1 Violin concerto

3.2 Orchestral music (other than concertos)
3.21 Orchestral music in non-conventional forms
3.22 Divertissement, cassations, dances, serenades etc.
3.23 Suites
3.24 Symphonies
3.25 Overtures, Symphonic extracts (from operas etc)
3.26 Rhapsodies, variations
3.27 Ballet music (including suites)
3.28 Incidental music (orchestral or vocal), Musical stories

3.3 Secular vocal music
3.30 Anthologies
3.31 Song, Lied etc
3.32 Madrigals, polyphonic part-songs, vocal trios & quartets
3.33 Unaccompanied part song
3.34 Accompanied part-song, secular cantata, secular oratorio

3.35 Opera (complete)
3.36 Operetta (complete)
3.37 Opera, operetta (extracts)

3.4 Sacred vocal music
3.40 Works in forms not defined elsewhere
3.41 Christian liturgy: Psalms, Te Deum, Stabat Mater, Magnificat, Nunc Dimittis, Vespers, Antiphons, Salve Regina, Hymns
3.42 Sacred cantatas
3.43 Masses (including extracts)
3.44 Requiem, Office of the Dead
3.45 Oratorios, Passions
3.46 Motets
3.47 Chant: Gregorian etc.
3.48 Non-Christian sacred works

3.5 Music using electronic means
3.51 Chamber music using electronic means
3.52 Orchestral music using electronic means
3.53 Vocal music using electronic means
3.54 Electro-acoustic music, *musique concrète*

Class 4: Electronic music

4.0 General anthologies
4.0x Common subdivisions
4.1 Precursors, pioneers
4.2 Ambient, downtempo
4.21 Ambient
4.22 Downtempo, Abstract hip-hop, Trip-hop
4.23 Electro-dub
4.24 Lounge music
4.3 House
4.31 Acid house
4.32 Deep house
4.33 Hard house, Tech-house
4.34 Garage, UK garage, 2-step
4.4 Techno
4.41 Techno
4.42 Trance, Goa
4.43 Hardcore, Indus, Gabber, Acid core ...
4.5 Fusion styles, electro-influenced
4.51 Pop-rock influences (Big beat)
4.52 World music influences
4.521 Asian influences, Asian beat
4.522 Oriental influences
4.523 Latin influences

4.524 African influences
4.52 Jazz influences
4.54 Electric Groove
4.6 Electronica
4.7 Jungle, drum 'n' bass
4.71 Jungle
4.72 Drum 'n' bass
4.8 Dance

Class 5: Functional Music - Miscellaneous

5.1 Music and the other arts
5.11 Musical comedy
5.12 Circus music
5.13 Humour
5.14 Dance
5.15 Non-classical music for stage
5.16 Music and poetry
(joint artistic work involving musicians and poets)
5.17 Original tapes of books and BD
5.18 Musical stories (non-classical)
5.19 Radiophonic works
5.2 Music and AV
5.21 Radio and television music
5.22 Music for commercials
5.23 Music for video games, jingles
5.3 Occasional music
5.31 Weddings
5.32 Baptism
5.33 Christmas
5.34 Compilations allied to historical themes
(multi-media documents: text + sound + music)
5.4 Music for relaxation or physical activity
5.41 Ambient music, easy listening
5.42 New Age
5.43 Relaxation
5.44 Rhythmic sports, aerobics
5.5 Miscellaneous vocal and instrumental music *(not better classed elsewhere)*
5.6 Music for popular/folk dance and festivals
5.61 Folk dance
(*prefer classification by country in World Music, Class 9*)
5.62 Easy listening orchestra
5.63 Salon dances (tango, waltz, charleston etc.) Thé dansant
5.64 Accordion, bagpipes
5.65 Best hits compilations
5.66 Karaoke
5.7 Open air music and music for Musical Societies

5.71 National anthems
5.72 Military music
5.73 Wind music (Harmonie, fanfare, kiosque?)
5.74 Orpheons, chorales
5.75 Music for hunting? (vénerie?)
5.76 Street music (*not better classed elsewhere*)
5.77 Carnival music
(*prefer classification by country in World Music, Class 9*)
5.8 Special instruments, mechanical music
5.81 Instruments with special repertoire
(eg. carillon, pan pipes, musical saw ...)
5.82 Mechanical instruments
5.83 Whistling
5.9 Miscellaneous sound
5.91 Natural and animal sounds, sound landscapes
(*for Sound landscapes prefer classification in World Music, Class 9, if possible*)
5.92 Noises
5.94 Sound documentaries, radiophonic creations
(*see also radiophonic theatre, class 5.19*)
For documentary works prefer Dewey classification under non-musical subject

Class 6: Film music
6.1 Music for individual films
6.11 Original film soundtracks
6.12 Music inspired by a film, reinterpretations of original music
6.12 Original TV soundtracks

6.2 Compilations
6.21 Miscellaneous compilations
6.22 Themed compilations (genres, periods, countries, studios ...)
6.23 Single composer compilations
6.24 Single director compilations
6.25 Single actor compilations
6.26 Single musical performer/adaptor compliations
6.27 Music for short cartoons

[**Class 7: Not defined.** *See notes at paragraph 3.XXX*]

Class 8: French chanson/ Class for national or local usage
[*Translator's note: This class is designed for recordings of French popular song. It has also been designated for national or local music, and in the UK context could be adapted for other use*]
8.0 General anthologies
8.01 Philosophy, Aesthetics, Musical criticism, Sociology, Practice of Music
8.02 Miscellaneous music organisations
8.03 Dictionaries

8.04 Repertories, Catalogues, Yearbooks, Bibliographies, Discographies
8.09 History
8.092 Heritage, pre-recording era songs
8.093 1880-1920
8.094 1920-1940
8.095 1940-1960
8.096 1960-1980
8.097 1980-2000
8.098 2000-2020

8.1 Children's Songs
8.11 Rounds and counting songs
8.12 Lullabies
8.13 Musical (eveil) allied to song

8.2 Social songs
8.21 Conflict songs: battle, propaganda, revolution etc.
8.22 Miscellaneous group activity songs: work, sea-songs, supporters clubs,

8.3 Humorous songs
8.4 Recitations (text predominant)
8.5 Music-hall, burlesque songs (music predominant)
8.6 Songs allied to other styles: subdivide by other class
8.611 Blues
8.62 Rock
... *etc*

Class 9: World musics

9.0 General anthologies
9.0x Common subdivisions
9.08 Scattered races (diaspora), specific ethnic groups
9.081 Jewish traditions
9.082 Islamic tradition
9.083 Tsiganes (Gipsy music)
9.084 Mediterranean world

9.1 Africa
9.11 Indian Ocean islands : Comoros, Madagascar, Mauritius, Reunion, Seychelles
9.12 Southern Africa: South Africa, Angola, Botswana, Mozambique, Namibia, Zambia, Zimbabwe (*class here Mbaqanga and Zulu music*)
9.13 East Africa and the Great Lakes: Burundi, Eritrea,Ethiopia, Kenya, Malawi, Uganda, Rwanda, Somalia, Sudan, Tanzania, Zanzibar (*class here Taarab*)
9.14 Central Africa: Congo, Gabon, Central African Republic, Democratic Republic of Congo (Zaire) (*class here Rumba*)

9.15 Cameroon, Equatorial Guinea (*class here Makossa*)
9.16 West Africa: Benin, Ghana, Nigeria, Sierra Leone, Togo (*class here Juju and High Life*)
9.17 Burkina, Ivory Coast, Liberia
9.18 Gambia, Guinea, Mali, Senegal
9.19 Mauritania, Niger, Western Sahara, Chad

9.2 Maghreb, Near East, Middle East
9.21 Berbers
9.22 Morocco
9.23 Algeria
9.24 Tunisia
9.25 Egypt, Libya
9.26 Israel
9.27 Iraq, Jordan, Lebanon, Palestine, Syria
9.28 Saudi Arabia, Bahrain, Gulf Emirates, Kuwait, Oman, Qatar, Yemen

9.3 Asia
9.31 Kurdistan
9.32 Armenia, Armenian diaspora
9.33 Turkey (*class here classical Ottoman music*)
9.34 Kazakhstan, Kyrgyzstan, Uzbekistan, Turkmenistan (*class here Bardes, Shasmaqam*)
9.35 Iran (*class here Radif*), Azerbaijan
9.36 Afghanistan, Tajikistan
9.36 Pakistan (*class here Qawwali, Gazal*)
9.37 Bangladesh, India, Maldives, Sri Lanka
9.38 Nepal, Bhutan, Sikkim, Tibet

9.4 Far East
9.41 Cambodia, Laos, Myanmar (Burma), Thailand
9.42 Vietnam
9.43 Indonesia, Malaysia, Philippines
9.44 Australia, Tasmania, Melanesia: Fiji, New Caledonia, Papua New Guinea, Solomon Islands, Vanuatu
9.45 Polynesia: Hawaii, Easter Island, New Zealand (*class here Maori*), French Polynesia, etc., Samoa, Tonga; Micronesia: Caroline Islands, Northern Mariana Islands, Marshall Islands, Kiribati, Tuvalu, Nauru
9.46 Japan
9.47 Korea
9.48 China
9.49 Mongolia, Siberia

9.5 Europe (east and south)
9.51 Belarus, Georgia, Russia (European), Ukraine

9.52 Hungary, Poland, Czech Republic, Slovakia
9.53 Moldavia, Rumania
9.54 Bulgaria
9.55 Albania, Bosnia, Croatia, Macedonia, Montenegro, Serbia, Slovenia
9.56 Crete, Cyprus, Greece
9.57 Italy, Sardinia, Sicily (*eventually Corsica*), Malta
9.58 Portugal, Azores, Madeira
9.59 Spain, Catalunya (*including Roussillon*), Basque Country (*Euskal Herria*)

9.6 France (*for national or local use*)
9.61 Corsica (*may be classed at 9.57*)
9.62 Gascony
9.63 Languedoc and Provence
9.64 Auvergne, Limousin
9.65 Anjou, Touraine, Orleans, Poitou, Berry, Marche, Nivers, Aunis, Aintonges, Angoumois
9.66 Jura, Northern Alps, Bourbon, Franche-Comté, Savoy, Lyon, Bresse, Dauphiné
9.67 Lorraine, Champagne, Ardennes, Burgundy, Vosges, Alsace
9.68 Artois, Picardy, Flanders, Boulogne, Ile-de-France, Normandy, Maine
9.69 Brittany

9.7 Europe (west and north)
[9.71 Not used]
9.72 Celtic music
9.73 Ireland, Wales, Cornwall, Scotland
9.74 England (*except Cornwall?*)
9.75 Belgium, Flanders, Luxemburg, Netherlands
9.76 Germany, Austria, Switzerland
9.77 Finland, Baltic States (Estonia, Lithuania, Latvia)
9.78 Denmark, Iceland, Norway, Sweden

9.8 North America
9.81 Arctic regions, Greenland, Nunavut(?), Inuit
9.82 Amerindian tribes
9.83 Canada
9.84 Quebec, Acadia
9.85 United States, generalities
9.86 United States: Country
9.87 United States: Louisiana: Cajun, Zydeco
9.88 English-speaking Caribbean: Jamaica
9.89 English-speaking Caribbean: Antigua & Barbuda(?), Bahamas, Barbados, Grenada, Dominica, Santa Lucia, Trinidad & Tobago

9.9 Latin America
9.91 French-speaking Caribbean: Guadeloupe, Haiti, Martinique, Saint-Berthelemy, Saint Martin
9.92 Spanish-speaking Caribbean: Puerto Rico, Dominican Republic
9.93 Spanish-speaking Caribbean: Cuba (*class here Son & Salsa*)
9.94 Guatemala, Mexico, Belize
9.95 Costa Rica, Honduras, Nicaragua, Panama, El Salvador
9.96 Columbia, Guyana, Surinam, Venezuela
9.97 Brazil
9.98 Bolivia, Chile, Ecuador, Peru
9.99 Argentina, Paraguay, Uruguay

Specific common subdivisions

1 Art music or traditional music
11 Non-western art music
12 Ritual and religious music
13 Traditional and group music
14 War songs and traditional work songs

2 Modern music or modernised traditional music
21 Modern music inspired by traditional music (eg country, electric folk)
22 New world musics (eg African, salsa)
23 Variety and ballad

3 Combinations of two or more distinct traditions

Music for Children
Proposed outline list of authorised classmarks

1 Afro-American derived music

2 Rock and international derivatives

3 Classical Music (Western Art Music)

4 Electronic Music

5 Functional Music
5.1 Music and the other arts
5.18 Musical fairytales (non-classical)
5.3 Occasional music, Music & history: Christmas
5.4 Music for relaxation or physical activity

6 Film Music

8 **National or Local Music**

9 **World Musics**

This list is not exhaustive and could be broadened to meet the needs of specific collections.

It should be remembered that all classes in PCMD can be used to classify music for children, as is the case with Dewey. Each establishment should use its own labelling system to distinguish between classmarks in the main collection and those on items destined for the children's collection.

Ian Ledsham is Director of Allegro Training

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REVIEWS

Edited by Marian Hogg

Ridgewell, Rupert. *Concert programmes in the UK and Ireland: a preliminary report.* London: IAML (UK & Irl) & the Music Libraries Trust, 2003. ISBN 0952070391

Regular readers of *Brio* will already be familiar with the purpose and content of this report from the author's article on the subject in the last edition of this journal[1]. In that article, four principal aims of the scoping study are stated:

- to survey holdings of concert programmes in libraries, archives, museums, music societies and other institutions in the UK and Ireland
- to outline problems associated with their preservation, collection development and resource discovery
- to investigate the feasibility of the larger project and potential models for a union catalogue
- to identify appropriate sources of funding

Concert programmes in the UK and Ireland: a preliminary report is the outcome of this study, and in this elegantly presented and thoroughly researched report Dr. Ridgewell has more than adequately achieved all four aims. His identification of the many different types of institutions and organisations which hold a vast range of different types of programmes indicates not only the scale of the proposed project, but also the extent of research which has gone into the scoping study itself.

The difficulties presented in the preservation and organisation of programmes is illustrated effectively by reference to specific collections, in particular a detailed description of the Diana Gordon Collection, a personal collection of programmes held at the British Library. This example makes apparent both the diversity and individuality of a single collection, and the

[1] Ridgewell, Rupert. Towards a union catalogue of concert programmes in the UK and Ireland *in Brio* Vol. 40, no.1, pp.7-19

unique characteristics of a collection of programmes: the varying sizes and formats, incomplete runs, inconsistency of information such as venue, time, dates, personnel, and the existence (or not) of errata in the case of last minute changes. Perhaps most significantly is the problem of how to organise such a collection in the absence of those staples of cataloguing - Author and Title.

In addition to identifying both the content of the proposed union catalogue and the problems associated with it, the report addresses the practical aspects of such a project professionally and realistically. The author is clearly up to date on current initiatives in the world of electronic access and music resources, and recognises that any new project can both benefit from and build on several related projects. These include projects covering similar but distinct areas, such as *the Concert life in nineteenth-century London database*, and the *Britten-Pears Library catalogue of concert ephemera*, and electronic cataloguing projects, specifically those fostered by the RSLP[2] which has produced the very useful Collection Level Description schema. This awareness demonstrates the kind of joined-up thinking that will create a coherent approach to electronic resources for music and the arts world, and can only be beneficial in bids for appropriate funding. Funding levels have also been examined in a practical way, using the experience of the *Ensemble* and *Cecilia* projects as guides to assessing priorities, time-scale, costs of cataloguing and staffing requirements.

The thoroughness of research into all aspects of the proposed project - content, scope, funding, staffing, equipment, publicity - would recommend this report on its own, but it is the additional material that makes it such an interesting and informative read. Dr. Ridgewell has presented a fascinating insight into the richness of the world of concert programmes, the "Cinderellas of music information retrieval"; if there were any doubters as to their validity as an historical resource, they will surely be convinced otherwise by the examples given here. A glance at the footnotes indicates the identification of many projects and studies using concert programmes as a major source of information. The purposes to which they are put are numerous: tracing the performance history of a specific work, identifying the emergence of musical taste and the establishment of a canon of musical works, providing material for composer and performer biographies, and for the history of concert institutions and musical societies. Of the many specific examples which illustrate less predictable uses of programmes in research, two which stood out were the reconstruction, from programme notes and related material, of the initial performing version of the slow movement of Brahms's first symphony, therefore giving an insight into his creative process, and the reconstruction, by Pamela Poulin, of the details of Anton Stadler's basset clarinet from engravings included in his concert programmes in 1794.

The implications are obvious: concert programmes represent a unique resource providing a wealth of information unavailable elsewhere and which

[2] Research Support Libraries Programme

inform serious and worthwhile scholarship. More than that, the projects identified here have been undertaken despite the relative inaccessibility of this valuable resource. What further opportunities for research and discovery must there be, once this mine of information is unearthed and made as accessible to any music historian, librarian or student as their library's online catalogue.

Dr. Ridgewell's report recommends a two-stage project, beginning with the compilation of a directory of concert programmes in the UK and Ireland, described at collection level. The completion of this stage would provide the groundwork for the projected *Union catalogue of concert programmes*, in which programmes would be catalogued at item level. At the same time he recommends a strategic approach to the collection and preservation of concert programmes, the issue of legal deposit (which exists but is not currently adhered to) and the framework for distributed national collections of concert programmes in the UK and Ireland.

Finally, the appendices represent a useful resource in their own right, forming the basis of a location register of collections of concert programmes. These are presented as the starting point of the first stage of the recommended project, giving a taster of the usefulness of the final version.

This report will be of interest to anyone whose library houses collections of programmes, as well as to music historians, musicologists, dissertation students and local historians, all of whom will benefit from access to a rich new vein of research material. If concert programmes are indeed the Cinderellas of music information retrieval, in Dr. Ridgewell they have found their Prince Charming. The outcome of the proposed project will be a major event in the history of music librarianship.

Marian Hogg

Lionel Pike. *Vaughan Williams and the symphony.* London: Toccata Press, 2003. 352pp. ISBN 0-907689-54-X. £45.00

This is a book which takes a cue from its subject matter: tightly argued, dense, occasionally expansive, inclined sometimes towards the discursive but never rambling beyond the point, and certainly never dull! At the outset, I must declare something of a vested interest in the promotion and wider understanding of the Vaughan Williams symphonies, being employed by the publisher[1] of the final six of the nine works. In that privileged capacity I have, over a period of twenty years, been first-hand witness to a steady rehabilitation of these works through increased concert and broadcast performance; not to mention an at times almost unseemly jostle amongst record companies to issue "their" complete cycle of the nine works – now with a new spin on the subject with the issue, by Chandos and the indefatigable Richard Hickox, of the original 1913 version of *A London symphony* (a project

[1] Oxford University Press

probably inconceivable even ten years ago). Woe betide, now, any who dismiss these works as a mixed bag of masterpiece (no. 6, particularly, was recognised as such from its very first performance), recycled film music, and out-of-date-when-written eccentricity from a "symphonist" who admittedly covered his own tracks by using such self-description as "lumpy and stodgy", and "content to provide good plain cooking", as well as being one who almost proudly admitted that certain parts of Beethoven's Ninth "stick in my gizzard". From a viewpoint now approaching fifty years after the composer's death, and, incredibly, one hundred years since work was first started on *A sea symphony*, the nine Vaughan Williams symphonies now all occupy firm and undisputed places on the symphonic radar screen. Lionel Pike's book celebrates and consolidates this achievement in timely fashion, and explores the reasons behind the works' ready acceptance and recognition by audiences in the early part of this new century.

In his *Musical autobiography* Vaughan Williams recalled a conversation with George Butterworth, who suggested that "you ought to write a symphony". Vaughan Williams murmured that he had never written a symphony and never intended to do so, but then went away, perused some sketches he had made for a symphonic poem, and "decided to throw it into symphonic form". This conversation took place *after* the composition of *A sea symphony*, and it is the question that this begs (what precisely did Vaughan Williams *mean* by "symphony"?) that opens and then drives Pike's book. In a discussion of whether *A sea symphony* is really a symphony, by either Mahlerian or Sibelian, or indeed any other, definition, Pike attributes some of the work's self-evident weaknesses and shortcomings of structure to those of the chosen text as a vehicle for musical setting, with musical and literary logic clearly standing at odds with one another: the "shapelessness" of the text in *The explorers*, for example, sits ill at ease with the logic required by symphonic structure. It is good to see uncomfortable issues such as this treated sympathetically and objectively. Aside from weakness stemming from musical/textual dichotomy, Pike considers *A sea symphony* an uneven and exploratory work (as if in it Vaughan Williams had indeed already "thrown" his ideas into symphonic form), a "conglomeration of influences from various sources"; but this is counterpointed against a view that the idea of exploration, both implied and actually depicted in the symphony, – "steer for the deep waters only" – is a fitting Vaughan Williams talisman, and confirms that his career would involve the breaking of new symphonic ground. Outward questing, the conflict, and finally fusion, of the illustrative or progammatic with the purely musical would become the hallmark of Vaughan Williams the symphonist, and would indelibly touch his greatest achievements in the genre.

Carefully and tightly argued analyses of each movement of every work form the architecture of the book, and these are impressive, indispensable road-maps in understanding the structure of the nine symphonies. I believe, for example, that no writer has given clearer elucidation of the function of triads and thirds, and of the subtle polyphonies, in the *Pastoral symphony* ("A sense of unity pervades this work – something quite new in Vaughan

Williams' symphonic canon ... it has a treatment of stasis and motion that is new to Vaughan Williams' work . . . [triadic use] may be seen as blazing a trail for music *beyond* serialism."). Similarly, Pike's penetrating explanation of the *Sinfonia Antartica's* unification through colour and texture, "harmonic sound, which is icy, edgy, quite dissonant, and unlike most other music by Vaughan Williams", rather than through a Sibelian "profound logic of genuinely symphonic form", is original, and demolishes previous glosses on this symphony, which dismiss it simply as a re-hash of the film music. We enjoy entering, with Pike, Vaughan Williams' "frozen wastes and a general white, timeless, unfeeling, natural desolation", and learn from his analysis that it is not the reorganisation of the film score for the concert platform that is the business of this symphony, but rather the creation, from and beyond that material, of something akin to symphonic antithesis: the work is "an ice-sculpture, a dead world without growth". In this respect, we realise that the *Pastoral Symphony* and *Sinfonia Antartica* are polar opposites. Strangely, it is also in these two symphonies that Vaughan Williams' oft-disputed mastery of orchestration is seen at its glowing (*Pastoral*), icy (*Antartica*), shimmering (both) best. In the discussion of *Antartica* I missed what perhaps could have been a deeper exploration of the orchestral and choral effects which are such a feature of the work.

The musical analyses undoubtedly provide the meat of the book, but like the symphonies themselves, there is a sub-text: unsuspected, or at least little known, programmatic bases. Referential and oblique use of well-known motifs from Bach and Beethoven in the fourth symphony, for example, are a comment on the concurrent rise of Nazism: "Vaughan Williams apparently sets out to twist the best-known elements of the Teutonic heritage, suggesting that the great tradition was being tarnished" – Pike's exposition of how this is so is fascinating and masterly. Similarly, Pike is thorough and original in his exploration of Alain Frogley's "Tess of the d'Urbervilles thesis" of the ninth symphony's second movement, and the Hardy and Wessex ethos of that work in general (he does not necessarily concur with Frogley on all points). The ninth, he contends, is a work which in the same way as *A sea symphony* of so very many years earlier is still "thrusting out in new directions", still steering for the deep waters.

This book is a serious and fundamental re-evaluation of nine of the most significant and extraordinary orchestral works composed by a British composer in the last century, important both as individual works in themselves, and in their sum total as a canon. Each symphony, Pike recalls, sets off in an entirely different direction from it predecessor. Vaughan Williams, Janus-like, looks back and looks forward, and this throws up a fundamental dichotomy in his musical language. Towards the end of the book, and indeed in connection with that hidden "Tess" programme (a programme with which Vaughan Williams almost certainly never intended to go public), Pike invokes the old adage: "Never explain!" Instead, we should perhaps be content to take a step back from the analyses and the detective work, and let Vaughan Williams' music speak for itself. For here, concludes Pike, in his aptly entitled *Epilogue*, we have a composer who, together with Elgar,

"created a tradition for the English symphony where none had previously existed". Pike's book charts precisely how Vaughan Williams achieved this.

Simon Wright

Tyldesley, William. *Michael William Balfe: his life and his English operas.* Aldershot: Ashgate, 2003 (Music in 19th century Britain). ISBN 0754605582. £49.50

William Tyldesley's enthusiasm for the music of the Anglo-Irish composer Balfe is clearly a long-standing one. This new monograph on one of the leading British opera composers of the 19th century informs us that the author conducted *The Bohemian girl* with the Worsley Opera Group back in 1960 – with an orchestra from the Royal Manchester College of Music, no less. He has a research background, but in medicine rather than music, which makes his book a true labour of love, the documentary outcome of a passion nurtured over decades with a keenness which can often put professional musicologists to shame.

It is this which needs to be kept in mind in approaching a study which, for all its impressive scholarship, never quite rids itself of the feeling of being the work of an enthusiastic amateur. It isn't so much the odd slips in accuracy which jar (although for a 19th century historian to state that Queen Adelaide was Queen Victoria's mother, or that the elder Johann Strauss could have played at a concert in 1851 is simply unforgiveable), as the way Tyldesley can move from a statement well backed up by documentary evidence to one based on pure speculation. There are rather too many "presumablys" and "what ifs" for a publication which, in its author's words "has made a complete *volte face* in relation to the many of the previously accepted "facts" relating to Balfe's lifestyle". A statement that the elaborate description of the costumes and scenery in the programme to *The maid of Artois* "illustrates the fact that virtually all Balfe's operas were produced with great emphasis on staging details" exemplifies the kind of pseudo-logic which emerges somewhat too often for comfort in Tyldesley's writing.

Tyldeseley does, however, take pains to discuss in detail all of Balfe's works for the English stage and to place them in the context, not just of his own career, but of the artistic and social climate of late Hanoverian and early to mid-Victorian Britain. Every English opera, from *The siege of Rochelle* of 1835 to *The talisman*, completed by posthumous hands after Balfe's death in 1870, is covered, with his most celebrated work *The Bohemian girl*, meriting a chapter to itself. Tyldesley includes a generous amount of music examples, many of them reproduced from contemporary sources, and there are a number of separate illustrations. Tyldesley's discussions of individual works can take on something of a formulaic structure, which leads to rather too much repetition of comments made more than once in other parts of the book, or to generalisations such as "The orchestration is as in virtually all of

Balfe's operas".

Quite early on in his book Tyldesley makes it clear that he doesn't, in fact, hold Balfe's orchestration in particularly high regard. He reinforces this in discussing *Orchestration* in a chapter which aims to give an overview of Balfe's compositional technique as an opera composer, but which can easily get side-tracked into the kind of detailed discussion which is duplicated later in the book. There are some curious contradictions here as well. Having told us that "careful analysis of operas in terms of keys...would be totally inapplicable to Balfe", he then goes on to do this for a number of operas. His tendency to reiterate his views on Balfe as an orchestrator, however, symptomise what might be deemed the overriding weakness of his study. Far from making out a case for a revaluation of our view of Balfe's operas, he provides too many instances of a willingness to deprecate them. Adverse criticism of perfunctory scoring, substandard libretti, poor word setting or trite twists in the drama may be excusable if used sparingly, but used to the degree they appear here raises grave doubts as to whether the author really does want to "sell" his subject after all.

There is no doubt that any monograph on Balfe fills an evident gap in the market and that Tyldesley at his best does provide a level of detail which is lacking elsewhere. There is, however, too much here which appears detrimental to its author's good intentions for this particular monograph to claim to be definitive.

Geoff Thomason

Downes, Stephen. *Szymanowski, eroticism and the voices of mythology.* Aldershot: Ashgate, 2003. ix, 109 pp. (Royal Musical Association Monographs : 11). ISBN 094785410X. £35

As one might expect from an RMA monograph, this is very much a scholarly book, and is aimed at readers of honours dissertation or research level. It stems from a series of conference papers and teaching lectures given at the Cracow Academy of Music, and was completed during sabbatical leave from a senior lectureship at the University of Surrey.

The author has a substantial background in Szymanowski research, with an impressive list of publications to his name, including articles, reviews and dictionary entries, not to mention currently co-editing the Szymanowski handbook with Paul Cadrin. Downes' opinions and interpretations therefore carry a significant weight of authority.

After a substantial introduction placing Szymanowski's output into a philosophical context, the book consists of four chapters. Each gives in-depth musical analysis of different categories of his works:

1. Schopenhauerian pessimism in selected early songs
2. Homoeroticism, madness and Orphic song (two song cycles, op.41 and op.42, dating from 1918, in which he was seeking to express homosexual desire)
3. Narcissus, the Siren and Dionysus : calls of seduction in King Roger
4. After King Roger : Eros, Slavonic Sufistic melody and Pan-Europeanism.

Szymanowski was a writer as well as a composer, and drew his inspiration from the writings of Schopenhauer and Nietzsche, not to mention Mikhail Bakhtin. There is substantial discussion of the question of authorial tones in Szymanowski's music, and of the influence of his philosophical explorations.

Downes goes into depth about mythological influences in Szymanowski's output, too - in particular, the myth of the Greek God Dionysus, his rebirth, and questions of ecstasy and different kinds of love.

The third major influence on Szymanowski's creative work was his own awakening homosexuality in a climate somewhat different from our own era, and this of course affected his views on love and its expression.

As mentioned above, Downes' authority is unquestionable, and one cannot judge it without significant knowledge of the subject. Much of the terminology would be unfamiliar to any but the expert reader. Certainly, it could not fully be appreciated without a great deal of understanding of the philosophical influences around Szymanowski's time. In short, this is a book which makes no pretensions to being a general introduction or an "easy read", but would undoubtedly be appreciated by someone immersed in the field.

Karen E. McAulay

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ITEMS RECEIVED

(The following list, compiled by Marian Hogg, is for information only; inclusion of any items in the list does not preclude or guarantee review in Brio at a future time.)

Broadbent, Marguerite & Terry. *Leginska: forgotten genius of music.* Wilmslow: The North West Player Piano Association, 2002. ISBN 0952510146. £15.99.

Kelly, Barbara L. *Tradition and style in the works of Darius Milhaud 1912-1939.* Aldershot: Ashgate, 2003. 228 pp. ISBN 0754630331. £49.50.

Milsom, David. *Theory and practice in late nineteenth-century violin performance: an examination of style in performance 1850-1900.* Aldershot: Ashgate, 2003. ISBN 0754607569. £40.

*Downes, Stephen. *Szymanowski, eroticism and the voices of mythology.* (RMA monographs, 11) Aldershot: Ashgate, 2003. ix, 109pp. ISBN 094785410 X. £35

Nichols, Roger (trans.). *Henri Dutilleux: music – mystery and memory. Conversations with Claude Glayman.* Aldershot: Ashgate, 2003. vi 166pp. ISBN 0754608999. £39.95.

Odam, George. *Seeking thesSoul: the music of Alfred Schnittke.* Aldershot: Ashgate, 2003. 80 pp. ISBN 0754638715. £20.

*Pike, Lionel. *Vaughan Williams and thesSymphony.* London: Toccata Press, 2003. 352pp. ISBN 0-907689-54-X. £45.00.

*Ridgewell, Rupert. *Concert programmes in the UK and Ireland: a preliminary report.* London: IAML (UK & Irl) and the Music Libraries Trust, 2003. vii. 165pp. ISBN 0-952-07039-1.

*Tyldesley, William. *Michael William Balfe: his life and his English operas.* Aldershot: Ashgate, 2003. ISBN: 0754605582. £49.50.

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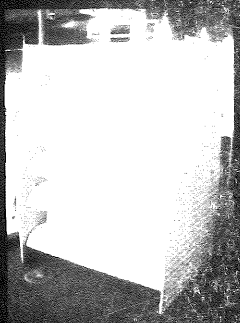

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