

**International Association of Music Libraries,  
Archives and Documentation Centres**

**United Kingdom and Ireland Branch**

**FIRST STOP**

**FOR**

**MUSIC**



# **International Association of Music Libraries, Archives and Documentation Centres**

**United Kingdom and Ireland Branch  
([www.iaml-uk-irl.org](http://www.iaml-uk-irl.org))**

## **Welcome to 'First Stop for music'**

**This is a basic quick reference guide to music enquiries for  
use on the library counter or enquiry desk**

### **CONTENTS**

ENQUIRIES – HELP! Where do I find...?	3
INFORMATION RETRIEVAL- The basics	5
TYPES OF SCORE	6
TERMINOLOGY	7
CARE & HANDLING OF RECORDINGS	11
COPYRIGHT	13
PERFORMANCE SETS	15
KEYS & THEIR NAMES	17

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## ENQUIRIES

### *Help - where do I find...? - a brief guide to finding the answers*

#### Have you got it?

Music may be available in any of these formats - check which is wanted:

full score	miniature score
vocal score	piano reduction
performance set	libretto
CD	cassette
vinyl disc (LP)	video/dvd

#### Beware

**vocal music:** check which language and/or key is wanted (high/medium/low voice)

**musical shorthand:** e.g. Beethoven's 9th = Beethoven's 9th symphony

**spellings:** particularly of Russian names: e.g. Tchaikovsky =  
Tschaikowsky = Chaikovskii, due to different transliteration

**popular titles:** e.g. Beethoven's 'Moonlight Sonata' = Sonata opus 27 no. 2

#### Who wrote it?

##### Classical

1. **Your own catalogue** - keyword search is often more effective than title
2. The front of **The Classical Catalogue** has a list of titles, including popular titles, e.g. Moonlight Sonata. Published by RED, this is a listing of classical records currently available, and an index to reviews in Gramophone magazine. Available in hard copy and online at [www.gramofile.co.uk](http://www.gramofile.co.uk)
3. A musical dictionary, such as **The Concise Oxford dictionary of music**, will also give many popular titles
4. **The Music Publishers' Association (MPA) catalogue** on CD-ROM (on subscription from [www.mpaonline.org.uk](http://www.mpaonline.org.uk)).
5. **Web sites** such as [www.sheetmusichound.com](http://www.sheetmusichound.com) or publishers' web sites
6. **Regional** or **national library catalogues** (e.g. <http://catalogue.bl.uk>) or **Encore!** – a union catalogue of vocal and orchestral sets – (via [www.iaml-uk-irl.org](http://www.iaml-uk-irl.org))

##### Other music

1. **MPA catalogue** (see 4 above)
2. **BBC catalogue of popular music**
3. **Tele-tunes** ([www.cix.co.uk](http://www.cix.co.uk)) and hard copy (latest 2002), for TV themes and adverts.

#### What does it come from?

1. **The Classical catalogue** in hard copy or online at [www.gramofile.co.uk](http://www.gramofile.co.uk)
2. **Tele-tunes** (see 3 above)

#### Who recorded it / What album is it from?

1. **RED Music Master Tracks** or online at [www.searchRED.co.uk](http://www.searchRED.co.uk)
2. **The Classical catalogue** in hard copy or online at or [www.gramofile.co.uk](http://www.gramofile.co.uk)
3. **Web sites** such as [www.gracenote.com](http://www.gracenote.com) or [www.dotmusic.com](http://www.dotmusic.com)

#### Is a recording available / Can I buy it?

1. **The Classical Catalogue** in hard copy or online at [www.gramofile.co.uk](http://www.gramofile.co.uk)

2. **RED Music Master Service** in hard copy or online at [www.searchRED.co.uk](http://www.searchRED.co.uk)
3. **MPA catalogue** or [www.sheetmusichound.com](http://www.sheetmusichound.com) for printed music
4. **Publishers' catalogues** or **web sites** e.g. [www.musicsales.co.uk](http://www.musicsales.co.uk), [www.dotmusic.com](http://www.dotmusic.com), [www.Gracenote.com](http://www.Gracenote.com), have links to retailers such as [www.amazon.com](http://www.amazon.com)

### **Which is the best / latest recording?**

1. **The Classical Catalogue** in hard copy or online at [www.gramofile.co.uk](http://www.gramofile.co.uk)
2. **RED Music Master Service** in hard copy or online at [www.searchRED.co.uk](http://www.searchRED.co.uk) gives you latest - for reviews see magazines or record guides in your own stock
3. **Web sites** as in 4 above

### **Can I copy this?**

Generally speaking a complete piece of music, even a single song in a collection, cannot be photocopied, **especially** in a recently-published collection.  
Recordings in library stock **cannot** be copied (see copyright sheet)

### **What else will I like?**

**RED Music Master Service** in hard copy or online at [www.searchRED.co.uk](http://www.searchRED.co.uk) and others such as All-Music Guide [www.allmusic.com](http://www.allmusic.com) will list recordings by artists & genres

### **Where can I find out about....?**

**British & International Music Yearbook** (published annually by Rhinegold) is a good place to start - take time to look at the contents page

### **Where can I find a music teacher?**

1. **Your own library's file / list**
2. **ISM Register** - the Incorporated Society of Musicians Register of Professional Private Music Teachers
3. **Yellow Pages**

### **Where can I study?**

**Rhinegold guide to music education** gives details of schools, colleges and universities who offer music courses as well as giving a wide range of information relating to music education

### **What can I join?**

1. **Your own library's file / noticeboards** of local choirs, orchestras & societies
2. **British & International Music Yearbook**
3. **'Making music' (National Federation of Music Societies)**  
[www.makingmusic.org.uk](http://www.makingmusic.org.uk)

## **INFORMATION RETRIEVAL – THE BASICS**

### **Find out which format is required:**

score, CD, cassette, LP, video, DVD

### **If you don't know the composer:**

ask, or look under title in catalogue.

(Keyword search is often more effective than title search)

### **If more than one composer has used the same title:**

ask which one is required

### **If user does not know:**

ask the type of music e.g. song, piano piece

### **If a score is wanted:**

ask whether it is for study or performance

(see TYPES OF SCORE overleaf)

### **If you can't find what is wanted or it's not in stock:**

obtain the maximum information possible to pass on a request

## TYPES OF SCORE

- FULL SCORE** Used by the conductor to co-ordinate performance. All vocal and orchestral parts are shown on a separate line on the same page
- MINIATURE SCORE** The full score published in a small format for convenience, for studying, or for following the music at a performance
- VOCAL SCORE** Contains all the vocal parts of a choral work, opera or musical, with a piano accompaniment reduced from the orchestral parts
- PIANO SCORE** A piano version of a work that may be for orchestra. Note that piano duet music comes in two forms: for 4 hands at one piano or for 2 pianos (2 hands at each piano)
- LIBRETTO** No music: the words and stage directions only of an opera or musical
- ARRANGEMENTS** An arrangement or adaptation for voices and instruments other than those for which the work was originally written e.g. a clarinet concerto published with a piano arrangement (or reduction) of the orchestral parts
- BUSKER'S/GUITAR** The melody line only, with the words and an indication – in letters or diagrams – of the accompanying chords
- ROCK SCORE** A full score for rock music containing music for all the instruments, usually transcribed directly from the recording
- CHAMBER MUSIC** A set contains individual parts for each player, usually with a full or miniature score
- ORCHESTRAL SET** Individual parts for the players plus a full score
- VOCAL SET** A set of vocal scores required by a choir to perform a work. The number of copies depends on the size of the choir.

## COMMON MUSICAL TERMINOLOGY

**A CAPPELLA** Unaccompanied choral music

**ALTO** The lowest range of the female voice

**ANTHEM** A piece of sacred *choral* music, usually accompanied by organ

**ARIA** A song, with accompaniment, from an *opera* or an *oratorio*

**BAROQUE STYLE** Music written between 1600-1750 (approx.)

**BASS** The lowest range of the male voice

**BASSO CONTINUO** See *Figured bass*

**CANTATA** A piece that is sung, as opposed to a *sonata* which is played

**CHAMBER MUSIC** Instrumental ensemble music for a small group of players. Includes trios, quartets, quintets etc.

**CHORAL WORK** A work performed by a choir with or without soloists e.g. *mass, cantata, oratorio*

**CHORUS** Another name for a choir, usually used in *opera*

**CLASSICAL STYLE** Describes music written between (approx.) 1750-1830

**CLEF** A symbol used at the start of a line of music to indicate the exact location of a particular note on the staff. The most common are the treble and bass clefs

**CODA** A passage at the end of a piece or *movement* that brings it to a satisfactory conclusion.

**CONCERTO** A piece of music, usually in three *movements*, for one or more solo instruments with orchestra

**CONTRALTO** See *alto*

**COUNTER-TENOR** The highest male voice, sometimes known as male *alto*

**DISCOGRAPHY** For recordings; the equivalent of a bibliography

**EDITION** A piece of music may have different editors and / or publishers, so there may be significant differences between editions e.g. in page & rehearsal numbers. All performers must play from the same edition which is why borrowers usually specify a particular edition.

**ETUDE** See *Study*

**FIGURED BASS** The bass part, usually for keyboard instruments, with figures written below the notes to indicate the harmonies to be played above it

**FORCES** The performers required for a particular work

**GREGORIAN CHANT** Church music consisting of a single line of vocal melody, unaccompanied, in free rhythm

**LIBRETTO** The text and stage directions only of an *opera*, musical or *oratorio*: no music

**LIED/LIEDER** The German word for song/songs (usually for voice & piano) where the voice and accompaniment are of equal importance.

**LIGHT OPERA** See *Operetta*

**MADRIGAL** A secular part-song for a group of unaccompanied singers, usually one voice to a part. The style flourished in the sixteenth-century

**MASS** A musical setting of the Latin text of the Christian service

**MEZZO-SOPRANO** Mid-high range of the female voice

**MISSA** The Latin word for *Mass*

**MOTET** A short unaccompanied sacred choral work

**MOVEMENT** A self-contained section of a larger instrumental work



**NOCTURNE** A piece of slow, romantic piano music, inspired by the night

**OPERA** A dramatic work in which the text is sung with instrumental accompaniment

**OPERETTA** Similar to *opera* but on lighter themes and with more spoken dialogue

**OPUS NUMBER** Opus means *work*, abbreviated *op.* Used by composers to indicate the numbering of their works in order of composition. If the work consists of more than one piece, it may be subdivided e.g., op. 21 no. 2. With some composers, this is replaced by the initial of the scholar whose catalogue numbering system is used e.g. Köchel catalogued & numbered Mozart's works so the number is (e.g.) K.121 rather than op. 121.

**ORATORIO** A setting of a text on a sacred theme for *chorus*, soloists and orchestra

**OVERTURE** An opening piece for an *opera*, *oratorio*, *suite* etc. sometimes containing tunes from the whole work (e.g. Sullivan's operetta overtures). A **concert overture** is an independent orchestral work in one movement e.g. Tchaikovsky: *Romeo & Juliet*

**PART-SONG** A song for a specified combination of voices e.g. *SATB*, usually unaccompanied

**PLAINSONG** See *Gregorian chant*

**PROGRAMME MUSIC** Instrumental music which tells a story or evoked pictorial themes e.g. *The Sorcerer's apprentice*

**RECITATIVE** A form of speech-like singing used in *opera* and *oratorio* to advance the plot

**REDUCTION** An arrangement of a piece of music that simplifies or reduces the original scoring e.g. an orchestral accompaniment reduced for piano

**RENAISSANCE** Used to describe music written 1450-1600 (approx.)

**REQUIEM** (or *Missa da Requiem*) A setting of the Mass for the dead

**ROMANTIC** Used to describe music written 1830-1920 (approx.)

**SATB** Abbreviation of the four main types of singing voice – *soprano, alto, tenor, bass*, used to describe the scoring of choral music. *SATB* denotes four-part music; the same abbreviations are used for other combinations e.g. *SSA* = 2 sopranos and alto (i.e. female voices), *TBB* = tenor and 2 bass (i.e. male voices)

**SCORE** Types of score- see page 4

**SONATA** A piece of music in several *movements*, usually for solo piano or for a solo instrument with or without piano accompaniment

**SONG CYCLE** A set of songs grouped together by the composer on a particular theme e.g. Schubert's *Winterreise*

**SOPRANO** The highest range of the female voice

**STUDY** A short solo instrumental piece developing a particular point in technique as an exercise

**SUITE** Originally an instrumental piece in several movements, usually in dance style. Can also refer to a collection of movements from an *opera* or ballet e.g. Tchaikovsky's *Casse-Noisette*

**SYMPHONIC (or Tone) POEM** A large-scale one-movement orchestral work in the style of *programme music* e.g. Sibelius: *Finlandia*

**SYMPHONY** A large-scale work for orchestra, usually in four *movements*

**TENOR** The mid-high range of the male voice (see also *counter-tenor*)

**THEMATIC CATALOGUE** A list of works by a particular composer which uses the opening notes of the pieces as identification

**TOCCATA** A fast virtuoso piece for a solo keyboard instrument, popular in the 17th and 18th centuries

**TONE POEM** See *Symphonic Poem*

**UNISON** The sounding of the same note by all performers

## **CARE AND HANDLING OF RECORDINGS**

All formats are prone to damage of one sort or another and require careful handling.

### **Complaints procedures**

If faults are reported, get as many details as possible to pass on e.g. the track of a CD or the timing on a video. A consistent policy should be put in place to guide staff in dealing with complaints.

### **Summary of good practice for staff and public**

#### **CDs and DVDs**

- ◆ Protect from scratches, dust and heat
- ◆ Handle by the edges. Replace in case immediately after use
- ◆ Clean with a soft cloth wiping gently from the centre to the edge. Do not use proprietary record cleaners
- ◆ Glue and ink will eat through protective surfaces - only use pens specifically for CDs with minimal pressure
- ◆ Broken cases (outer & inner) must be replaced for protection and better presentation of discs. A supply of spare cases should be kept
- ◆ Do not stick labels on discs
- ◆ Different types of DVD:
  - DVD 5 single sided, single layer 133 mins
  - DVD 9 single sided, double layer 241 mins
  - DVD 10 double sided, single layer 366 mins
  - DVD 18 double sided, double layer 482 mins
- ◆ Not all DVD players or DVD-ROM drives are compatible with all discs. A policy concerning this should be put in place.

#### **Cassettes**

- ◆ Keep away from heat
- ◆ Do not place on or near magnetic fields e.g. security desensitisers, TV sets, computer monitors
- ◆ Service players & heads regularly
- ◆ Do not over-use fast-forward & rewind
- ◆ If tape is stopped half-way, tighten slack before restarting
- ◆ If tape sticks, try holding it flat and tapping on a hard surface to loosen
- ◆ Do not let batteries run down

## **Videos**

- ◆ Keep away from heat, magnetic fields, extremes of temperature
- ◆ Adjust tracking if not playing properly
- ◆ Clean heads regularly but avoid using head-cleaning tapes (very abrasive)

## **LPs (vinyl)**

- ◆ Keep away from heat & direct sunlight
- ◆ Protect from dust and scratches
- ◆ Check stylus regularly – do not use worn stylus
- ◆ Handle by the edges and store upright with light side pressure only
- ◆ Clean with a slightly damp sponge in a circular direction

## COPYRIGHT

Copyright is a minefield and the following is for guidance only.

### CAN I BORROW THE LATEST CDs?

- ◆ Only if they are three months old

### OR

- ◆ The manufacturers allow it

### CAN I COPY...

- ◆ **CDs ? LPs ? CASSETTES ?** **X**
- ◆ **VIDEOS ?** **X**
- ◆ **DVDs ?** **X**
- ◆ **LINERS ?** **X**
- ◆ **PRINTED MUSIC ?** **???**  
if **all** copyrights have expired **YES**  
if copyright still exists..... refer to the **Code of Fair Practice**  
(see p. 12)

### CAN I PLAY LIVE or RECORDED MUSIC IN PUBLIC ?

- ◆ Only with a licence

**IF IN DOUBT – DON'T DO IT**

## Notes for general guidance only – seek advice for specific circumstances

1. **Public libraries** are obliged to have a **licence to lend or hire sound recordings**. The licence allows them to lend recordings *only* after 3 months from the release date have elapsed (the 3-month holdback) and then only for *private, domestic or educational* purposes and *not* for copying, even for private domestic use. However, some independent manufacturers, especially classical, regard public libraries as a showcase for their products and are happy for them to be lent out on release.
2. As a rule, **commercial sound and video recordings may not be copied by anyone**, unless prior permission has been granted *in writing* by the copyright owner (usually the record company). The Mechanical Copyright Protection Society will give advice.
3. **CD/cassette/LP/video/DVD liners have text and image copyrights-** they cannot be copied!
4. **Special permission is needed if recordings are to be played in public**, even as background music for library events. Contact the Performing Rights Society, Phonographic Performance Ltd. and Video Performance Ltd. for details.
5. **Reproducing copyright printed music by any means**, including by hand, is illegal. A musical work is copyright during the life of a composer and for 70 years afterwards. A work will also be protected by one or more of the following copyrights:
  - ◆ the librettist or author of the text (death + 70 years)
  - ◆ the arranger and/or editor (death + 70 years)
  - ◆ the publisher of a reprint where the music has been reset but there are no other active rights (25 years)Any of these copyrights may outlive any other.

A work may be any size, from one page to hundreds of pages long. A song is counted as a single work so this means there are almost NO circumstances in which pop and rock items, songsheets or song compilations may be copied.

The Music Publishers Association 020 7839 7779 / [www.mpaonline.org.uk](http://www.mpaonline.org.uk) has produced a free **Code of Fair Practice** which gives a general guide to music copyright, including the circumstances in which music may be copied

### For more detailed information on copyright refer to:

Cornish, Graham Copyright- interpreting the law for library, archive & information services. 4th ed. Facet, 2004. ISBN: 1856045080

Flint, Michael A user's guide to copyright. 5th ed. Butterworth, 2000  
ISBN: 0406914982

Library Association Copyright in public libraries. 4th ed. LA 1999  
ISBN: 1856043258

Library Association Copyright in further and higher education libraries. 4th ed. LA 1999. ISBN: 1856043223

Useful addresses & numbers: Mechanical Copyright Protection Society & Performing Right Society (MCPS-PRS) [www.mcps-co-uk](http://www.mcps-co-uk) ; Phonographic Performance Ltd. (PPL) 020-7437 0311 ; Video Performance Ltd (VPL) 020-7534 1400

# REQUESTS FOR PERFORMANCE SETS

## Questions to ask

### 1. Is the prospective borrower eligible ?

Your library authority may ask societies to register separately, to distinguish between society & individual membership

### 2. What type of material does the borrower want (e.g. vocal or orchestral) ?

See notes on types of scores and sets. For a choral work with orchestral accompaniment, check whether both the vocal and the orchestral material are required: they will usually be treated as two separate sets.

### 3. What arrangement/edition/language does the borrower want ?

There are different editions of many works e.g. Watkins Shaw, Prout and Bartlett have all edited Handel's *Messiah*. The borrower might want a particular edition. The vocal and orchestral parts must be the same edition and in the same language. Some frequently performed works are often sung in English although originally written in another language (e.g. Bach- *St Matthew Passion*). Translated texts must all be in the same translation.

### 4. Dates – when is the work required and for how long ?

Allow time for collection and return (e.g. a week before the first rehearsal, a week after the concert). Make sure this does not conflict with any prior/existing requests for the work.

### 5. How many copies are required and can you supply them all ?

This can vary considerably. Small choirs may need as few as 12 copies; a large choir may need 200.

### 6. If you do not have the music in stock

Check other possible sources e.g. inter-library loans / union catalogues / Encore! Be aware that other libraries may have different lending arrangements to your own.

### 7. If you cannot trace another library source

The music may be for hire only from the publisher and not available for purchase (often true of 20th century orchestral music). In this case the borrower must contact the publisher and pay the hire fee.

## UNION CATALOGUES

There is an online catalogue – [www.peri.nildram.co.uk/encore.htm](http://www.peri.nildram.co.uk/encore.htm) - listing library holdings of orchestral and vocal sets across the country. Although the catalogue does not yet include all library holdings, it is nevertheless extensive and has become the accepted locating device for performance material.

Also see (for vocal sets) *Cecilia* [www.cecilia-uk.org/html](http://www.cecilia-uk.org/html)

## Return procedures

### 1. Check the number of copies and notify the borrower of any discrepancies, preferably with the borrower present

It is important to keep a current record of the number of copies in each set and missing copies must be replaced. Orchestral sets are unusable if wind or brass parts are lost.

Photocopies are not acceptable as replacements unless authorised by the publisher, when they will be stamped or labelled as such.

### 2. Markings

Any performance markings – bowing, breathing, dynamics etc – should be made in pencil and erased before return.

### Notes on instrumental parts

An orchestral set consists of:

- ◆ conductor's score
- ◆ parts for each individual instrument in wind, brass and percussion e.g. Flute 1, Flute 2, Oboe 1 etc.
- ◆ a set of string parts e.g. 8 Violin 1, 8 Violin 2, 6 Viola, 4 Cello, 2 Bass (these numbers reflect the strings in a symphony orchestra, with 2 players sharing each copy).

### Abbreviations, musical terms, names for instruments in other languages

see a music dictionary (e.g. Grove's Dictionary of Music and Musicians) or *Rudiments and theory of music* published by the Associated Board of the Royal Schools of Music.

## *Notes*



<b>English</b>	<b>French</b>	<b>German</b>	<b>Italian</b>
<b>A</b>	la	<b>A</b>	la
<b>A flat</b>	la bémol	<b>As</b>	la bemolle
<b>A sharp</b>	la dièse	<b>Ais</b>	la diesis
<b>B</b>	si	<b>H</b>	si
<b>B flat</b>	si bémol	<b>B</b>	si bemolle
<b>B sharp</b>	si dièse	<b>His</b>	si diesis
<b>C</b>	ut <i>or</i> do	<b>C</b>	do
<b>C flat</b>	ut <i>or</i> do bémol	<b>Ces</b>	do bemolle
<b>C sharp</b>	ut <i>or</i> do dièse	<b>Cis</b>	do diesis
<b>D</b>	ré	<b>D</b>	re
<b>D flat</b>	ré bémol	<b>Des</b>	re bemolle
<b>D sharp</b>	ré dièse	<b>Dis</b>	re diesis
<b>E</b>	mi	<b>E</b>	mi
<b>E flat</b>	mi bémol	<b>Es</b>	mi bemolle
<b>E sharp</b>	mi dièse	<b>Eis</b>	mi diesis
<b>F</b>	fa	<b>F</b>	fa
<b>F flat</b>	fa bémol	<b>Fes</b>	fa bemolle
<b>F sharp</b>	fa dièse	<b>Fis</b>	fa diesis
<b>G</b>	sol	<b>G</b>	sol
<b>G flat</b>	sol bémol	<b>Ges</b>	sol bemolle
<b>G sharp</b>	sol dièse	<b>Gis</b>	sol diesis
<b>major</b>	majeur	<b>dur</b>	maggiore
<b>minor</b>	mineur	<b>moll</b>	minore