International Association of Music Libraries,
Archives and Documentation Centres

United Kingdom and Ireland Branch

FIRST STOP
FOR
MUSIC
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

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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
- vocal score
- performance set
- CD
- vinyl disc (LP)
- miniature score
- piano reduction
- libretto
- cassette
- 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
3. A musical dictionary, such as The Concise Oxford dictionary of music, will also give many popular titles
5. Web sites such as 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)

Other music
1. MPA catalogue (see 4 above)
2. BBC catalogue of popular music
3. Tele-tunes (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
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
2. The Classical catalogue in hard copy or online at www.gramofile.co.uk
3. Web sites such as www.gracenote.com or 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
2. RED Music Master Service in hard copy or online at www.searchRED.co.uk
3. MPA catalogue or www.sheetmusicbhand.com for printed music
4. Publishers’ catalogues or web sites e.g. www.musicsales.co.uk, www.dotmusic.com, www.Gracenote.com, have links to retailers such as www.amazon.com

Which is the best / latest recording?
1. The Classical Catalogue in hard copy or online at www.gramofile.co.uk
2. RED Music Master Service in hard copy or online at 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 and others such as All-Music Guide 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
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 stave. 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.mpaoonline.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:
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; 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.

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