

Third Edition

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SOURCEBOOK  
FOR  
RESEARCH  
IN  
MUSIC

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*Allen Scott*

PHILLIP D. CRABTREE AND  
DONALD H. FOSTER, FOUNDING EDITORS

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To Don and Phil  
Thank you for letting me adopt your baby.



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## *Preface to the Third Edition*

It has been an honor for me to continue the work of Phillip Crabtree and Donald Foster by bringing out first a second and now a third edition of the *Sourcebook for Research in Music*. Their hard work and foresight in the early 1990s resulted in, to quote from the preface to the first edition, "an introductory reference source of varied information, largely bibliographical, pertaining to research in the field of music." This "introductory reference source" has since become one of the standard resources in musical scholarship. The balance between depth of content and brevity of format made it an ideal textbook for graduate music students, a valuable reference work for music faculty and professional musicians, and a helpful aid to collection evaluation and development for music librarians.

In the third edition, my aim was to continue the purpose, style, and content established by the original authors. Therefore, the *raison d'être* for the third edition is the same as that of the first. To quote again from the first edition preface: "The past decade or so has witnessed an extraordinary expansion of the materials of music, and the field is growing ever more rapidly. It has become a herculean task to try to keep up with the many effort-saving sources that are constantly becoming available. Thus, in the interest of practicality and usefulness, emphasis has been placed on the more recent and up-to-date ones rather than on those of more purely historical or musicological interest, and on English-language sources rather than on those in foreign languages. Certain major early sources have occasionally been included, usually under the heading 'Of Historical Interest,' and some of the bibliographies include more recent sources in other languages as well, chiefly German and French, when considered to be of particular importance. . . . Some of the bibliographies . . . are meant to provide the means of direct access to materials of research; others emphasize the basic or current representative sources of significance. In other words, in the bibliographies and other materials that follow, the guiding principle, to one extent or another, is selectivity rather than comprehensiveness, as detailed in the chapter intro-



ductions and collective annotations throughout." In short, my desire was to continue Don and Phil's guiding principle of selectivity rather than comprehensiveness.

As those who are familiar with the first two editions will note, the organization of the third edition is a bit different from that of the first and second. The third edition is divided into two large parts. Part one contains sources of literature *about* music. It is here that you will find general bibliographies and indexes, directories and catalogs, dictionaries, encyclopedias, and journals. The last two chapters of part one are the "meatiest" chapters. Chapter 5 contains lists of sources about fields of musical study (e.g., musicology, ethnomusicology, music theory, music education, music therapy, music history, performance practice, popular music, the business of music, etc.). Chapter 6 lists sources about musicians, musical instruments, musical genres and forms, text translations, and repertory guides. Part two contains specific sources that tell you where to go to find the *music itself* (both scores and recordings). Chapter 7 lists indexes of early manuscripts and prints, modern editions, historical sets, composers' complete works, thematic catalogs, and anthologies. Chapter 8 concerns sources for locating recordings (discographies and online sources) as well as information on the discipline of discography. Because the idea of a new arrangement came out of my sixteen years of teaching the traditional research methods and bibliography courses for graduate students, the organization fairly closely resembles the structure of my classes. I believe that the new arrangement will make the *Sourcebook* even more valuable as a textbook and will enhance rather than diminish its usefulness for performers, teachers, and librarians.

Oklahoma State University  
October 2013

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# Introductory Materials



As a preliminary to the bibliographies that constitute the main body of this volume, this chapter presents some general information pertaining to research in music. First there is a list of standard English terms that relate to the scholarly study of music or to general bibliography and library research, with definitions. Next follow lists of such terms in the three other most important languages of research in music, German, French, and Italian, together with English equivalents. The final lists are general outlines of the music classification numbers in the two standard library cataloging systems in North America, the Library of Congress Classification system and the Dewey Decimal Classification system.

## 1.1 COMMON ENGLISH BIBLIOGRAPHICAL TERMS

The terms that follow have been brought together because of their application to scholarship in general and the scholarly study of music in particular. Some (e.g., *abstract*, *anthology*, *catalog*, *discography*) will be quite familiar and are generally known, while others might be confusing (*congress report*, *journal*, *magazine*, *periodical*). Many, even most, are likely to be less familiar because they are new or relate to the study of books (*codex*, *foliation*, *incunabula*, *siglum*, *watermark*), manuscripts (*autograph*, *choirbook*, *holograph*), printing (*colophon*, *facsimile*, *frontispiece*), research libraries (*archive*, *carrel*, *microforms*, *serial*, *stacks*), or scholarship (*collate*, *historical set*, *iconography*, *Urtext*). Some are technical or specialized enough so that they are not to be found in most dictionaries. For further information and other terms, see Michael Levine-Clark and Toni M. Carter, eds., *A.L.A. Glossary of Library and Information Science*, 4th

ed. (Chicago: American Library Association, 2012); Jean Peters, *The Bookman's Glossary*, 6th ed., rev. and enl. (New York: R. R. Bowker, 1983); and Willem Elbertus Clason, ed., *Elsevier's Dictionary of Library Science, Information and Documentation in Six Languages: English/American, French, Spanish, Italian, Dutch and German*, 2nd ed. (Amsterdam, London, and New York: Elsevier, 1992).

- abstract**—a summary of a book, article, etc.; also called a **précis** (e.g., *Dissertation Abstracts*, *RILM Abstracts*).
- anthology**—a representative collection of selected musical or literary works or excerpts.
- archive**—a place in which public or institutional records are systematically preserved, or a repository of any documents or other materials, especially those of historical value.
- arrangement**—a reworking of a musical composition so that the performing forces, the musical content, or the form are substantially different from the original (compare **edition**, definition c, and **transcription**).
- autograph**—a document (music manuscript, letter, etc.) written or signed in a person's own hand; thus, a primary source (see **sources, primary and secondary**; compare **holograph, manuscript**).
- carrel**—an alcove or desk in a library—often in the **stacks**—comprising a table and shelves for private study, to which books in a library's collection may be charged for research use.
- catalog, catalogue**—(a) a list of the contents of a library, book collection, or group of libraries (see **union catalog**); (b) a list or index of compositions, usually by a single composer rather than of a collection or a repertory of music (see **thematic catalog**).
- CD-ROM** ("compact disc read-only memory")—any information, such as a database, stored on compact discs and readable on the screen of a computer designed for this purpose, or one equipped with a CD-ROM drive (see **online catalog, database**).
- choirbook**—a music manuscript in a large enough **format** and with the separate voice parts of the compositions contained in it written large enough on the same or on facing pages so that an entire choir could sing from it (in use especially in the 15th and early 16th centuries). (See also **partbook, manuscript**.)
- codex** (pl.: codices)—an ancient book or unbound sheets in a **manuscript** (e.g., Squarcialupi Codex, Trent Codices; see *The New Harvard Dictionary of Music*, "Sources [pre-1500]").

- collate**—to compare minutely in order to determine whether two or more books or manuscripts are identical copies or variants.
- collected works, complete edition**—the publication of the entire compositional output of a single composer in a scholarly edition (compare **edition**, definition c, **historical set, monument**).
- colophon**—(a) an inscription usually placed at the end of a book or manuscript and containing facts relative to its production; (b) an identifying mark, emblem, or device sometimes used by a printer or publisher on the title page, cover, spine, or jacket, i.e., a logotype (commonly called “logo”) (compare **imprint**).
- congress report**—a publication containing the texts of the papers read at a congress or conference, either a one-time event on a particular topic, such as an individual composer, or the regular meeting of a society; in the first instance, the report would normally be an independent publication, and in the second, it could be one of a series of such volumes (see **proceedings**) or published in the association’s **journal**.
- copyright (©)**—the “right to copy”; the exclusive, legally secured right to reproduce, publish, record, and sell the matter and form of a literary, musical, or artistic work for a period in the United States of seventy years beyond the death of the writer, with no right of renewal (Copyright Act of 1976 and the Copyright Term Extension Act of 1998); works created in 1923 or after, and that were still in copyright in 1998, will not enter the public domain until 2019. Additions to and clarifications of U.S. copyright law are found in the Digital Millennium Copyright Act (1998) and the Technology, Education and Copyright Harmonization (TEACH) Act (2002).
- discography**—a listing of phonograph records, compact discs, videotapes, and/or tape recordings.
- edition**—(a) all the impressions of a literary work printed at any time or times from one setting-up of type (excluding a **facsimile** reproduction, which constitutes a different edition); (b) one of the successive forms—e.g., second, revised, enlarged, corrected, etc.—in which a work is published, either by the author or a subsequent editor (see also **reprint edition, revised edition**); (c) the presentation of an older musical composition in a version that makes it accessible to modern performers (compare **arrangement, transcription**).



- engraving**—the process of incising a design, musical composition, etc., on a metal plate, or the resulting print made from it when the incised lines are inked.
- facsimile**—an exact reproduction (but not necessarily the original color or size) of a **manuscript** or printed source (compare **reprint edition**).
- fair copy**—a neat copy of a corrected document.
- fascicle**—one of the temporary divisions of a work which is issued in small installments intended to be bound together permanently at a later time.
- Festschrift**—a publication on the occasion of a celebration, or in honor of someone (e.g., on the occasion of a renowned scholar's sixtieth birthday), usually consisting of articles by scholars practicing in the field of the one honored, e.g., colleagues, former students, or other professionals.
- foliation**—the consecutive numbering of the leaves (i.e., the sheets of paper with a page on each side) of a book or manuscript, as opposed to the numbering of the pages (see also **recto, verso**).
- folio (f., fo., fol.)**—(a) a leaf of a **manuscript** or book (see **recto, verso**); (b) formed of sheets each folded once into two leaves or four pages ("in folio"); (c) a page size more than 15 inches/38 centimeters high; (d) a volume of this size.
- format**—the general makeup of a book as to size and other features (see also **folio, oblong, octavo, quarto**).
- frontispiece**—an illustration preceding and facing the title page of a book.
- historical set**—a set of volumes of music of historical significance (compare **monument**; see chapter 7 of this book).
- holograph**—a document (music manuscript, letter, etc.) *wholly* in the handwriting of its author (from the Greek word *holos*, "whole" or "complete"); thus, a primary source (see **sources, primary and secondary**; compare **autograph, manuscript**).
- iconography**—the study of the representation of objects by means of images or statues, reliefs, mosaics, paintings, etc.
- imprint**—the publisher's name, often with address and date of publication, placed at the foot of the title page or elsewhere in a book (compare **colophon**).
- incipit**—the first few notes or words of text used to identify a musical composition.
- incunabula (pl.)**—Latin, "cradle"; books printed from movable type before 1500 (i.e., the cradle of printing).
- ISBN, ISSN** (International Standard Book Number; International Standard Serial Number)—code numbers in an

international identification system first developed in the United Kingdom in 1967 and adopted in the U.S. in 1968; the identifying code is placed at the front of books and **serials** respectively (e.g., ISBN 0-697-03342-2, ISSN 1044-1608).

**journal**—(a) a generic term to refer to, or sometimes used in the title of, a scholarly periodical (e.g., *Journal of the American Musicological Society*); (b) a diary or daily record of occurrences, transactions, or reflections. (Compare **magazine**, **periodical**, **proceedings**, **review**, **yearbook**; see chapter 4 of this book.)

**lacuna** (pl.: **lacunae**)—a hiatus, gap, or missing portion in a source or body of works.

**lexicon**—a book containing an alphabetical or other systematic arrangement of words and their definitions; a dictionary.

**magazine**—a **periodical** containing articles, pictures, reviews, advertisements, etc., often of popular interest and sometimes focusing on a specific subject area.

**manuscript (MS, ms)**—(a) a book, document, musical composition, letter, etc., written by hand; (b) an author's written or typed copy of a work before it is printed; thus, a primary source (see **sources**, **primary and secondary**; compare **autograph**, **holograph**).

**microforms**—a general term for microfilm and other miniature processes of reproduction such as the following:

**microcard**—a card on which numerous pages of a book are reproduced in greatly reduced size.

**microfiche**—a card-like transparency on which appear multiple frames of microfilm.

**microfilm**—a photographic reproduction in which the image is reduced to fit a frame of 35 mm or 16 mm film.

**monograph**—a scholarly study (book or article) treating a single subject or a limited aspect of a subject (see also **treatise**).

**monument, musical**—a scholarly edition of music from one region or country (*Denkmal* [pl.: *Denkmäler*] is the German equivalent) (see **edition**, definition c; refer to chapter 5 of this book).

**necrology**—(a) a notice of the death of a person; obituary; (b) a list or record of people who have died within a certain period of time; in either sense, there may or may not be biographical information included.

**oblong (ob., obl.)**—a book size wider than it is high (e.g., 4° obl., 8° obl.).

**octavo (8°, 8vo)**—the size of a piece of paper cut eight from a sheet, or a page size about 9 3/4 inches/25 centimeters high.

- online catalog, database**—a catalog of information (such as a library's holdings with information about each item) loaded into a computer, which may be called up by author, title, subject, keyword(s), type or set of composition(s), etc., on a computer terminal (see **catalog, catalogue**, definition a).
- opus** (pl. opera, opuses)—a creative work, usually a composition, to which a number is assigned by a composer or publisher to indicate its order in a composer's written and/or published output.
- partbook**—one of a set of printed or manuscript books, each containing the music for only one voice or instrument part in an ensemble (in use throughout the sixteenth century and into the seventeenth).
- periodical**—a **journal** or **magazine** ordinarily with a fixed interval between issues (compare **serial**).
- précis**—a summary of a book, article, etc.; also called **abstract**.
- proceedings**—a published report of a conference or meeting of a society or congress, frequently accompanied by abstracts or texts of the papers presented there (see also **congress report**).
- pseudonym**—pen name; nom de plume.
- quarto (4<sup>o</sup>, 4to)**—the size of a piece of paper cut four from a sheet, or a page size about 12 inches/30 centimeters high.
- rastrology**—the study of musical staves drawn by hand using a *rastrum* (Latin, "rake"), a pen with five or more points used to draw one or more staves at a time; the comparison of differences and irregularities between the lines and staves thus drawn may lead to conclusions such as probable date, identity of the scribe, etc., of a manuscript.
- recto (r)**—the side of a **folio** that is to be read first, i.e., the right-hand page (e.g., "fol. 2r"; see also **verso**).
- reprint edition**—a later unaltered printing of a work that ordinarily is no longer in print, often issued by another publisher who specializes in these editions, such as Da Capo or Dover (compare **facsimile, revised edition**).
- reprography**—the process of copying documents by xerography, photography, etc.
- review**—(a) a writing which gives a critical assessment of something, such as a written work or musical performance; (b) a term often used in titles of scholarly periodicals (e.g., *Performance Practice Review, La revue musicale*).
- revised edition**—an edition of a work incorporating major revisions by the author or an editor and often supplementary matter designed to bring it up-to-date (compare **reprint edition**).

- serial**—any publication usually appearing at regular intervals, including **periodicals**, annuals (**yearbooks**), newspapers, **proceedings**, etc.
- shelflist**—a bibliographical record of a library collection in call-number order.
- siglum** (pl.: sigla)—a letter or letters with or without numbers used to identify a manuscript or printed source, library, or archive (see *The New Harvard Dictionary of Music*, “Sources [Pre-1500]”).
- sources, primary and secondary**—a primary source is a composition, letter, or document by a composer, author, or some other person, or any document dating from the historical period in question that gives the words of the witnesses or recorders of an event; a secondary source is second- or third-hand information and may be based on a primary source.
- stacks**—a library term for the main area in a library where books are shelved. Stacks are either “open,” if the general public is admitted to them, or “closed,” if it is not.
- stemmatics**—from *stemma* (Latin, “garland, wreath”); the genealogical study of musical or literary manuscripts.
- thematic catalog**—a list or index of compositions, usually by a single composer rather than a collection or repertory of music, in which each composition or movement is identified by an **incipit** (compare **catalog**, **catalogue**, definition b).
- transcription**—(a) the transliteration of an early work into modern musical notation; (b) the process or result of adapting a musical composition (usually instrumental) to a medium other than its original one, which may vary from little more than a transference from one medium to another to a modification of the original necessitated by the change of medium (compare **arrangement**, **edition**).
- treatise**—a learned, formal writing on a subject, usually in book form (see also **monograph**).
- union catalog**—a library catalog listing the holdings of a group of cooperating libraries (see **catalog**, **catalogue**, definition a).
- Urtext**—original text, often a prototype from which later variants (texts, compositions, etc.) are derived.
- verso** (**v**)—the side of a **folio** that is to be read second, i.e., the reverse side or left-hand page (e.g., “fol. 2v”; see also **recto**).
- watermark**—a manufacturer’s identifying mark or design embedded in a sheet of paper, resulting from different thicknesses in the paper and visible when held up to light.
- yearbook**—a publication issued annually, such as the *Bach-Jahr-*

*buch* or “*Recherches*” *sur la musique française classique*, that contains scholarly contributions and information, often limited to a specific area.

## 1.2 COMMON GERMAN BIBLIOGRAPHICAL TERMS

The English equivalents given for the following German terms are those that concern bibliography and scholarship (e.g., *Folge* can also mean “sequel,” “result,” “inference,” etc., as well as “series”); in particular, note terms that are not obvious cognates or are even misleading ones, sometimes called “false friends” (e.g., *Band*, *Brief*, *Kapitel*, *Register*). Abbreviations commonly used in scholarly German are given here, and other standard ones may be found listed in any good German-English dictionary. The abbreviations of musical terms have been taken largely from Richard Schaal’s *Abkürzungen in der Musik-Terminologie*, which is devoted entirely to abbreviations in music; and from *Die Musik in Geschichte und Gegenwart* [MGG] (see chapter 3 under “General Dictionaries and Encyclopedias”), whose abbreviations are listed at the beginning of each volume.

- Abbildung (Abb.)**—illustration, figure  
**Abdruck (Abdr.)**—impression, print, reproduction  
**Abhandlung (Abh.)**—treatise  
**Abkürzung (Abk.)**—abbreviation  
**Abschrift (Abschr.)**—reprint, copy  
**Anhang (Anh.)**—appendix, supplement (see also **Beilage**, **Beiheft**)  
**Anmerkung (Anm.)**—footnote (see also **Fussnote**)  
**Anthologie (Anth.)**—anthology  
**Archiv (Arch.)**—record office, archive  
**Aufführungspraxis**—performance practice  
**Auflage (Aufl.)**—edition (see also **Ausgabe**, **Gesammelte Werke**, **Gesamtausgabe**, **Sammelwerk**, **Sämtliche Werke**)  
**Aufrufzahl**—call number, shelf mark  
**Ausgabe (Ausg.)**—edition (see also **Auflage**, **Gesammelte Werke**, **Gesamtausgabe**, **Sammelwerk**, **Sämtliche Werke**)  
**Ausgewählte Werke (AW)**—selected works  
**Band (Bd.)**—volume  
**Bearbeiter; Bearbeitung (Bearb.)**—compiler, author, reviser; compilation, edition, arrangement  
**Beiheft (Beih.)**—supplement (see also **Anhang**, **Beilage**)  
**Beilage (Beil.)**—supplement, appendix (see also **Anhang**, **Beiheft**)

- Beispiel (Beisp.)**—example (“zum Beispiel” [z.B.]—for example, e.g.)
- Beitrag (Beitr.)**—contribution (i.e., to a journal)
- Bemerkungen (Bem.)**—remarks, annotations, commentary
- Bericht (Ber.)**—report, commentary (see also **Kritischer Bericht, Revisionsbericht**)
- Besprechung**—review, criticism, conference
- beziehungsweise (bzw.)**—respectively; or, or else; more specifically
- Bibliothek (Bibl.)**—library
- Bildnis (Bildn.)**—portrait, likeness
- Bildtafel**—plate in a book
- Blatt (Bl.)**—leaf, folio; newspaper
- Brief**—letter, epistle
- Buchhändler; Buchhandlung (Buchh.)**—bookseller; bookshop
- das heisst (d.h.)**—that is, i.e. (also “das ist”)
- Denkmäler (Dkm.)** (pl.)—monuments
- Doktorarbeit; Dissertation (Diss.)**—doctoral dissertation
- Druck (Dr.)**—print, printing, impression
- ebenda(selbst) (ebd.)**—in the same place, ibidem
- Einleitung (Einl.)**—introduction
- erscheinen (ersch.)**—to appear, come out, be published
- Festschrift (Fs.)**—publication on the occasion of a celebration or in honor of someone
- Folge (F.); Neue Folge (N.F.)**—series, continuation, issue; new series or issue (“und folgende” [u.ff.]—and following)
- Fussnote**—footnote (see also **Anmerkung**)
- geboren (geb.)**—born
- gedruckt (gedr.)**—printed
- Gegenwart (Gegenw.)**—present time
- Gesammelte Werke (GW)**—complete works (see also **Auflage, Ausgabe, Gesamtausgabe, Sammelwerk, Sämtliche Werke**)
- Gesamtausgabe (GA)**—complete works (see also **Auflage, Ausgabe, Gesammelte Werke, Sammelwerk, Sämtliche Werke**)
- Geschichte (Gesch.)**—history
- Gesellschaft (Ges.)**—society, association, club (see also **Verein, Musikverein**)
- gestorben (gest.)**—died
- getauft (get.)**—baptized
- Handbuch (Hdb.)**—handbook, manual
- Handexemplar**—composer’s or author’s copy
- Handschrift (Hs.)**—manuscript (see also **Manuskript**)
- Heft (H.)**—number, part

- Herausgeber (Hrsg.); herausgegeben (hg.)**—editor (see also **Redakteur**); edited, published (see also **publiziert**)
- Inhalt (Inh.)**—table of contents
- insbesondere (insb.)**—especially, particularly
- Jahr (J.)**—year
- jährlich**—yearly, annually
- Jahrbuch (Jb.)**—yearbook
- Jahreszahl (JZl.)**—date, year
- Jahrgang (Jg.)**—the bound issues of a periodical for one year
- Jahrhundert (Jh.)**—century
- Kapitel (Kap.)**—chapter
- Katalog (Kat.)**—catalog
- Komponist (Komp.)**—composer
- Kritischer Bericht (Krit. Ber.)**—critical report or commentary  
(see also **Revisionsbericht**)
- Kunst**—art (“Tonkunst”—music [tonal art])
- Lexikon (L)**—dictionary (abb. used in combination with an author, e.g., RiemannL) (see also **Wörterbuch**)
- Lieferung (Lfg.)**—part of a work, fascicle
- Literatur (Lit.)**—literature, letters, bibliography
- Manuskript (Ms.)**—manuscript (see also **Handschrift**)
- Mitarbeiter (Mitarb.)**—collaborator
- Mitteilung (Mitt.)**—announcement, communication (see also **Nachricht**)
- Mitwirkung (Mitw.)**—cooperation
- Monatsheft**—monthly periodical
- Musiklexikon (M Lex.)**—music lexicon, dictionary (see also **Wörterbuch**)
- Musikalien**—printed music
- Musikforschung (Mf.)**—music research (see also **Musikwissenschaft**)
- Musikgeschichte (Mg.)**—music history
- Musikverein (MV)**—musical society (see also **Gesellschaft**)
- Musikwissenschaft (Mw.)**—musicology (see also **Musikforschung**)
- Nachricht (Nachr.)**—communication, report, notice (see also **Mitteilung**)
- Nachwort (Nachw.)**—concluding remarks, epilogue
- Neuaufgabe**—reprint, republication
- Neuausgabe, Neue Ausgabe (NA)**—new edition
- Neudruck (Neudr.)**—reprint
- ohne (o.)**—without (“ohne Jahr” [o.J.]—no year [of publication]; “ohne Ort” [o.O.]—no place [of publication], no opus [number])
- Partitur (P., Part.)**—musical score

- publiziert (publ.)**—published (see also **herausgegeben**)
- Originalquellen**—primary sources
- Quelle**—source
- Quellen zweiter Hand**—secondary sources
- Redakteur; Redaktion (Red.)**—editor (see also **Herausgeber**); editorial matter, editorial staff
- Register**—index
- Reihe (R.)**—series, set, tone row (“Neue Reihe” [N.R.]—new series)
- revidiert (rev.)**—revised (“redivierte Auflage”)
- Revisionsbericht**—critical commentary (see also **Kritischer Bericht**)
- Sammelband (Sbd., Smlbd.)**—volume containing a collection of essays
- Sammelwerk (Sw., Swk.)**—collected works (see also **Auflage, Ausgabe, Gesammelte Werke, Gesamtausgabe, Sämtliche Werke**)
- Sammlung (Samlg., Samml., Slg., Slng.)**—collection, compilation, set
- Sämtliche Werke**—complete works (see also **Auflage, Ausgabe, Gesammelte Werke, Gesamtausgabe, Sammelwerk**)
- Schrift**—writing, book, periodical, etc.
- Schriftleiter; Schriftleitung (Schriftl.)**—editor (see also **Herausgeber, Redakteur**); editorship, editorial staff (see also **Redaktion**)
- Seite (S.)**—page
- siehe oben (s.o.)**—see above, supra
- siehe unten (s.u.)**—see below, infra
- Skizzen (SK)**—sketches, outlines
- Stimmbuch (Stb.)**—part book
- Tabelle (Tab.)**—table, chart, graph (see also **Tafel**)
- Tafel (Taf.)**—table (see also **Tabelle**)
- Teil (Tl.)**—part, division (“zum Teil” [z.T.]—in part)
- Titelblatt**—title page
- Transkription**—transcription
- Überlieferung**—tradition, inheritance, surviving original sources, etc.
- Übertragung (Übtr.)**—translation, transcription
- und andere (u.a.)**—and others, et al.
- und so weiter (usw.)**—and so forth, etc.
- unter anderem (u.a.)**—among others
- Urtext**—original text
- Verein (Ver.)**—association, society (see also **Gesellschaft**)
- Verfasser (Verf.)**—composer, writer
- vergleich (vgl., vergl.)**—compare



**Verlag (Vlg.)**—publishing house  
**Verzeichnis (Verz.)**—catalog  
**Vierteljahrsschrift (Vjs.)**—quarterly periodical  
**in Vorbereitung (in Vorb.)**—in preparation  
**Vorrede (Vorr.)**—preface (see also **Vorwort**)  
**Vortrag (Votr.)**—lecture, discourse, report  
**Vorwort (Vorw.)**—foreword (see also **Vorrede**)  
**Wasserzeichen**—watermark  
**Wiederveröffentlichung**—republication  
**Wochenblatt**—weekly periodical  
**Wörterbuch (Wb.)**—dictionary (see also **Lexikon**)  
**Zahl (Zl.)**—number, numeral, figure  
**Zeitschrift (Zs., Ztschr.)**—periodical  
**Zeitung (Ztg.)**—newspaper  
**zugleich (zugl.)**—at the same time, together, conjointly, with  
     (see also **zusammen**)  
**zur Zeit (z.Z., z.Zt.)**—now, at present  
**zusammen (zus.)**—together, jointly (see also **zugleich**)

### 1.3 COMMON FRENCH BIBLIOGRAPHICAL TERMS

As in the preceding list of German terms, the English equivalents for the following French terms concern bibliography and scholarship only (e.g., besides “sheet of paper” or “folio,” *feuille* can mean “leaf,” “veneer,” etc.), and similarly include “false friends” (e.g., *avertissement*, *dessin*, *libraire*).

**abréger**—to abbreviate  
**analyse**—book review (see also **compte rendu**); analysis  
**annexe**—appendix (to a book)  
**annuaire**—yearbook  
**annuel**—yearly, annually  
**aperçu**—literary sketch, outline, summary (see also **esquisse**)  
**augmenté(e)**—enlarged (“*édition augmentée*”)  
**auteur**—author (“*du même auteur*”—by the same author) (see also **écrivain**)  
**avant-propos**—preface, foreword; introduction (see also **avertissement**, **avis**)  
**avertissement**—preface, foreword (see also **avant-propos**, **avis**)  
**avis**—notice (“*avis au lecteur*”—preface, foreword) (see also **avant-propos**, **avertissement**)  
**beaux-arts**—fine arts  
**bibliothèque**—library

- cahier**—short book or magazine; copybook  
**cahiers de musique**—printed music  
**catalogue raisonné**—descriptive catalogue  
**chapitre**—chapter  
**chez**—at the (publishing) house of  
**collection**—set or series of books (see also **fonds**, **recueil**, **série**)  
**combinaison d'appel**—call number, shelf mark  
**compositeur**—composer  
**compte rendu**—book review or résumé (see also **analyse**)  
**corrigé(e)**—corrected (“édition corrigée”)  
**côte**—call number  
**dépôt légal**—registration of copyright  
**dessin**—drawing, sketch  
**dictionnaire**—dictionary (see also **lexique**)  
**dirigé(e)**—directed (“collection dirigée par Jean Marin”—series of books under the general editorship of . . . )  
**écrit**—writing, written work  
**écrivain**—writer (see also **auteur**)  
**éditer**—to publish, to issue (usually not “to edit”) (see also **publier**)  
**éditeur**—publisher (usually), editor (rarely)  
**esquisse**—literary or pictorial sketch, outline (see also **aperçu**)  
**étude**—study (noun)  
**feuille, feuillet**—sheet of paper, folio  
**filigrane**—watermark  
**fonds**—collection in a library (“les fonds Dupont”—the Dupont collection) (see also **collection**, **recueil**)  
**gravure**—engraving  
**hebdomadaire**—weekly (see also **mensuel**, **trimestriel**)  
**impression**—printing (“2<sup>e</sup> impression”—2nd printing) (see also **tirage**)  
**imprimer**—to print  
**inédit**—unpublished  
**journal**—newspaper  
**lexique**—lexicon, dictionary (see also **dictionnaire**)  
**libraire**—bookseller (not “library”)  
**librairie**—bookshop (not “library”)  
**livre**—book  
**livret**—libretto  
**mélange**—miscellany (see also **recueil**)  
**mensuel(le)**—monthly (see also **hebdomadaire**, **trimestriel**)  
**musicographe; musicographie**—writer on music; works about music  
**nouvelle édition**—new edition, republication  
**oeuvre**—work, output

- oeuvres complètes (o.c.)**—complete works  
**ouvrage**—work of literature, art, etc.  
**page de titre**—title page  
**partie**—part of a book, etc.  
**partition**—musical score  
**paru**—published (“déjà paru” —already published)  
**périodique**—periodical (see also **revue**)  
**planche**—plate in a book (“planches hors texte” —plates not numbered with the pages of text)  
**précis**—abstract  
**publier**—to edit, to publish (see also **éditer**)  
**recueil**—collection, selection, miscellany (“recueil choisi” —anthology) (see also **collection, fonds, mélange**)  
**rédacteur; rédaction**—editor (“rédacteur en chef” —chief editor); editorial staff  
**rédiger**—to edit (a newspaper), to draft or write (an article, etc.)  
**réimpression**—reprinting  
**reliure**—bookbinding  
**revu(e)**—revised (“édition revue”)  
**revue**—magazine, periodical (see also **périodique**)  
**série**—series (see also **collection**)  
**siècle**—century  
**sommaire**—short, brief (“bibliographie sommaire”); table of contents (see also **table des matières**)  
**sources originales**—primary sources  
**sources de seconde main**—secondary sources  
**table des matières**—table of contents (see also **sommaire**)  
**tableau**—table in a book (e.g., “tableau chronologique”)  
**thèse**—thesis, doctoral dissertation  
**tirage**—printing (see also **impression**)  
**titre**—title  
**tome (t.)**—volume; division of a book  
**traduction**—translation  
**traité**—treatise  
**transcription**—transcription  
**travail**—work, piece of work  
**trimestriel(le)**—quarterly (every three months) (see also **hebdomadaire, mensuel**)  
**voir (v.)**—see (e.g., “v. Annexe 2” —see Appendix 2)

#### 1.4 COMMON ITALIAN BIBLIOGRAPHICAL TERMS

As in the preceding list of French terms, the English equivalents for the following Italian terms concern bibliography and scholar-

ship only (e.g., besides “arrangement,” *riduzione* can mean “reduction” or “adaptation,” etc.) and similarly include “false friends” (e.g., *capitolo*, *filigrana*).

**adattamento**—arrangement (musical composition) or adaptation  
(see also **riduzione**)

**aggiornamenti**—updates (could also be postponement)

**annotato**—annotated

**annuale**—yearly, annual

**antologia**—anthology

**archivio**—archive

**articolo**—article (in a journal) or dictionary or encyclopedia entry

**autografo**—autograph (manuscript)

**bibliografia**—bibliography

**bibliografia ragionata**—annotated bibliography

**biblioteca**—library

**bio-bibliografia**—bio-bibliography

**capitolo**—chapter

**catalogo**—catalog

**catalogo tematico**—thematic catalog

**codice**—codex

**collezione**—collection, set

**collezione completa**—complete set

**colofon or colofone**—colophon

**compositore, compositrice**—composer (m, f)

**conclusione**—afterword

**curatore, curatrice**—editor

**diritto di riproduzione / diritto d'autore**—copyright

**discografia**—discography

**dissertazione**—thesis

**editore, editrice**—publisher (m, f)

**editore di musica**—music publisher

**edizione ampliata**—amplified or augmented edition

**edizione accresciuta**—enlarged or appended edition

**edizione completa**—complete or unabridged edition

**edizione corretta**—corrected edition

**edizione riveduta**—revised edition

**estratto**—(lit. extract or excerpt) abstract (can also mean a reprinted article) (see also **segnalazione**)

**filigrana**—watermark

**fiorilegio**—anthology

**foglio, folio**—broadsheet, broadside, leaf (paper or parchment)

**fonti**—source (fonti primarie—primary source, fonti secondarie—secondary source)

**formato**—format

**frontespizio**—title page

- frontispizio**—frontispiece  
**iconografia**—iconography  
**in folio**—folio (format)  
**in folio oblungo**—oblong folio  
**in gran folio**—large folio  
**in ottavo**—octavo  
**in ottavo oblungo**—oblong octavo (**in quarto oblungo**—oblong quarto, etc.)  
**in quarto**—quarto  
**incunabolo**—incunabulum (s.)  
**indice**—index (see also **sommario**)  
**insieme**—set or bound together  
**lessico**—lexicon or vocabulary (**lessico musicale**—music vocabulary)  
**libro**—book  
**libro di musica**—music book, printed or manuscript  
**libro stampato**—printed book or libro a stampa  
**manoscritto**—manuscript  
**manoscritto autografo**—autograph manuscript  
**microfilm**—microfilm  
**microforme**—microforms  
**microfotocopia**—microfilm copy, microform  
**microscheda trasparente**—microfiche  
**monografia**—monograph  
**necrologio**—necrology  
**note tipografiche**—imprint  
**numerato**—numbered, foliated, paginated  
**numero di carta**—folio number  
**numero di pagina**—page number  
**nuova edizione**—new edition  
**olografo**—holograph  
**opera**—work  
**partitura**—musical score  
**partitura tascabile**—miniature musical score  
**periodici correnti**—current periodicals  
**periodico**—periodical  
**postazione di lettura**—carrell  
**pseudonimo**—pen name, pseudonym  
**pubblicare**—to publish  
**pubblicazione cessata**—publication discontinued or out of print  
**raccolta**—collection, set, collected works  
**riduzione**—reduction (e.g. piano score)  
**rinvio**—see, refer to  
**ripubblicazione**—republication or reprint

- ristampa (rist.)**—reprint  
**rivista**—periodical, magazine (also a term used for a type of operetta)  
**rivista trimestrale**—quarterly  
**segnalazione**—abstract (see also **estratto**)  
**serie**—series  
**serie completa**—complete series  
**sommario**—table of contents, index (see also **indice**)  
**spartito**—piano reduction of a vocal score  
**stampa**—impression, print  
**stampatore**—printer  
**tabella**—table, chart  
**titolo**—title  
**trascrizione**—transcription  
**trattato**—a (written) study (see also **trattazione**)  
**trattazione**—treatise (see also **trattato**)  
**trimestrale**—quarterly

## 1.5 LIBRARY OF CONGRESS MUSIC CLASSIFICATION

The holdings of most North American research and university libraries are arranged according to the Library of Congress classification system, although other systems, chiefly the Dewey Decimal Classification, are sometimes used. Because of the wide application of the Library of Congress system, the portions that pertain to music and music literature are listed below in some detail. In a library that uses the system, these letter(s) and number(s) are followed by a decimal point and further letter(s) and number(s) (the so-called “cutter” or “author number”; e.g., ML 1255.B23 1983, ML 410.B4H92, etc.), which may or may not be the same as those in the Library of Congress’s own complete call numbers. The initial letter-number combinations, however, are the same from one library to another (e.g., oratorios are always catalogued between M 2000 and M 2007, biographies of individual composers under ML 410, analytic guides between MT 90 and MT 145). This greatly facilitates searching or browsing in any LC-based library’s stacks or shelflist. The following list is adapted from *M, Music and Books on Music: Library of Congress Classification, 1998 edition* (Washington, D.C.: Library of Congress, Cataloging Distribution Service, 1999). For the complete alphabetical listing of subject headings, in music as well as in all other areas, consult *Library of Congress Subject Headings*, 25th ed., 5 vols. (Washington, D.C.: Cataloging Distribution Service, Library of Congress, 2002).

**M Music**

- 1.A1–.A15      Music printed or copied in manuscript in  
the United States or the colonies before  
1860
- 1.A5–2.3      Collections
- 2–2.3          Collections of musical sources
- 3–3.3          Collected works of individual composers
- 3.3              First editions

**Instrumental Music**

- 5                  Collections
- 6–175.5        Solo instruments
- 176              Instrumental music for motion pictures
- 176.5           Instrumental music for radio and television
- 177–990        Music for two or more solo instruments
- 180–298.5      Duets
- 300–386        Trios
- 400–486        Quartets
- 500–586        Quintets
- 600–686        Sextets
- 700–786        Septets
- 800–886        Octets
- 900–986        Nonets and larger combinations of  
purely chamber music
- 990              Chamber music for instruments of the  
18th century and earlier
- 1000–1075      Orchestra
- 1100–1160      String orchestra
- 1200–1269      Band
- 1270              Fife (bugle) and drum music, field music, etc.
- 1350–1353      Reduced orchestra
- 1356–1356.2    Dance orchestra and instrumental  
ensembles
- 1360              Mandolin and similar orchestras of  
plucked instruments
- 1362              Accordion band
- 1365              Minstrel music
- 1366              Jazz ensembles
- 1375–1420      Instrumental music for children
- 1450              Dance music
- 1470              Chance compositions
- 1473              Electronic music
- 1480              Music with color or light apparatus

1490 Music, printed or copied in manuscript,  
before 1700

### Vocal Music

- 1497–1998 Secular vocal music
- 1500–1527.8 Dramatic music
- 1528–1529.5 Duets, trios, etc., for solo voices
- 1530–1546.5 Choruses with orchestra or other  
ensemble
- 1547–1600 Choruses, part-songs, etc., with  
accompaniment of keyboard or other  
solo instrument, or unaccompanied
- 1608 Choruses, etc., in tonic sol-fa notation
- 1609 Unison choruses
- 1610 Cantatas, choral symphonies, etc., for  
unaccompanied chorus (secular and  
sacred) with or without solo voices
- 1611–1624.8 Songs
- 1625–1626 Recitations with music
- 1627–1853 National music
- 1900–1978 Songs (part and solo) of special character
- 1985 Musical games
- 1990–1998 Secular music for children
- 1999–2199 Sacred vocal music
- 1999 Collections
- 2000–2007 Oratorios
- 2010–2017.6 Services
- 2018–2019.5 Duets, trios, etc., for solo voices
- 2020–2036 Choruses, cantatas, etc.
- 2060–2101.5 Choruses, part-songs, etc., with  
accompaniment of keyboard or other  
solo instrument, or unaccompanied
- 2102–2114.8 Songs
- 2115–2146 Hymnals, hymn collections
- 2147–2188 Liturgy and ritual
- 2147–2155.6 Roman Catholic Church
- 2156–2160.87 Orthodox churches
- 2161–2183 Protestant churches
- 2184 Other Christian churches
- 2186–2187 Jewish
- 2188 Other non-Christian religions
- 2190–2196 Sacred vocal music for children
- 2198–2199 Gospel, revival, temperance, etc., songs
- 5000 Unidentified compositions



**ML Literature on Music**

- 1–5      Periodicals
- 12–21    Directories, almanacs
- 25–28    Societies, organizations
- 29–33    Special collections and institutions
- 35–38    Festivals, congresses
- 40–44    Programs
- 47–54.8   Librettos and scenarios
- 55–60    Collected essays, etc., by several authors,  
          including Festschriften
- 62–90    Special aspects
- 90    Writings of musicians (collections)
- 93–96.5   Manuscripts, autographs, etc.  
          (paleography)
- 100–109   Dictionaries, encyclopedias
- 110–111.5   Music librarianship
- 112–112.5   Music printing and publishing
- 112.8–158.8   Bibliography
- 113–118    International
- 120      National
- 132      Graded lists, by medium
- 134      Catalogs of composers' works
- 135      Manuscripts
- 136–158    Catalogs, discography
- 158.4–158.6   Video recordings
- 158.8    Computer software
- 159–3775   History and criticism
- Special periods
- 162–169    Ancient
- 169.8–190   Medieval, Renaissance
- 193–197    1600+
- By region or country
- 198–239    America
- 240–325    Europe
- 330–345    Asia
- 348      Arab countries
- 350      Africa
- 360      Australia, Oceania
- 385–429    Biography
- 410      Individual composers
- 430–455    Composition
- 459–1380   Instruments and instrumental music
- 465–471    By period
- By region or country
- 475–486    America

489–522	Europe
525–541	Asia
544	Africa
547	Australia, Oceania
549–1093	Instruments
549.8–649	Organ
649.8–747	Piano, clavichord, harpsichord, etc.
749.5–927	Bowed string instruments
929–990	Wind instruments
999–1015	Plucked instruments
1030–1049	Percussion instruments
1049.8–1091	Mechanical and other instruments
1091.8–1093	Electronic instruments
1100–1165	Chamber music
1200–1270	Orchestra music
1300–1354	Band music
1370–1380	Electronic music, computer music
1400–3275	Vocal music
1499–1554	Choral music
1600–2881	Secular vocal music
2900–3275	Sacred vocal music
3300–3354	Program music
3400–3465	Dance music
3544–3775	National music
3790	Music Industry
3797	General works on music history and musicology
3800–3923	Philosophy and physics of music
3830	Psychology
3845–3877	Aesthetics
3880–3915	Criticism
3928–3930	Literature for children

### MT Musical Instruction and Study

1–5	History and criticism
5.5–7	Music theory
20–32	Special methods
40–67	Composition, elements and techniques of music
58–67	Forms
68	Improvisation, accompaniment, transposition
70–74	Instrumentation and orchestration
73	Band
90–146	Analysis and appreciation of musical works
95–100	Opera, ballet, <i>opéra-ballet</i> , etc.

110–115	Oratorios, cantatas, etc.
125–130	Orchestral music
140–145	Chamber and solo instrumental music
146	Popular music
150	Audio-visual aids
170–810	Instrumental techniques
180–198	Organ
192	Electronic keyboard instruments
200–208	Reed organ
220–255	Piano
259–338	String instruments
260–279.7	Violin
280–298	Viola
300–318	Violoncello
320–334	Double bass
339–533	Wind instruments
340–359	Flute
360–379	Oboe
380–392	Clarinet (A, B-flat, C, E-flat, etc.)
400–415	Bassoon
418	Brass instruments
420–432	Horn
440–456	Trumpet
460–472	Trombone
480–488	Tuba
500–510	Saxophone
539–654	Plucked instruments
540–557	Harp
560–570	Banjo
580–599	Guitar
600–612	Mandolin
620–634	Zither
640–654	Lute, balalaika, etc.
655–725	Percussion and other instruments
728	Chamber music
730	Orchestra
733–733.6	Band
740–810	Instrumental techniques for children
820–915	Singing and vocal technique
825–850	Systems and methods
855–883	Special techniques
885–893	Studies and exercises
898–915	Techniques for children
918–948	School music
955–956	Musical theater

### 1.5.1 Some Nonmusical General LC Classifications Relating to Research in Music

<b>A</b>	<b>General Works</b>	<b>L</b>	<b>Education</b>
<b>B</b>	<b>Philosophy, Psychology, Religion</b>	<b>N</b>	<b>Fine Arts</b>
<b>D</b>	<b>History</b>	<b>P</b>	<b>Languages, Literature</b>
<b>GV</b>	<b>Dance</b>	<b>Q,T</b>	<b>Science, Technology</b>
<b>K</b>	<b>Law</b>	<b>Z</b>	<b>Bibliography</b>

### 1.6 DEWEY DECIMAL CLASSIFICATION: MUSIC

Although a majority of North American research and university libraries use the Library of Congress Classification system, approximately 25 percent of academic libraries, 20 percent of specialized libraries, and 95 percent of the public and civic libraries in the United States use the Dewey Decimal Classification system (DDC). In addition, libraries in more than 138 countries use the international version of the DDC, the Universal Dewey Classification (UDC), to organize their collections, and DDC numbers are featured in the national bibliographies of more than sixty countries.

The DDC is maintained by the Decimal Classification Division of the Library of Congress, and all copyright rights are owned by the Online Computer Library Center (OCLC) in Dublin, Ohio. A full introduction to the DDC is available at the OCLC website (<http://www.oclc.org/dewey>).

According to OCLC, in the DDC basic classes are organized by disciplines or fields of study. At the broadest level, the DDC is divided into ten main classes, which together cover the entire world of knowledge. Each main class is further divided into ten divisions, and each division into ten sections. Music is assigned the classification range 780–789 (class 700, division 80, sections 1–9).

Because the DDC was created in the nineteenth century, librarians have had to make adjustments periodically in the system to accommodate new knowledge and new disciplines. Therefore, throughout the twentieth century different versions of the DDC contain reassigned or revised meanings of parts of the system. (Catalogers informally call a complete revision of a division a “phoenix schedule.”)

The version of the DDC currently in use is the 23rd edition (called the DDC23). The last complete revision (phoenix schedule) of the music division, 780, occurred in 1989 with edition 20 (DDC20). These revisions present problems with DDC collections. Most libraries do not routinely reclassify their existing collections when a phoenix schedule is published; therefore, such collections con-

tain items cataloged under two or more systems. This situation can severely restrict the facility of browsing in a DDC collection. Both DDC19 and DDC23 are listed below to aid the researcher working in a collection that is not consistently cataloged.

The following table compares the differences between the main sections of DDC19 (the last edition before the most recent phoenix schedule) and DDC23 (the current edition).

	<b>DDC23</b>	<b>DDC19</b>
780	Relation of music to other subjects	Music
781	General principles and musical forms	General principles and considerations
782	Vocal music	Dramatic music and musical drama
783	Music for single voices	Specific kinds of music and performing groups
784	Instruments and instrumental ensembles and their music	Voice and vocal music
785	Ensembles with only one instrument per part	Instrumental ensembles and their music
786	Keyboard, mechanical, electrophonic, percussion instruments	Keyboard instruments and their music
787	Stringed instruments (Chordophones)	String instruments and their music
788	Wind instruments (Aerophones)	Wind instruments and their music
789	Composers and traditions of music	Percussion, mechanical, electrical instruments

The following list of the DDC23 music classification is adapted from *Dewey Decimal Classification and Relative Index, Edition 23*, Vol. 3: *Schedules 600–999* (Dublin, Ohio: OCLC Online Computer Library Center, 2011).

### **1.6.1 Dewey Decimal Classification 23: Music**

<b>780</b>	<b>Relation of Music to Other Subjects</b>
780.1	Philosophy and theory, analytical guides, program notes

- 780.2 Miscellany; texts; treatises on music scores and recordings
- 780.7 Education, research, related topics; performances
- 780.8 Groups of people
- 780.9 History, geographic treatment, biography
- 780.901–.905 Periods of stylistic development of music
- 780.901 Ancient times through 499
- 780.902 500–1449 (including Gothic style, *ars antiqua*, *ars nova*, medieval music)
- 780.903 1450–
- 780.903 1 Ca. 1450–ca. 1600 (including Renaissance music)
- 780.903 2 Ca. 1600–ca. 1750 (including baroque music, *nuove musiche*)
- 780.903 3 Ca. 1750–ca. 1825 (including preclassicism, classicism, rococo)
- 780.903 4 Ca. 1825–ca. 1900 (including nationalism, romanticism)
- 780.904 1900–1999 (including avant-garde music, impressionism, neoclassicism)
- 780.905 2000–2099
- 780.92 Biography (composers, performers, critics; thematic catalogues of individual composers)
- 780.94 Music of Europe
- 781 General Principles and Musical Forms**
- 781.1 Basic principles of music
- 781.11 Psychological principles
- 781.12 Religious principles
- 781.17 Artistic principles
- 781.2 Elements of music
- 781.22 Time (including pulse, rhythm, meter)
- 781.23 Musical sound (including pitch, volume, timbre, consonance)
- 781.24 Melody (including scales, ornaments, themes)
- 781.25 Harmony (including chords, harmonic rhythm, tonality)
- 781.26 Tonal systems (including modes, atonality, dodecaphony)
- 781.28 Texture
- 781.3 Composition
- 781.32 Indeterminacy and aleatory composition
- 781.33 Serialism

- 781.34      Computer composition
- 781.36      Extemporization (improvisation)
- 781.37      Arrangement (including transcription and orchestration)
- 781.38      Arrangements
- 781.4      Techniques of music
- 781.42      Techniques for acquiring musical skills and learning a repertoire
- 781.43      Performance techniques
- 781.44      Rehearsal and practice
- 781.45      Conducting
- 781.46      Interpretation
- 781.47      Accompaniment (including continuo)
- 781.48      Breathing and resonance
- 781.49      Recording of music
- 781.5      Kinds of music
- 781.52      Music for specific times (days, times of day, seasons)
- 781.53      Music in specific settings (including court, theater, concert hall)
- 781.54      Music for specific media (including film, radio, television)
- 781.55      Music accompanying public entertainments (dramatic music, dance, ballet)
- 781.56      Program music
- 781.57      Music accompanying activities
- 781.58      Music accompanying stages of the life cycle
- 781.59      Music reflecting other themes and subjects (including work, recreation, and military music)
- 781.6      Traditions of music (works emphasizing a specific tradition)
- 781.62      Folk music
- 781.621–.629      Folk music of specific ethnic and national groups
- 781.63      Popular music
- 781.64      Western popular music (including country, blues, ragtime, rap, etc.)
- 781.65      Jazz
- 781.66      Rock (rock 'n' roll)
- 781.68      Western art music (classical music)
- 781.69      Nonwestern art music
- 781.7      Sacred music

- 781.71 Christian sacred music  
 781.711–.719 Christian sacred music of specific denominations and sects
- 781.72 Music of the Christian church year  
 781.73 Sacred music of classical (Greek and Roman) and Germanic religions
- 781.74–.79 Sacred music of other religions and sects  
 781.8 Musical forms  
 781.82 Specific musical forms (including binary, ternary, strophic, rondos, variations, etc.)
- 782 Vocal Music**
- 782.1 Operas and related dramatic vocal forms  
 782.12 Operettas  
 782.13 Singspiels  
 782.14 Musical plays  
 782.2 Nondramatic vocal forms  
 782.22 Sacred vocal forms  
 782.23 Oratorios  
 782.24 Large-scale vocal forms  
 782.25 Small-scale vocal forms  
 782.26 Motets  
 782.27 Hymns  
 782.28 Carols  
 782.29 Liturgical forms  
 782.292 Chant  
 782.294–.298 Specific texts  
 782.3 Services (Liturgy and ritual)  
 782.32 Christian services  
 782.322 Services of specific denominations  
 782.323 Mass (Communion service)  
 782.324 Divine office  
 782.33 Services of classical (Greek and Roman) and Germanic religions
- 782.34–.39 Services of other specific religions  
 782.4 Secular forms  
 782.42 Songs  
 782.43 Forms derived from poetry  
 782.47 Song cycles  
 782.48 Secular cantatas  
 782.5 Mixed voices  
 782.6 Women’s voices  
 782.7 Children’s voices  
 782.8 Men’s voices  
 782.9 Other types of voices  
 782.96 Speaking voices (choral speech)



- 782.97      Sprechgesang  
**783      Music for Single Voices**  
783.1      Single voices in combination (part-songs)  
783.12–.19      Ensembles by size (duets, trios,  
   quartets, etc.)  
783.2      Solo voice  
783.3      High voice  
783.4      Middle voice  
783.5      Low voice  
783.6–.8      Women’s, children’s, men’s voices  
783.9      Other types of voice  
783.96      Speaking voice  
783.97      Sprechgesang  
**784      Instruments and Instrumental Ensembles  
   and Their Music**  
784.1      General principles, musical forms,  
   instruments  
784.18      Musical forms  
784.182      General musical forms  
784.183      Sonata form and sonatas  
784.184      Symphonies  
784.185      Suites and related forms  
784.186      Concerto form  
784.187      Contrapuntal forms  
784.188      Dance forms  
784.189      Other instrumental forms  
784.2      Full orchestra (symphony orchestra)  
   (comprehensive works on orchestral  
   combinations, music intended equally  
   for orchestral or chamber performance)  
784.3      Chamber orchestra  
784.4      Light orchestra (salon, school, and dance  
   orchestras)  
784.6      Keyboard, mechanical, electronic,  
   percussion bands  
784.7      String orchestra  
784.8      Wind band (marching, military, and  
   woodwind bands)  
784.9      Brass band  
**785      Ensembles with Only One Instrument  
   Per Part**  
785.1      Ensembles by size (duets, trios,  
   quartets, etc.)  
785.2      Ensembles with keyboard

- 785.3 Ensembles without electrophones and with percussion and keyboard
- 785.4 Ensembles without keyboard
- 785.5 Ensembles without keyboard and with percussion
- 785.6 Keyboard, mechanical, aeolian, electrophone, percussion ensembles
- 785.7 String ensembles, bowed string ensembles
- 785.8 Woodwind ensembles
- 785.9 Brass ensembles
- 786 Keyboard, Mechanical, Electroponic, Percussion Instruments**
- 786.2 Pianos
- 786.3 Clavichords
- 786.4 Harpsichords (spinets, virginals)
- 786.5 Organs
- 786.6 Mechanical and aeolian instruments (including carillons, music boxes, player pianos)
- 786.7 Electronic instruments (electrophones) (including synthesizers and *musique concrète*)
- 786.8 Percussion instruments (idiophones)
- 786.9 Drums and devices used for percussive effects (membranophones)
- 787 Stringed Instruments (Chordophones)**
- 787.2 Violins
- 787.3 Violas
- 787.4 Cellos (Violoncellos)
- 787.5 Double basses
- 787.6 Viols and related instruments (viols, violas d'amore, hurdy-gurdies)
- 787.7 Plectral instruments (zithers, lyres)
- 787.8 Plectral lute family (lutes, mandolins, guitars, etc.)
- 787.9 Harps and musical bows
- 788 Wind Instruments (Aerophones)**
- 788.2 Woodwind instruments and free aerophones
- 788.3 Flute family
- 788.4 Reed instruments (bagpipes)
- 788.5 Double-reed instruments (oboes, bassoons, etc.)
- 788.6 Single-reed instruments (clarinets)

788.7	Saxophones
788.8	Free reeds (harmonicas, accordions, etc.)
788.9	Brass instruments (lip-reed instruments)
<b>789</b>	<b>Composers and Traditions of Music (Optional Number)</b>

The following list of the DDC19 music classification is adapted from *Dewey Decimal Classification and Relative Index, Edition 19* (Albany, N.Y.: Forest Press, 1979).

### 1.6.2 Dewey Decimal Classification 19: Music

<b>780</b>	<b>Music</b>
780.1	Philosophy and aesthetics
780.15	Appreciation
780.2	Miscellany
780.4	Special topics of general applicability
780.42	Popular music
780.43	Art ("classical") music
780.7	Study, teaching, performances
780.729 01– .729 05	Historical periods
780.8	Scores and parts, and treatment among groups of persons
780.81–.82	Collected scores and parts of conventional size
780.9	Historical and geographical treatment
780.901–.905	Periods of development of music, of European music
780.901	Ancient times to 450 A.D.
780.902	450–1450 (including Gothic style, ars antiqua, ars nova)
780.903	Modern period, 1450+
780.903 1	1450–1600 (including Renaissance style)
780.903 2	1600–1750 (including baroque style, nuove musiche)
780.903 3	1750–1825 (including classicism, rococo style)
780.903 4	1825–1900 (including nationalism, romanticism)
780.904	20th century, 1900–1999 (including new music, impressionism, neoclassicism)
780.905	21st century, 2000–2099
780.91	Treatment by areas, regions, places in general

- 780.92 Persons associated with music (composers, performers, critics)
- 780.93 Treatment by specific continents, countries, localities
- 781 General Principles and Considerations**
- 781.1 Scientific principles (mathematical, physical, physiological)
- 781.2 Other basic considerations
- 781.22 Musical sound (pitch, scales, intervals, tonalities, chords)
- 781.3 Harmony (including harmonic analysis, twelve-tone system)
- 781.32 Thorough bass (basso continuo)
- 781.4 Melody and counterpoint
- 781.41 Melody
- 781.42 Counterpoint (including canon, fugue)
- 781.5 Musical forms
- 781.52 Sonata
- 781.55 Dance music
- 781.56 Program music
- 781.57 Jazz and related forms
- 781.6 Composition and performance
- 781.61 Composition
- 781.62 Rhythm and meter
- 781.63 Performance (execution, interpretation, expression)
- 781.64 Arrangement (transcription)
- 781.65 Improvisation (extemporization)
- 781.66 Accompaniment
- 781.67 Embellishment
- 781.7 Music of ethnic groups and various specific countries and localities
- 781.71 Of nonliterate peoples
- 781.72–.79 Of literate peoples
- 781.9 Other topics
- 781.91 Musical instruments (including design, description, hand construction, care, tuning, repairing, verification)
- 781.96 Words to be sung or recited with music
- 782 Dramatic Music and Production of Musical Drama**
- 782.01 Philosophy, theory, aesthetics
- 782.02 Miscellany
- 782.07 Study, teaching, production, productions

- 782.08 Collections and treatment among groups of persons
- 782.1 Opera (grand, light, comic, satiric, chamber)
- 782.8 Theater music
- 782.9 Music for ballets, masques, pageants, pantomimes
- 783 Specific Kinds of Music and Performing Groups**
- 783.1 Instrumental music (treatises on instrumental music and instrumental accompaniment to vocal music)
- 783.2 Liturgical and ritualistic music
- 783.21–.29 Liturgical music of a Christian church
- 783.3 Oratorios (including Passions)
- 783.4 Nonliturgical choral works (anthems, motets, choruses, cantatas)
- 783.5 Nonliturgical chants (Gregorian, Ambrosian, Anglican, Jewish chants)
- 783.6 Songs (including carols and Negro spirituals)
- 783.7 Evangelistic music (treatises on mission, revival, Sunday school, gospel music)
- 783.8 Choirs and vocal groups (in churches and other local units of worship; including training, conducting)
- 783.9 Hymns (songs for congregational singing)
- 783.952 Collections by more than one composer (hymnals)
- 784 Voice and Vocal Music**
- 784.1 Choruses and part songs (choral pieces not originally composed for orchestral accompaniment)
- 784.2 Complete choral works (originally composed for chorus with or without solo voices)
- 784.3 Songs for from one to nine parts (vocal chamber music, art songs, dance songs, ballads, ballades, canzonets)
- 784.4 Folk songs
- 784.5 Popular songs (including country, blues, rock, soul)
- 784.6 Songs for specific groups and on specific subjects (including home and

- community, students and children,  
college and university, high school, etc.)
- 784.7 Other kinds of songs (including national  
airs, songs, hymns; songs of ethnic and  
cultural groups in the United States and  
Canada)
- 784.8 Collections of vocal music (solos, duets,  
trios, quartets, etc.)
- 784.9 The voice (training and performance for  
both solo and vocal ensemble)
- 785 Instrumental Ensembles and Their Music**
- 785.1 Symphonies and band music
- 785.2 Music for orchestra with incidental vocal  
parts
- 785.3 Miscellaneous music for orchestra  
(including salon, string orchestras)
- 785.4 Music for small ensembles (including  
dance music and jazz)
- 785.5 Independent overtures for orchestra
- 785.6 Concertos (one or more solo instruments  
with orchestra or band, including  
concerti grossi)
- 785.7 Chamber music (compositions for two or  
more different solo instruments)
- 785.71–.79 Scores and parts for duets, trios,  
quartets, etc.
- 785.8 Suites for orchestra
- 786 Keyboard Instruments and Their Music**
- 786.1 Keyboard string instruments and their  
music
- 786.2 Keyboard string instruments (including  
pianoforte, harpsichord, spinet,  
virginal, etc.)
- 786.3 Training in and performance on keyboard  
string instruments (including studies  
and exercises, graded instruction)
- 786.4 Music for keyboard string instruments
- 786.41–.49 Scores for specific forms (sonatas, rondos,  
fantasias, dances, suites, etc.)
- 786.5 Organ and its music
- 786.6 Organ
- 786.7 Training in and performance on organ  
(including studies and exercises, graded  
instruction)



789.9	Electronic musical instruments and music recording
789.91	Music recording
789.98	<i>Musique concrète</i>
789.99	Electronic music

Researchers who work in both Library of Congress and Dewey Decimal collections or those who find themselves faced with learning a different system can consult Mona L. Scott's *Conversion Tables*, 3rd ed. (Englewood, Colo.: Libraries Unlimited, 2006). This three-volume work converts LC classifications to DDC22 classifications (volume 1), DDC22 classifications to LC classifications (volume 2), and provides the DDC22 and LC classifications of the Library of Congress subject headings (volume 3).





PART 1  
SOURCES OF LITERATURE ABOUT  
MUSIC AND MUSICIANS





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## General Bibliographies, Indexes, Catalogs, and Guides



This chapter consists of lists of the most important current basic sources, to be used as the point of departure for researching virtually any topic in the field of music. The sources listed in the various categories should be consulted, as appropriate, along with related works on the subject in question—period or regional music histories, biographies, histories of genres or forms, general and specialized music dictionaries and encyclopedias, chief texts on the subject, etc.—for the preliminary compilation of a working bibliography. Sources may be found under subject headings in a particular library's catalog and also by browsing in appropriate areas of its stacks. These, however, are just two of many initial steps that need to be taken, casual and unsystematic ones at that, and they rarely if ever uncover materials such as periodical articles, chapters in jointly authored publications or *Festschriften*, prefaces in volumes of collected sets and monuments, etc. One methodical way to begin to find materials of this sort is to consult the relevant bibliographical tools listed below.

This chapter lists basic sources divided into ten categories. The first six sections contain general reference sources arranged primarily by type of source: online resources, monographs, dissertations, *Festschriften*, and congress reports. Section seven, "Directories and Catalogs of Libraries, Institutions, and Collections," lists sources of information about major libraries and institutions worldwide that have significant music holdings, including the titles and/or Internet addresses of their catalogs. The last three sections list general guides to information on various periods of music history, the music of various countries, and travelers' guides to international festivals and worldwide musical places of interest.

It must be remembered that no part of this bibliography is all-inclusive—there exist many additional sources that are special-

ized, regional, rare, obsolete or superseded, etc.—but a thorough consultation of the following sources, as appropriate, will take the researcher far into the existing literature in a vast range of musical topics.

## 2.1 ONLINE RESOURCES

There are two general types of online resources. 1) Content sources provide texts (to use the term in its broadest meaning) of various kinds, such as periodical articles, encyclopedia articles, book chapters, reviews, essays, scores, recordings, etc. Some content sources provide online versions of printed material (Oxford Music Online/Grove Music Online, IMSLP, and JSTOR), while others, predominantly online journals, are completely electronic from conception (*Journal of the Society for Seventeenth-Century Music* and *Journal of Music History Pedagogy*, for example). 2) Online bibliographic databases generally provide citations for sources, that is, they provide the information needed to locate a source or text (RILM, International Index to Music Periodicals, and Digital Dissertations/Dissertation Abstracts).

Most of the online resources and databases of both types included in the *Sourcebook for Research in Music* are listed in the specific categories to which they belong, such as dictionaries and encyclopedias, indexes, dissertations, and journals, as well as the various subject areas, such as music theory or music education. This section lists five “meta-online sources,” i.e., stable Internet sources that collate and provide links to various online resources and databases, much like the “bibliographies of bibliographies” found in later chapters. Essentially, each website is a list of links, usually organized by subject or type of source.

American Musicological Society. *WWW Sites of Interest to Musicologists*. Internet address: <http://www.ams-net.org/www-musicology.php>. Contains links to websites organized by type of source or subject area (i.e., Music Libraries, Archives and Online Catalogues; Journals, Dictionaries and Encyclopedias; Early Music; Computer and Electronic Music; Women in Music; etc.).

*Directory of Music User Guides for Libraries: Music Resources on the Web*. Music Library Association, 1998–. Internet address: <http://www.library.yale.edu/musiclib/webres.htm#composersoc>.

Harvard College Library. *Online Resources for Music Scholars*. Internet address: <http://hcl.harvard.edu/research/guides>

/onmusic/. Contains links to a large number of sources for research in historical musicology, ethnomusicology, music theory, composition, and performance practice. According to the introduction, the sources include archival collections, online scores, and sound recordings; article indexes, discographies, and bibliographies; scholarly societies; musical reference works; and a miscellany of useful websites.

National Association for Music Education. *Resources*. Internet address: <http://musiced.nafme.org/resources/>.

Society for Ethnomusicology. *Ethnomusicology Links*. Internet address: [http://www.ethnomusicology.org/?Resources\\_Links](http://www.ethnomusicology.org/?Resources_Links).

## 2.2 GENERAL MUSIC BIBLIOGRAPHIES, REFERENCE WORKS, AND RESEARCH GUIDES

The sources listed here are of several kinds. *Oxford Bibliographies: Music* is a database of articles on a number of topics, including composers, genres, instruments, historical periods, music theory, and countries. Each article features an encyclopedia-type description of the subject as well as a detailed bibliography. The articles are updated annually. Brockman, Duckles, and Marco are all annotated bibliographies of reference materials in the field of music; Duckles aims at near-comprehensiveness, while Brockman is more selective. The *Basic Music Library* offers suggestions for the stocking of a music library; Baily and *Performing Arts Books* are specialized bibliographies. Haggerty's work is an annotated bibliography of resources on popular music. Mixer introduces the music researcher to general reference works outside the field of music. Foreman's work is a collection of essays and bibliographies on various research areas, ranging from traditional topics ("Standard Reference Sources and Collected Editions" and "Composer Catalogues, Thematic Catalogues, and Bibliographies") to more recent or relatively neglected ones ("The Second-Hand Trade: Dealers and Auctions" and "Film and Its Music"). Some of the sources listed here (Bayne, Gottlieb, Herbert, Sampsel, Wingell and Herzog, Yarbrough) are guides to the research process geared specifically toward research in music; some of them also contain selected bibliographies.

Axford, Elizabeth C. *Song Sheets to Software: A Guide to Print Music, Software, Instructional Media, and Web Sites for Musicians*. 3rd ed. Lanham, Md.: The Scarecrow Press, 2009. First published in 2001.

- Baily, Dee. *A Checklist of Music Bibliographies and Indexes in Progress and Unpublished*. 4th ed. MLA Index and Bibliography Series, vol. 3. Philadelphia: Music Library Association, 1982. First published in 1974.
- Bayne, Pauline Shaw. *A Guide to Library Research in Music*. Lanham, Md.: The Scarecrow Press, 2008.
- A Basic Music Library: Essential Scores and Books*. 4th ed. Daniel F. Boomhower, ed.; Edward Komara, Amanda Maple, and Liza Vick, assoc. eds. Chicago: American Library Association, 2013. First published in 1978.
- Brockman, William S. *Music: A Guide to the Reference Literature*. Reference Sources in the Humanities Series. Littleton, Colo.: Libraries Unlimited, 1987.
- Donahue, Thomas. *A Style and Usage Guide to Writing About Music*. Lanham, Md.: The Scarecrow Press, 2010.
- Druessedow, John E., Jr. *Library Research Guide to Music: Illustrated Search Strategy and Sources*. Library Research Guides Series, no. 6. Ann Arbor, Mich.: Pierian Press, 1982.
- Duckles, Vincent H., and Ida Reed. *Music Reference and Research Materials: An Annotated Bibliography*. 5th ed. New York: Schirmer Books, 1997. First published in 1964.
- Foreman, Lewis, ed. *Information Sources in Music*. Munich: K. G. Saur Verlag, 2003.
- Gottlieb, Jane. *Music Library and Research Skills*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2009.
- Green, Richard D., ed. *Foundations in Music Bibliography*. Hoboken, N.J.: Taylor and Francis, 2012.
- Haggerty, Gary. *A Guide to Popular Music Reference Books: An Annotated Bibliography*. Westport, Conn.: Greenwood Press, 1995.
- Herbert, Trevor. *Music in Words: A Guide to Researching and Writing about Music*. 2nd ed. London: Associated Board of the Royal Schools of Music, 2012. First published in 2001.
- Koth, Michelle. *Uniform Titles for Music*. Music Library Association Technical Reports Series. Lanham, Md.: The Scarecrow Press, 2008.
- Linial, Christine. *The Schirmer Guide to Writing about Music*. Belmont, Calif.: Wadsworth, 2011.
- Mann, Thomas. *The Oxford Guide to Library Research*. 3rd ed. New York: Oxford University Press, 2005. First published in 1987 as *A Guide to Library Research Methods*.
- Marco, Guy A., ed. *Information on Music: A Handbook of Reference Sources in European Languages*. 3 of 8 vols. pub-

lished; series then abandoned. Littleton, Colo.: Libraries Unlimited, 1975–84.

1. *Basic and Universal Sources*. By Guy A. Marco. 1975.
2. *The Americas*. By Guy A. Marco and Ann M. Garfield. 1977.
3. *Europe*. By Guy A. Marco with the assistance of Sharon Paugh Ferris and Ann G. Olszewski. 1984.

Mixer, Keith E. *General Bibliography for Music Research*. 3rd ed. Detroit Studies in Music Bibliography, no. 75. Warren, Mich.: Harmonie Park Press, 1996. First published in 1962.

*Oxford Bibliographies: Music*. Edited by Bruce Gustafson. Internet address: <http://www.oxfordbibliographies.com> [subscription required].

*Performing Arts Books, 1876–1981, Including an International Index of Current Serial Publications*. New York: R. R. Bowker, 1981.

Sampsel, Laurie J. *Music Research: A Handbook*. 2nd ed. New York: Oxford University Press, 2013. First published in 2009.

Watanabe, Ruth T. *Introduction to Music Research*. Prentice Hall History of Music Series. Englewood Cliffs, N.J.: Prentice Hall, 1967.

Wingell, Richard J., and Silvia Herzog. *Introduction to Research in Music*. Upper Saddle River, N.J.: Prentice Hall, 2001.

Yarbrough, Cornelia. *An Introduction to Scholarship in Music*. San Diego, Calif.: University Readers, 2009.

### 2.3 MONOGRAPHS IN SERIES

The two important indexes to series of monographs on music are Blum's, covering 1945 to the early 1960s, and Charles's, which complements it by including both earlier series and others that go up to about 1970. One of the chief values of these sources, dated as they are, is that they list the volumes in various series that emphasize certain historical periods or subjects, thus leading the researcher to works related to a given area of investigation.

Blum, Fred. *Music Monographs in Series: A Bibliography of Numbered Monograph Series in the Field of Music Current Since 1945*. New York: Scarecrow Press, 1964.

Charles, Sydney Robinson. *A Handbook of Music and Music Literature in Sets and Series*. New York: Free Press, 1972. Reprint: Schirmer, 1990. Section C: "Music Literature Monograph and Facsimile Series," pp. 326–405.



## 2.4 DISSERTATIONS

*Dissertation Abstracts International*, begun in 1938 as *Microfilm Abstracts* of American dissertations and broadened to its present international status in 1969, is the well-known guide to dissertations in all fields. The current owner, ProQuest Information and Learning, maintains online searchable databases of dissertation citations and abstracts; these are titled *Digital Dissertations / Dissertation Abstracts Online* or *ProQuest Dissertations and Theses (PQDT)*. The print version is titled *Dissertation Abstracts International (DAI)*. Citations without the abstracts formerly were issued on CD-ROM as *Dissertation Abstracts Ondisc*.

Since its inception in 1951, there have been two series of *Doctoral Dissertations in Musicology* listing dissertations completed and in progress, covering only American ones up to 1971 and international ones since 1972 (the annotation in Duckles, *Music Reference and Research Materials* covers its publication history in detail and also refers to other lists of non-American dissertations). The *International Directory* lists dissertations in progress not only directly related to music education but on a wide range of other musical topics as well, including biography, church music, humanities and the arts, ethnomusicology, jazz, etc. The *Music Theory Online Dissertation Index* is a listing of in-progress and completed dissertations that have appeared in *Music Theory Online*. The dissertations are listed in alphabetical order by author; each entry is linked to an abstract and table of contents.

***Dissertation Abstracts International (DAI), Digital Dissertations / Dissertation Abstracts, and ProQuest Dissertations and Theses (PQDT)***. Ann Arbor, Mich.: ProQuest Information and Learning. Subject, title, and author indexes to every American dissertation accepted at accredited institutions since 1861. Abstracts are included for doctoral records from July 1980 to the present. Abstracts are included for master's theses from spring 1988 to the present. Citations and abstracts from dissertations worldwide are included from 1988 to the present. Online databases are available by subscription.

***Doctoral Dissertations in Musicology (DDM)***. Brunswick, Me.: AMS, 2010-. Internet address: <http://www.ams-net.org/ddm/>.

***International Directory of Approved Music Education Doctoral Dissertations in Progress***. Edited by Richard J. Colwell. Council for Research in Music Education, University of

Illinois, on behalf of The Graduate Program in Music Education. Urbana: University of Illinois, 1989–.

**Music Theory Online Dissertation Index.** Internet address: <http://www.mtosmt.org/docs/diss-index.php>. This index lists announcements of completed and in-progress dissertations that have appeared in *Music Theory Online*, the refereed online journal of the Society for Music Theory.

## 2.5 FESTSCHRIFTEN

The only comprehensive index to musical Festschriften is published by RILM. The RILM online database indexes Festschriften from 1967 to the present. The Blazekovich and Cowdery book, based in part on Gerboth's and Krohn's work, indexes Festschriften prior to 1967.

Blazekovich, Zdravko, and James R. Cowdery, eds. *Liber amicorum: Festschriften for Music Scholars and Nonmusicians, 1840–1966*. RILM Retrospectives Series, no. 5. New York: RILM, 2009.

Gerboth, Walter. *An Index to Musical Festschriften and Similar Publications*. New York: W. W. Norton, 1969.

Krohn, Ernst C. "Musical Festschriften and Related Publications." In *Notes* 21 (Winter–Spring 1963–64): 94–108.

## 2.6 CONGRESS REPORTS

The Simeone *New Grove Dictionary* article is the most complete listing of published congress reports to date; the Tyrrell and Wise volume is still useful for pre-1975 information, however. Briquet is a list of titles of papers on musical subjects read in congresses between 1835 and 1939. The only comprehensive index of congress reports is published by RILM. The RILM online database indexes congress reports from 1967 to the present. The Blazekovich, Cowdery, and Brook book, based in part on Briquet's and Tyrrell and Wise's work, indexes congress reports prior to 1967.

Briquet, Marie. *La musique dans les congrès internationaux (1835–1939)*. Publications de la Société Française de Musicologie, ser. 2, vol. 10. Paris: Heugel, 1961.

Cowdery, James R., Zdravko Blazekovich, and Barry S. Brook, eds. *Speaking of Music: Music Conferences, 1835–1966*. RILM Retrospectives Series, no. 4. New York: RILM, 2004.

Simeone, Nigel. "Congress reports." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 6, pp. 300–2. List of published congress reports in chronological order from 1860 to 1998 in vol. 28, pp. 43–105.

Tyrrell, John, and Rosemary Wise. *A Guide to International Congress Reports in Musicology, 1900–1975*. New York: Garland Publishing, 1979.

## 2.7 DIRECTORIES AND CATALOGS OF LIBRARIES, INSTITUTIONS, AND COLLECTIONS

### 2.7.1 Libraries

Begun by Rita Benton, The *Directory of Music Research Libraries*, series C of *RISM*, is the standard international guide in the area. It is now essentially complete, although it is becoming rather dated. Penney gives similar information for British libraries. While the chief focus in Bradley is chronicling the growth of music collections in American libraries, it does list special collections where they exist. Post provides a brief history of recording technology and the development of recorded collections, discusses the various kinds of sound archives, and lists sound and audiovisual archives with significant music holdings worldwide.

Benton, Rita. "Libraries." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 14, pp. 638–45. Lists and histories of libraries arranged by geographical region and subdivided by country in vol. 28, pp. 199–336.

Bradley, Carol June, comp. *Music Collections in American Libraries: A Chronology*. Detroit Studies in Music Bibliography, no. 46. Detroit: Information Coordinators, 1981.

*Directory of Music Research Libraries. Répertoire international des sources musicales [RISM]*, ser. C. [2nd ed., rev. and enl.] Kassel: Bärenreiter, 1983–2001.

1. C/I: *Canada and the United States*. 2nd rev. ed. Edited by Marian Kahn, Helmut Kallmann, and Charles Lindahl. Kassel: Bärenreiter, 1983. First published in 1967.
2. C/II: *Sixteen European Countries*. 2nd rev. ed. Edited by Elizabeth Davis. Kassel: Bärenreiter, 2001. Austria, Belgium, Switzerland, Germany, Denmark, Spain. First published in 1970–72.

3. C/III/1–2: *Sixteen European Countries*. 2nd rev. ed.  
Edited by Elizabeth Davis. Kassel: Bärenreiter, 2001.  
Part 1: France, Finland, United Kingdom, Ireland,  
Luxembourg, Norway, Netherlands, Portugal, Swe-  
den. Part 2: Italy. First published in 1970–72.
4. C/IV: *Australia, Israel, Japan, New Zealand*. Edited  
by Cecil Hill, Katya Manor, James Siddons, and  
Dorothy Freed. Kassel: Bärenreiter, 1979.
5. C/V: *Czechoslovakia, Hungary, Poland, Yugoslavia*.  
Edited by James B. Moldovan and Lillian Pruett.  
Kassel: Bärenreiter, 1985.

Penney, Barbara, comp. and ed. *Music in British Libraries: A Directory of Resources*. 4th ed. London: Library Association Publishing, 1992. First published in 1971.

Post, Jennifer. "Sound archives." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 23, pp. 776–78. Lists of sound and audiovisual archives with significant music holdings in vol. 28, pp. 577–87.

### 2.7.2 Library and Union Catalogs

The items in the American section pertain to the printed card and online catalogs of the largest and most important U.S. libraries. The next section includes printed and online catalogs of the major research libraries in Europe. The international items, all online union catalogs, represent an immense repository of information from cooperating libraries located primarily in America and Europe. A worldwide directory of library home pages and online catalogs is available at LibDex: The Library Index (Internet address: <http://www.libdex.com>).

#### AMERICAN

Boston Public Library. *Dictionary Catalog of the Music Collection of the Boston Public Library*. 20 vols. Boston: G. K. Hall, 1972. First Suppl., 4 vols., 1977.

Boston Public Library home page with link to online catalog:  
<http://bpl.org>

Library of Congress. *National Union Catalog: Music and Phonorecords: A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries*. Ann Arbor, Mich.: J. W. Edwards, [1956]–.

———. *National Union Catalog: Music and Phonorecords*

- 1953–72. Washington, D.C.: Library of Congress, 1966–73. (Also available on CD-ROM.)
- . *National Union Catalog: Music, Books on Music, and Sound Recordings 1973–1977*. Totowa, N.J.: Rowman and Littlefield, 1978. Continuation of previous item. (Also available on CD-ROM.)
- . *National Union Catalog: Music, Books on Music, and Sound Recordings*. Published quinquennially. Totowa, N.J.: Rowman and Littlefield, 1977–. Continuation of previous item.
- . *National Union Catalog: Pre-1956 Imprints*. 754 vols. London: Mansell, 1968–81.
- Library of Congress Online Catalog: <http://catalog.loc.gov>.
- Library of Congress *Performing Arts Encyclopedia* (a guide to performing arts resources at the Library of Congress): <http://www.loc.gov/performingarts/>
- Music Library Association Catalog of Cards and Printed Music 1953–1972: A Supplement to the Library of Congress Catalogs*. Edited by Elizabeth H. Olmstead. 2 vols. Totowa, N.J.: Rowman and Littlefield, 1974.
- The New York Public Library. Reference Department. *Dictionary Catalog of the Music Collection, New York Public Library*. 2nd ed. 45 vols. Boston: G. K. Hall, 1982. First published in 1964.
- The New York Public Library. Reference Department. *Bibliographic Guide to Music*. Supplement to the Dictionary Catalog of the Music Collection. Boston: G. K. Hall, 1975–98.
- The New York Public Library. Music Department. *G.K. Hall Bibliographic Guide to Music*. 5 vols. Detroit, Mich.: Gale Group, 1999–2004.
- The New York Public Library Research Libraries Online Catalog (CATNYP): <http://catnyp.nypl.org>.

## EUROPEAN

- Austrian National Library (Österreichische Nationalbibliothek) home page with link to online catalog: <http://www.onb.ac.at>. Available in English.
- Bavarian State Library. *Bayerische Staatsbibliothek, Katalog der Musikdrucke: BSB-Musik*. 17 vols. Munich: K. G. Saur, 1988–90.
- Bavarian State Library home page with link to online catalog: <http://www.bsb-muenchen.de/index.htm>. Available in English.
- British Library. *The British Library General Catalogue of*

- Printed Books to 1975*. 360 vols. London: Bingley; K. G. Saur, 1979–87. (Also available on CD-ROM.)
- . *The British Library General Catalogue of Printed Books 1976 to 1982*. London: K. G. Sauer, 1983.
- . *The British Library General Catalogue of Printed Books 1982 to 1985*. London: K. G. Sauer, 1986.
- . *The British Library General Catalogue of Printed Books 1986 to 1987*. London: K. G. Sauer, 1988.
- . *The British Library General Catalogue of Printed Books 1988 to 1989*. London: K. G. Sauer, 1990.
- . *The British Library General Catalogue of Printed Books 1990 to 1992*. London: K. G. Sauer, 1993.
- . *The British Library General Catalogue of Printed Books 1993 to 1994*. London: K. G. Sauer, 1995.
- . *The British Library General Catalogue of Printed Books 1995 to 1996*. London: K. G. Sauer, 1997.
- . *The British Library General Catalogue of Printed Books 1997 to 1998*. London: K. G. Sauer, 1999.
- . *The British Library General Catalogue of Printed Books 1999 to 2000*. London: K. G. Sauer, 2001.
- . *The British Library General Catalogue of Printed Books 2001 to 2002*. London: K. G. Sauer, 2003.
- . *The British Library General Catalogue of Printed Books to 1995*. Alexandria, Va.: Chadwyck-Healey, 1997. (Four CD-ROM discs.)
- . *The Catalogue of Printed Music in the British Library to 1980*. 62 vols. London: K. G. Saur, 1981–87.
- . *CPM Plus (Catalogue of Printed Music in the British Library)*, 2nd ed. London: Bowker-Saur, 1993. (CD-ROM of cataloguing records of printed music published between 1503 and 1992.)
- British Library home page with link to online catalog: <http://blpc.bl.uk>.
- National Library of Germany (Die Deutsche Bibliothek) home page with link to online catalog: <http://www.ddb.de>. Available in English.
- National Library of Spain (Biblioteca Nacional de Espana) home page with link to online catalog: <http://www.bne.es>. Available in English.
- Paris. Bibliothèque Nationale. *Catalogue général des livres imprimés: Auteurs*. 231 vols. Paris: Imprimerie Nationale, 1897–1981. (Also available on CD-ROM.)
- . *Catalogue général des livres imprimés: Auteurs – collectivités-auteurs – anonymes, 1960–1969*. 27 vols. Paris: Imprimerie Nationale, 1972–78.

Paris. Bibliothèque Nationale home page with link to online catalog: <http://www.bnf.fr>. Available in English.

Vatican Library (Biblioteca Apostolica Vaticana) home page with link to online catalog: [http://www.vatican.va/library\\_archives/index.htm](http://www.vatican.va/library_archives/index.htm). Available in English.

#### INTERNATIONAL

**RLIN** (*Research Libraries Information Network*). RLIN is an interface and system for viewing and working with RLG (Research Libraries Group [<http://www.rlg.org>]) bibliographic records. These bibliographic records are distributed by RLG Library Resources through a set of online catalogs, including the RLG Union Catalog, the CURL (Consortium of University Research Libraries in Britain) Union Catalogue, the union catalog of the National Library of Germany (the Deutsche Bibliothek), the National Library of Australia Catalogue, the English Short Title Catalogue, the Hand Press Book database, and SCIPPIO (a union catalog of art and rare book sales catalogs).

**WorldCat**. WorldCat, the online union catalog of OCLC (Online Computerized Library Center [<http://www.oclc.org>]), is the first online union library database in the United States, and the world's largest, with data storage (books, musical scores, recordings, visual materials, computer files, Internet resources, etc.) from over nine thousand libraries in over eighty countries and territories worldwide. Library of Congress acquisitions are added continuously to the database.

#### 2.7.3 Private Music Collections

Albrecht, Otto E. and Stephen Roe. "Collections, Private." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 6, pp. 115–16. Lists of current and historical private collections arranged by country in vol. 28, pp. 5–39.

Coover, James. *Private Music Collections: Catalogs and Cognate Literature*. Detroit Studies in Music Bibliography, vol. 81. Warren, Mich.: Harmonie Park Press, 2000.

#### 2.7.4 Musical Instrument Collections

The following sources are the standard ones in the area. The *MLA Survey* and the *International Directory*, both dating from the 1970s, complement each other; the former covers North American collections and catalogs, the latter the rest of the world, with an



American addendum that supplements the former. Coover's book is more recent, is worldwide in coverage, includes catalogs of expositions as well as collections, and is much more thorough on private collections than either of the previous sources. The Libin article in *The New Grove Dictionary* is a particularly accessible listing of instrument collections around the world. Bevan's book is similar in scope and content to the *MLA Survey*. Kottick and Lucktenberg's work contains descriptions of the most significant keyboard instruments found in selected European museums. None of the directories, however, is all-inclusive, and to be thorough one should consult them all.

- Bevan, Clifford, ed. *Musical Instrument Collections in the British Isles*. Winchester, England: Piccolo, 1990.
- Coover, James B. *Musical Instrument Collections: Catalogues and Cognate Literature*. Detroit Studies in Music Bibliography, vol. 47. Detroit: Information Coordinators, 1981.
- International Council of Museums. *International Directory of Musical Instrument Collections*. Edited by Jean Jenkins. Buren, The Netherlands: Frits Knuf for the International Council of Museums, 1977.
- Kottick, Edward L., and George Lucktenberg. *Early Keyboard Instruments in European Museums*. Bloomington: Indiana University Press, 1997.
- Libin, Laurence, et al. "Instruments, Collections of." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 12, pp. 428–68.
- Music Library Association. *A Survey of Musical Instrument Collections in the United States and Canada*. Chapel Hill, N.C.: Music Library Association, 1974.

### 2.7.5 Schools of Music

Among the following sources, the items published or provided online by The College Music Society and the National Association of Schools of Music are limited to North America. The *CMS Directory* lists music faculty members, and the *NASM Directory* lists academic degrees granted. Of the other sources, only the *European Union of Music Schools Handbook* and *European Conservatoires* are limited to EU countries.

- The College Music Society. *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*. Published annually. Binghamton, N.Y.: College Music Society, 1972–.
- European Association of Conservatoires, Académies de Musique and Musikhochschulen (AEC; Association Européenne des



Conservatoires, Académies de Musique et Musikhochschulen) website: <http://aecssite.cramgo.nl/>. For a world-wide directory of music schools, click on the “members” link.

*European Conservatoires*. Published annually. London: Rhinegold, 2008–.

European Union of Music Schools. *Music Schools in Europe: Handbook of the European Union of Music Schools*. Mainz: Schott Music International, 1995.

*Music Summer Schools*. Published annually. London: Rhinegold, 2007–.

National Association of Schools of Music. *Directory*. Published annually. N.p.: 19[6-]-.

National Association of Schools of Music online directory lists: [http://nasm.arts-accredit.org/index.jsp?page=Directory\\_Lists](http://nasm.arts-accredit.org/index.jsp?page=Directory_Lists)

Uscher, Nancy. *The Schirmer Guide to Schools of Music and Conservatories throughout the World*. New York: Schirmer Books, 1988.

*World Conservatoires: An International Guide to Music Study*. Published annually. London: Rhinegold, 2009–.

## 2.8 GUIDES TO HISTORICAL PERIODS

The *Baron Guide* is an annotated bibliography of 1422 secondary sources covering all aspects of baroque music, from studies of the various genres to such subjects as musical patronage, pedagogy, printing, and iconography. Hughes’s book is a selective but comprehensive annotated index to sources from and about the entire medieval period, including the transition to the Renaissance.

Baron, John H. *Baroque Music: A Research and Information Guide*. Music Research and Information Guides, vol. 16. Garland Reference Library of the Humanities, vol. 871. New York: Garland Publishing, 1993.

Hughes, Andrew. *Medieval Music: The Sixth Liberal Art*. Rev. ed. Toronto Medieval Bibliographies, no. 4. Toronto: University of Toronto Press, 1980. First published in 1974.

## 2.9 GUIDES TO NATIONAL MUSIC

Morey’s Guide is an annotated bibliography of a broad spectrum of specialized studies covering all aspects of Canadian music, including both “classical” and popular music. Smialek’s work,

which concentrates primarily on “classical” music, contains references to the most useful Polish writings and sources in western publications. Turbet’s *Guide* is more limited in scope, covering the time period from the Eton choirbook to the end of the sixteenth century.

- Morey, Carl. *Music in Canada: A Research and Information Guide*. Music Research and Information Guides, vol. 20. Garland Reference Library of the Humanities, vol. 1223. New York: Garland Publishing, 1997.
- Smialek, William. *Polish Music: A Research and Information Guide*. Music Research and Information Guides, vol. 11. Garland Reference Library of the Humanities, vol. 1093. New York: Garland Publishing, 1989.
- Turbet, Richard. *Tudor Music: A Research and Information Guide, with an Appendix Updating William Byrd: A Guide to Research*. Music Research and Information Guides, vol. 18. Garland Reference Library of the Humanities, vol. 1122. New York: Garland Publishing, 1994.

## 2.10 INTERNATIONAL MUSIC GUIDES

These useful guides are annotated lists of concert halls, festivals, famous musicians’ residences, instrument collections, archives and libraries, conservatories, etc., in various European countries.

- Anthem Guide to the Opera, Concert Halls, and Classical Music Venues of Europe*. London: Anthem Press, 2009.
- British and International Music Yearbook*. Published annually. London: Rhinegold Publishing, 1999–.
- Callow, Simon, and Wendy McDougal. *Classical Destinations: An Armchair Guide to Classical Music*. Milwaukee, Wis.: Amadeus Press, 2007.
- Foreman, Lewis, and Susan Foreman. *London: A Musical Gazetteer*. New Haven: Yale University Press, 2005.
- Monti, Chiara. *Musical Europe: A Guide to the Opera, Concert Halls and Classical Music Festivals of Europe*. London: Anthem Press, 2005.
- Plantamura, Carol. *The Opera Lover’s Guide to Europe*. London: Robson, 1997.
- Sadie, Julie Anne, and Stanley Sadie. *Calling on the Composer: A Guide to European Composer Houses and Museums*. New Haven: Yale University Press, 2005.
- Schweizer Musik-Handbuch 2005: Informationen über Struktur*

*und Organisation des Schweizer Musiklebens/Guide musicale suisse/Guida musicale svizzera*. Neuchatel: SUISA-Stiftung für Musik, 2005.

Simeone, Nigel. *Paris—A Musical Gazetteer*. New Haven: Yale University Press, 2000.

# Dictionaries and Encyclopedias of Music



The dictionaries and encyclopedias of music listed in this chapter have been divided by type into (1) the recent large sources and selected concise ones that contain articles on people as well as on terms, (2) selected sources, international and North American, that contain only biographical articles, (3) the chief sources that contain only articles on terms, and (4) selected specialized dictionaries—those treating specific areas or subjects, regardless of approach. In all but one category, the names of certain older sources of historical interest are also included.

## 3.1 GENERAL DICTIONARIES AND ENCYCLOPEDIAS

These sources are “general” dictionaries and encyclopedias of music in that most of them include articles on both biographical and nonbiographical subjects, on people as well as terms, forms, genres, countries, etc. Beyond that, however, there are considerable differences among them in size, comprehensiveness, and recency. There are sometimes specified limitations (e.g., *Dictionary of Contemporary Music*, *Encyclopedia of Music in Canada*, *The Garland Encyclopedia of World Music*, and *New Grove Dictionary of American Music*). Less obvious in the international sources is that there are often differences of emphasis, e.g., more detailed coverage of subjects pertaining to the country in which the work originated.

By far the most comprehensive sources in any language in this category are the well-known *Die Musik in Geschichte und Gegenwart* [MGG] and *New Grove Dictionary. Das grosse Lexikon der Musik*, the greatly enlarged translation into German of Honegger’s four-

volume French original, and the *Dizionario enciclopedico* also should be mentioned as quite lengthy and thorough works.

The Lavignac/La Laurencie *Encyclopédie*, though dating back to earlier in the twentieth century, still holds a place of importance; not in alphabetical order, it consists of a series of book-length articles on a wide variety of musical subjects. The *Riemann Musik-Lexikon* and the *New Oxford Companion to Music* (the continuation of Percy Scholes's *Oxford Companion to Music*, which went through eleven editions) are worthy of mention as standard sources of medium length. The Westrup/Harrison *New College Encyclopedia*, *The Norton/Grove Concise Encyclopedia*, *The Oxford Dictionaries of Music*, the *Hutchinson Dictionaries*, and the *Random House Dictionary* are all short one-volume works. Also listed are several recent and more specialized dictionaries, such as *A Dictionary of the Avant-Gardes*, *The Companion to 20th-Century Music*, and the *Historical Dictionary* volumes.

Under "Of Historical Interest" are two of the many earlier dictionaries of music, each an important first: Walther's venerable *Musicalisches Lexicon* (1732), the earliest example of the genre, and Moore's *Encyclopedia* (1854), the earliest major American one.

- Bennet, Roy. *Music Dictionary*. Cambridge: Cambridge University Press, 1995.
- Collins, Irma H. *Dictionary of Music Education*. Lanham, Md.: Scarecrow Press, 2013.
- The Concise Garland Encyclopedia of World Music*. New York: Routledge, 2008.
- The Concise Oxford Dictionary of Music*. 5th ed. Edited by Michael Kennedy and Joyce Bourne Kennedy. Oxford: Oxford University Press, 2007. First published in 1980.
- Cooper, John Michael, and Randy Kinnett. *Historical Dictionary of Romantic Music*. Lanham, Md.: Scarecrow Press, 2013.
- Diccionario de la música española e hispanoamericana*. Edited by Emilio Casares Rodicio, José López-Calo, and Ismael Fernández de la Cuesta. 10 vols. Madrid: Sociedad General de Autores y Editores, 1999–2002.
- Dictionary of Contemporary Music*. Edited by John Vinton. New York: E. P. Dutton, 1974.
- Dictionnaire de la musique en France aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles*. Marcelle Benoit, gen. ed. Paris: Fayard, 1992.
- Dictionnaire de la musique en France aux XIX<sup>e</sup> siècle*. Joël-Marie Fauquet, gen. ed. Paris: Fayard, 2003.
- Dizionario enciclopedico universale della musica e dei musicisti*. Edited by Alberto Basso. 16 vols. Turin: Unione Tipografico-Editrice Torinese, 1983–99.

[Part 1, vols. 1–4.] *Il lessico*. 1983–84.  
 [Part 2, vols. 1–8.] *Le biografie*. 1985–88.  
 [Part 3, vols. 1–3.] *I titoli e i personaggi*, 1999.  
*Appendice*. 2005.

*Enciclopedia della musica*. Edited by Alberto Riganti and Giulia Farina. Updated ed. Milan: Garzanti, 2012. First published in 1983.

*Enciclopedia della musica*. Edited by Jean-Jacques Nattiez, Margaret Bent, Rossana Dalmonte, and Mario Baroni. 10 vols. Torino: G. Einaudi, 2006–7.

*Encyclopedia of American Gospel Music*. Edited by W. K. McNeil. Paterson, N.J.: Routledge, 2010.

*Encyclopedia of Music in Canada / Encyclopédie de la musique au Canada*. 2nd ed. Edited by Helmut Kallman et al. Toronto: University of Toronto Press, 1992. First published in 1981. Available online at <http://www.thecanadianencyclopedia.com> [no subscription required].

*Encyclopedia of Music in the Twentieth Century*. Edited by Lee Stacy and Lol Henderson. London: Fitzroy Dearborn Publishers, 1999.

*Encyclopedia of Native American Music of North America*. Edited by Elaine Keillor, Tim Archambault, and John M.H. Kelly. Santa Barbara, Calif.: Greenwood Press, 2013.

*Encyclopédie de la musique*. Edited by Marc Honegger. 2 vols. Paris: Bordas, 1995–6.

*Encyclopédie de la musique*. Edited by Lucio Lamarque and Béatrice Arnal. Paris: Librairie générale française, 2007.

*Encyclopédie de la musique et dictionnaire du Conservatoire*. Founded by Albert Lavignac. Edited by Lionel de La Laurencie. 11 vols. Paris: Delagrave, 1913–31.

Gagné, Nicole V. *Historical Dictionary of Modern and Contemporary Classical Music*. Lanham, Md.: Scarecrow Press, 2012.

*Garland Encyclopedia of World Music*. Bruno Nettl, advisory ed. James Porter and Timothy Rice, founding eds. 10 vols. New York: Garland (vols. 1–5 and 8–9) and Routledge (vols. 6–7, 10), 1998–2002. Available online through Alexander Street Press [subscription required].

1. *Africa*. Edited by Ruth M. Stone. 1998.
2. *South America, Mexico, Central America, and the Caribbean*. Edited by Dale A. Olsen and Daniel E. Sheehy. 1998.
3. *The United States and Canada*. Edited by Ellen Koskoff. 2001.

4. *Southeast Asia*. Edited by Terry E. Miller and Sean Williams. 1998.
5. *South Asia: The Indian Subcontinent*. Edited by Alison Arnold. 2000.
6. *The Middle East*. Edited by Virginia Danielson, Scott Marcus, and Dwight Reynolds. 2002.
7. *East Asia: China, Japan, and Korea*. Edited by Robert C. Provine, Yoshihiko Tokumaru, and J. Lawrence Witzleben. 2002.
8. *Europe*. Edited by Timothy Rice, James Porter, and Chris Goertzen. 2000.
9. *Australia and the Pacific Islands*. Edited by Adrienne L. Kaeppler and J. W. Love. 1998.
10. *The World's Music: General Perspectives and Reference Tools*. Edited by Ruth Stone. 2002.

*Garland Handbook of African Music*. 2nd ed. Edited by Ruth M. Stone. New York: Routledge, 2008. Comprised of essays from the *Garland Encyclopedia of World Music*, vol. 1.

*Garland Handbook of Latin American Music*. Edited by Dale Olsen and Daniel Sheehy. New York: Routledge, 2013. Comprised of essays from the *Garland Encyclopedia of World Music*, vol. 2.

*Garland Handbook of Southeast Asian Music*. Edited by Terry Miller and Sean Williams. New York: Routledge, 2008. Comprised of essays from the *Garland Encyclopedia of World Music*, vol. 4.

Griffiths, Paul. *The Thames and Hudson Encyclopaedia of 20th-Century Music*. London: Thames and Hudson, 1986; reprint, London: Thames and Hudson, 1992.

*The Hutchinson Concise Dictionary of Music*. Edited by Barrie Jones. Chicago: Fitzroy Dearborn Publishers, 1999.

*The Hutchinson Dictionary of Classical Music*. Edited by Michael Upshall. London: Brockhampton Press, 1994.

*The Hutchinson Encyclopedia of Music*. Edited by David Cummings and Tallis Barker. Oxford: Helicon, 1995.

*The International Cyclopedia of Music and Musicians*. Oscar Thompson, gen. ed. 11th ed. Edited by Bruce Bohle. New York: Dodd, Mead, 1985. First published in 1939.

Jaffé, Daniel. *Historical Dictionary of Russian Music*. Lanham, Md.: Scarecrow Press, 2012.

Kostelanetz, Richard. *A Dictionary of the Avant-Gardes*. 2nd ed. New York: Routledge, 2001. First published in 1993.

Lebrecht, Norman. *The Complete Companion to 20th-Century*

*Music*. Rev. ed. London: Simon & Schuster, 2000. First published in 1992 as *The Companion to 20th-Century Music*.

Mahabharati, Sangit. *The Oxford Encyclopedia of the Music of India*. 3 vols. Oxford: Oxford University Press, 2011.

McGuire, Charles Edward, and Steven E. Plank. *Historical Dictionary of English Music: ca. 1400–1958*. Lanham, Md.: Scarecrow Press, 2012.

Morehead, Philip D., with Anne MacNeal. *The New International Dictionary of Music*. New York: Penguin Books, 1992. First published in 1991 as *The New American Dictionary of Music*.

*Musicians and Composers of the 20th Century*. Edited by Alfred W. Cramer. 5 vols. Pasadena, Calif.: Salem Press, 2009. Online version available with purchase.

*Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*. 2nd ed. Edited by Ludwig Finscher. Kassel: Bärenreiter, 1994–2008. First published in 1949–86.

[Part 1, 10 vols. (including index)] **Sachteil**. 1998–2004.

[Part 2, 18 vols. (including index)] **Personenteil**. 1998–2008.

**Supplement**. 2008.

*Das neue Lexikon der Musik*. Edited by Ralf Noltensmeier and Gabriela Rothmund-Gaul. 4 vols. Stuttgart: Metzler, 1996. First published in 1970–6 as *Das grosse Lexikon der Musik*. Edited by Marc Honegger and Günther Massenkeil. Translated into German from the original French, and enl. 8 vols.

*The New Grove Dictionary of American Music*. 2nd ed. 8 vols. New York: Oxford University Press, 2013. First published in 1986. Also available through *Oxford Music Online* [subscription required].

*The New Grove Dictionary of Music and Musicians*. 2nd ed. Edited by Stanley Sadie. 29 vols. London: Macmillan, 2001. First published in 1980. Also available through *Oxford Music Online* [subscription required].

*The New Oxford Companion to Music*. Reprint with corrections. Edited by Denis Arnold. 2 vols. Oxford: Oxford University Press, 1994. First published in 1983.

*The Norton/Grove Concise Encyclopedia of Music*. Edited by Stanley Sadie. Rev. and enl. New York: W. W. Norton, 1994. First published in 1986.

*The Oxford Companion to Music*. Edited by Alison Latham. New York: Oxford University Press, 2011 (online only edi-



- tion); 2003 (print edition). First published in 1938. Available through *Oxford Music Online* [subscription required].
- The Oxford Dictionary of Music***. 6th edition. Edited by Michael Kennedy, Joyce Bourne Kennedy, and Tim Rutherford-Johnson. New York: Oxford University Press, 2013. First published in 1985. Also available through *Oxford Music Online* [subscription required].
- Oxford Music Online***. Edited by Deane Root. Oxford: Oxford University Press, 2008-. Internet address: <http://www.oxfordmusiconline.com>. Available by subscription. The full text contents include articles from *New Grove Dictionary of Music and Musicians*, 2nd ed., *New Grove Dictionary of American Music*, 2nd ed., *New Grove Dictionary of Jazz*, *New Grove Dictionary of Musical Instruments*, *New Grove Dictionary of Opera*, and *Norton/Grove Dictionary of Women Composers*.
- Pickering, David. ***Cassell Companion to 20th-Century Music***. Rev. and updated ed. London: Cassell, 1998. First published in 1994.
- Random House Encyclopedic Dictionary of Classical Music***. Edited by David Cummings. New York: Random House, 1997.
- Riemann Musik-Lexikon***. New ed. Edited by Wolfgang Ruf and Annette van Dyck-Hemming. 5 vols. Mainz: Schott, 2013. First published in 1978 as ***Brockhaus Riemann Musik-Lexikon***.
- Roche, Jerome, and Elizabeth Roche. ***A Dictionary of Early Music: From the Troubadours to Monteverdi***. London: Oxford University Press, 1981.
- Swain, Joseph Peter. ***Historical Dictionary of Baroque Music***. Lanham, Md.: Scarecrow Press, 2013.
- Unger, Melvin P. ***Historical Dictionary of Choral Music***. Lanham, Md.: Scarecrow Press, 2010.
- Van Boer, Bertil. ***Historical Dictionary of Music of the Classical Period***. Lanham, Md.: Scarecrow Press, 2012.

### 3.1.1 Of Historical Interest

- Moore, John. ***Complete Encyclopaedia of Music, Elementary, Technical, Historical, Biographical, Vocal and Instrumental***. New York: Sheldon, Lamport and Blakeman, 1854; reprint, New York: A.M.S. Press, 1973.
- Walther, Johann Gottfried. ***Musicalisches Lexicon oder musicalische Bibliothec***. Leipzig: Wolfgang Deer, 1732; study edition, edited by Friederike Ramm, Kassel: Bärenreiter, 2001.

### 3.2 BIOGRAPHICAL DICTIONARIES AND ENCYCLOPEDIAS

The first of the following lists, "International," includes the most comprehensive international dictionaries devoted exclusively to biographies of musicians: *Baker's Biographical Dictionary*, *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*, and the expanded *International Who's Who in Music* volumes. The remaining sources are specialized biographical works, representative of many such sources that have some specific delimitation such as period (*Companion to Baroque Music*), style of music (the *Who's Who of Jazz* volumes), gender or race (*Women Composers and Songwriters*, *Komponistinnen von A-Z*, and *International Directory of Black Composers*), or type of musical figure (composer, performer, music educator, etc.).

The works in the next list, "North American," are fairly recent, and each is slightly different in scope. In the "English" section, although Poulton's work is the most recent, Pulver's work is given because it is still of value in researching pre-18th-century English music.

The several sources listed as being "Of Historical Interest" include two monuments of 19th-century single-author scholarship, Fétis and Eitner, neither completely out-of-date, although their biographical portions are now largely superseded by more recent sources. The remaining works by Mattheson and Gerber represent the beginnings of purely biographical dictionaries in music, dating back to the mid- and late 18th century, respectively.

For further biographical sources, see chapter 6 under "Biographies of Musicians." See also the sections "Biographies of Composers in English," and "Biographies and Bibliographies of Composers and Musicians in Series," in chapter 6.

#### 3.2.1 International

*Baker's Biographical Dictionary of Musicians*. Centennial ed.

Edited by Nicolas Slonimsky and Laura Diane Kuhn.

New York: Schirmer Books, 2001. First published in 1900.

Also available online through Alexander Street Press's *Classical Music Reference Library*. Internet address: <http://alexanderstreet.com/products/classical-music-reference-library> [subscription required].

Berry, Lemuel, Jr. *Biographical Dictionary of Black Musicians and Music Educators*. Vol. 1. N.p.: Educational Book Publishers, 1978.

Carlson, Effie B. *A Bio-Bibliographical Dictionary of Twelve-*

- Tone and Serial Composers*. Metuchen, N.J.: Scarecrow Press, 1970.
- Chilton, John. *Who's Who of Jazz: Storyville to Swing Street*. 5th ed. London: Macmillan, 1990. First published in 1970.
- Claghorn, Charles Eugene. *Biographical Dictionary of Jazz*. Englewood Cliffs, N.J.: Prentice Hall, 1982.
- . *Women Composers and Hymnists: A Concise Biographical Dictionary*. Metuchen, N.J.: Scarecrow Press, 1984.
- . *Women Composers and Songwriters: A Concise Biographical Dictionary*. London: Scarecrow Press, 1996.
- Cohen, Aaron I. *International Encyclopedia of Women Composers*. 2nd ed., rev. and enl. 2 vols. New York: Books & Music, 1987. First published in 1981.
- Companion to Baroque Music*. Compiled and edited by Julie Anne Sadie. New York: Schirmer Books, 1990; reprint, New York: Oxford University Press, 2002.
- Contemporary Composers*. Edited by Brian Morton and Pamela Collins. 2nd ed. Farmington Hills, Mich.: Gale Group, 2002. First published in 1992.
- Draayer, Suzanne Rhodes. *Art Song Composers of Spain: An Encyclopedia*. Lanham, Md.: Scarecrow Press, 2009.
- Floyd, Samuel. *International Dictionary of Black Composers*. 2 vols. Chicago: Fitzroy Dearborn, 1999.
- Harvard Biographical Dictionary of Music*. Edited by Don Michael Randel. Cambridge: Belknap Press of Harvard University Press, 1996.
- Harvard Concise Dictionary of Music and Musicians*. Edited by Don Michael Randel. Cambridge: Belknap Press of Harvard University Press, 1999.
- International Who's Who in Popular Music 2012*. 14th ed. London: Routledge, 2012.
- International Who's Who in Classical Music 2013*. 29th ed. London: Routledge, 2013. First published in 1984.
- International Who's Who in Music and Musicians' Directory*. 17th ed. Cambridge, England: Melrose Press, 2000–1. First published in 1935.
- International Who's Who in Music. Volume 2: Popular Music*. 7th ed. Cambridge, England: International Who's Who in Music, 2006. First published in 1996–7.
- Kutsch, Karl-Josef, Leo Riemens, and Hansjörg Rost. *Grosses Sängerlexikon*. 4th ed. 7 vols. Munich: K.G. Saur, 2003. First published in 1987.
- Larkin, Colin. *The Guinness Who's Who of Jazz*. 2nd ed. Enfield, England: Guinness Publications, 1995. First published in 1992.

- Latin American Classical Composers: A Bibliographical Dictionary*. 2nd ed. Edited by Miguel Ficher, Martha Furman Schleifer, and John M. Furman. Lanham, Md.: Scarecrow Press, 2002. First published in 1996.
- LePage, Jane Weiner. *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*. 3 vols. Metuchen, N.J.: Scarecrow Press, 1980–8.
- Macy, Laura Williams. *The Grove Book of Opera Singers*. New York: Oxford University Press, 2008.
- Marx, Eva, and Gerlinde Haas. *210 österreichische Komponistinnen vom 16. Jahrhundert bis zur Gegenwart: Biographie, Werk und Bibliographie: ein Lexikon*. Salzburg: Residenz, 2001.
- Morris, Mark. *The Pimlico Dictionary of 20th-Century Composers*. London: Pimlico, 1999.
- The Norton/Grove Dictionary of Women Composers*. Edited by Julie Anne Sadie and Rhian Samuel. New York: W. W. Norton, 1995.
- Olivier, Antje, and Karin Weingartz-Perschel. *Komponistinnen von A–Z*. Düsseldorf: Tokkata, 1988.
- Poulton, Alan. *A Dictionary-Catalog of Modern British Composers*. 3 vols. Music Reference Collection, no. 82. Westport, Conn.: Greenwood Press, 2000.
- Sitsky, Larry. *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*. Westport, Conn.: Greenwood Press, 2002.
- Slonimsky, Nicolas. *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*. Edited by Laura Kuhn. Westport, Conn.: Greenwood Press, 2002.
- Smith, Eric Ledell. *Blacks in Opera: An Encyclopedia of People and Companies 1873–1993*. Jefferson, N.C.: McFarland, 1995.
- Southern, Eileen. *Biographical Dictionary of Afro-American and African Musicians*. The Greenwood Encyclopedia of Black Music. Westport, Conn.: Greenwood Press, 1982.
- Stern, Susan. *Women Composers: A Handbook*. Metuchen, N.J.: Scarecrow Press, 1978.
- Thompson, Clifford. *Contemporary World Musicians*. Chicago: Fitzroy Dearborn, 1999.
- Thompson, Kenneth. *A Dictionary of Twentieth-Century Composers, 1911–1971*. London: Faber and Faber, 1973.
- Who's Who in Black Music*. Edited by Robert E. Rosenthal and Portia K. Maultsby. New Orleans: Edwards Printing, 1985.
- Who's Who in Opera: An International Biographical Dictionary of Singers, Conductors, Directors, Designers, and Admin-*

*istrators, also Including Profiles of 101 Opera Companies.*  
 Edited by Maria F. Rich. New York: Arno Press, 1976.

### 3.2.2 North American

- American Society of Composers, Authors, and Publishers.  
*ASCAP Biographical Dictionary.* 4th ed. Compiled for the  
 American Society of Composers, Authors, and Publishers  
 by Jaques Cattell Press. New York: R. R. Bowker, 1980.  
 First published in 1948.
- Baker's Biographical Dictionary of Popular Musicians Since  
 1990.* 2 vols. New York: Schirmer Reference, 2004. Also  
 available online from Gale at <http://gale.cengage.com>
- Bomberger, E. Douglas. *Brainard's Biographies of American  
 Musicians.* Westport, Conn.: Greenwood Press, 1999.
- Burns, Kristine. *Women and Music in America: An Encyclopedia.*  
 2 vols. Westport, Conn.: Greenwood Press, 2002.
- Butterworth, Neil. *A Dictionary of American Composers.* Gar-  
 land Reference Library of the Humanities, vol. 296. New  
 York: Garland Publishing, 1984.
- Claghorn, Charles Eugene. *Biographical Dictionary of American  
 Music.* West Nyack, N.Y.: Parker Publishing, 1973.
- . *Women Composers and Hymnists: A Concise Biographical  
 Dictionary.* Metuchen, N.J.: Scarecrow Press, 1984.
- Contemporary American Composers: A Biographical Diction-  
 ary.* 2nd ed. Compiled by E. Ruth Anderson. Boston: G. K.  
 Hall, 1982. First published in 1976.
- Contemporary Canadian Composers.* Edited by Keith MacMillan  
 and John Beckwith. London: Oxford University Press,  
 1975.
- DuPree, Mary Herron. *Musical Americans: A Biographical Dic-  
 tionary 1918–1926.* Berkeley, Calif.: Fallen Leaf Press, 1997.
- Ewen, David. *American Composers: A Biographical Dictionary.*  
 New York: G. P. Putnam's Sons, 1982.
- Grattan, Virginia L. *American Women Songwriters: A Biographical  
 Dictionary.* Westport, Conn.: Greenwood Press, 1993.
- Who's Who in American Music: Classical.* 2nd ed. Edited by  
 Jaques Cattell Press. New York: R. R. Bowker, 1985. First  
 published in 1983.

### 3.2.3 English

- Poulton, Alan. *A Dictionary-Catalog of Modern British Com-  
 posers.* 3 vols. Westport, Conn.: Greenwood Press, 2000.
- Pulver, Jeffrey. *A Biographical Dictionary of Old English Music.*

Reprint, with an introduction by Gilbert Blount. New York: Da Capo Press, 1973. First published in 1927.

### 3.2.4 Of Historical Interest

- Eitner, Robert. *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten christlicher Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*. 2nd ed., improved and enl. 11 vols. Graz: Akademische Druck- und Verlagsanstalt, 1959. First published in 1898–1904.
- Fétis, François-Joseph. *Biographie universelle des musiciens et bibliographie générale de la musique*. 2nd ed. 8 vols. Paris: Firmin-Didot, 1866–70. First published in 1835–44. Reprint of the Firmin-Didot ed., Charleston, S.C.: BiblioLife, 2010.
- Gerber, Ernst Ludwig. *Historisch-biographisches Lexikon der Tonkünstler, welches Nachrichten von dem Leben und Werken musikalischer Schriftsteller, berühmter Componisten, Sänger, usw. . . . enthält*. 2 vols. Leipzig: J. G. I. Breitkopf, 1790–92. Reprint, Graz: Akademische Druck- und Verlagsanstalt, 1977.
- . *Neues historisch-biographisches Lexikon der Tonkünstler*. . . . 4 vols. Leipzig: A. Kühnel, 1812–4. Reprint, Graz: Akademische Druck- und Verlagsanstalt, 1977.
- Mattheson, Johann. *Grundlage einer Ehren-Pforte, woran der tüchtigsten Capellmeister, Componisten, Musikgelehrten, Tonkünstler, usw., erscheinen sollen*. Rev. and enl. ed. Edited by Max Schneider. Kassel: Bärenreiter, 1969. First published in 1740. Reprint, Graz: Akademische Druck- und Verlagsanstalt, 1994.

## 3.3 SPECIALIZED DICTIONARIES AND ENCYCLOPEDIAS

Many music dictionaries and encyclopedias are organized around a single subject or interest. Some of the most significant and well known of these are listed here, divided into groups according to whether they concern instruments, opera, sacred music, etc. The dance and jazz and popular music sections reflect the recent growth of interest in those fields. Some include terms only (e.g., Marcuse's *Musical Instruments*), some are exclusively biographical (e.g., Vannes's *Dictionnaire universel des luthiers* [violin makers]), some combine the two (e.g., Julian's *Dictionary of Hymnology* and the *New Grove Dictionary of Opera*), and some depart completely from the usual alphabetical arrangement in favor of



some other organization, but are encyclopedic in their treatment of the subject (e.g., Michel's *Historical Pianos*, which is a kind of dictionary of pictures; Loewenberg's *Annals of Opera*, a chronological list by date of first performance, with indexes; and the various companions and guides to individual instruments, which include essays on history and development, literature and repertoire, performance practice and technique, lists of instrument makers, and glossaries of specific terms).

Under "Musical Themes and Compositional Devices" are dictionaries of musical themes by Barlow/Morgenstern, Burrows/Redmond, and Parsons; Read's *Thesaurus*, a "lexicon of instrumentation"; Slonimsky's *Thesaurus of Scales* (almost one thousand of them); and the first volume of LaRue's unfinished *Catalogue*, unique in listing the incipits in letter notation of 16,558 symphonies from ca. 1720 to ca. 1810. The "Miscellaneous Sources" section contains a sampling of other works in lexicon form, including dictionaries and encyclopedias of quotations and Slonimsky's *Lexicon of Musical Invective* (an anthology of negative reviews of music from Beethoven to Webern). Drone's *Assumed Names and Sobriquets* and Room's *A Dictionary of Music Titles* are helpful for any researcher, amateur, student, or professional.

### 3.3.1 Dictionaries of Terms

In this list of dictionaries of musical terms—tempo markings, forms, genres, even names of compositions, instruments, countries, etc., the diversity and quantity of terms varying from one source to the next—the key word is variety. The most detailed and elaborate is Eggebrecht's *Handwörterbuch*. *The New Harvard Dictionary of Music* is perhaps the most widely used one-volume general dictionary of terms; Slonimsky's *Lectionary*, similar in scope, bears the unmistakable stamp of its author. The Naxos Music online *Music Glossary* is a basic and convenient source. Ammer's *A to Z* gives definitions in English of terms from French, German, Italian, Latin, Portuguese, and Spanish musical scores, as well as pronunciation guides to Italian, German, and French. Boccagna's *Compendium* contains a brief history of agogic terms and Italian, German, and French equivalents of the most commonly used English musical terms. Schaal's *Abkürzungen* consists entirely of abbreviations commonly used in music, emphasizing German terms. Gallagher's *The Music Tech Dictionary* is a standard resource for students of music technology.

The remaining items are all concerned with the equivalence of terms in various languages and thus include no definitions, except for an occasional one in the *Terminorum Musicae*. The works listed

under “Individual Subject Areas” are each limited to a particular area, but in Levarie and Levy there is a lengthy essay addressing matters of musical form and structure that precedes the dictionary of terms concerning formal principles.

Under “Of Historical Interest” appear three very important older dictionaries of musical terms, those by Tinctoris (the first self-contained dictionary, which predates all others by centuries), Brossard (the model for all subsequent works of the type), and the celebrated Jean-Jacques Rousseau (whose initial efforts in this form appeared in Diderot’s and d’Alembert’s *Encyclopédie*, 1751–72).

Adams, John Stowell. *5000 Musical Terms: A Complete Dictionary of Latin, Greek, Hebrew, Italian, French, German, Spanish, English and such other Words, Phrases, Abbreviations, and Signs*. London: C. Sheard, 1861. Reprint, Whitefish, Mont.: Kessinger, 2008. Based on Tinctoris’s *Terminorum Musicae Diffinitorium*.

Ammer, Christine. *The A to Z of Foreign Musical Terms from Adagio to Zierlich: A Dictionary for Performers and Students*. Boston: E. C. Schirmer, 1989. Rev. and exp. ed. of *Musician’s Handbook of Foreign Terms*, 1971.

Boccagna, David L. *Musical Terminology: A Practical Compendium in Four Languages*. Stuyvesant, N.Y.: Pendragon Press, 1999.

Braccini, Roberto. *Praktisches Wörterbuch der Musik: Italienisch, Englisch, Deutsch, Französisch. (Practical Vocabulary of Music: Italian, English, German, and French)* 6th ed. Mainz: Schott, 2010. First Published in 1984.

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## Journals and Periodicals and Their Indexes



This chapter begins with a representative listing of scholarly research journals in music that are currently being published. The oldest is the durable *Musical Times*; among the newest are several journals (e.g., *Journal of Music History Pedagogy*) that began publication in the last few years. It is in journals of this sort that new research is most likely to be reported, rather than in the host of periodicals concerned with current musical events, individual instruments, the opera scene, etc.

The list is by no means complete, but a fairly broad selection has been made. The most thorough is in the area of musicology, but other types of research journals are included, as indicated by the subdivisions of this listing. These subdivisions, however, are not rigid; e.g., a general musicological journal may carry an article of a more theoretical or ethnomusicological nature. Furthermore, among the musicology journals listed as being of a general nature, some are more so than others, in which, for example, a period or national emphasis is apparent.

The information given about each periodical specifies country of publication, frequency of appearance, first year of publication, and if the journal is the official organ of a society or issues from a university music department or research institute. Consult the key to abbreviations preceding the list. Internet addresses are given for websites that contain open access to the journal, a description of a periodical and/or an index of issues. In addition, many individual periodical articles are available in online searchable databases such as JSTOR: The Scholarly Journal Archive (<http://www.jstor.org> [subscription required]).

Key to Countries:		Key to Frequency of Publication:	
Af	Africa	12	monthly
Au	Australia	10	ten times a year
Aus	Austria	8	eight times a year
B	Belgium	6	six times a year
C	Canada	5	five times a year
D	Denmark	4	quarterly
E	England	3	three times a year
F	France	2	semiannual
G	Germany	1	annual
Ho	Holland	0	occasional, irregular
Hu	Hungary		
int	international		
Ir	Ireland		
Is	Israel		
I	Italy		
SA	South Africa		
Sw	Switzerland		
US	United States		

## 4.1 CURRENT JOURNALS AND PERIODICALS

### 4.1.1 Musicology

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- General Music Today.* An online journal of the National Association for Music Education (formerly Music Educators National Conference). 2001-. (US/3) Internet address: <http://gmt.sagepub.com/>
- International Journal of Music Education.* International Society of Music Education. 1983-. (int/4) Internet address: <http://ijm.sagepub.com/>



- Journal of Historical Research in Music Education.*** (Originally *The Bulletin of Historical Research in Music Education* 1980–93.) 1993–. (US/2) Internet address: <http://www.ithaca.edu/music/education/jhrme/>
- Journal of Music Teacher Education.*** An online journal of the National Association for Music Education (formerly Music Educators National Conference). 2001–. (US/2) Internet address: <http://jmt.sagepub.com/>
- Journal of Research in Music Education.*** Society for Research in Music Education, part of the National Association for Music Education (formerly Music Educators National Conference). 1953–. (US/4) Internet address: <http://jrm.sagepub.com/>
- Music Education Research.*** 1998–. (int/4) Internet address: <http://www.tandfonline.com/toc/cmue20/current#.UeVj-1Or-Hk>
- Music Educators Journal.*** National Association for Music Education (formerly Music Educators National Conference). 1914–. (US/4) Internet address: <http://mej.sagepub.com/>
- Philosophy of Music Education Review.*** 1993–. (US/2) Internet address: <http://muse.jhu.edu/journals/pme/>
- Research and Issues in Music Education (RIME).*** 2003–. (US/1) Internet address: <http://www.stthomas.edu/rimeonline/vo111/index.htm>
- Research Studies in Music Education.*** Society for Education, Music and Psychology Research (SEMPRE). 1993–. (int/2) Internet address: <http://rsm.sagepub.com/>
- Southeastern Journal of Music Education.*** University of Georgia Center for Continuing Education. 1989–. (US/1)
- Teaching Music.*** National Association for Music Education (formerly Music Educators National Conference). 1992–. (US/6) Internet address: <http://musiced.nafme.org/resources/periodicals/teaching-music-online-edition/>
- Update: Applications of Research in Music Education.*** National Association for Music Education (formerly Music Educators National Conference). 1982–. (US/2) Internet address to subscribe: [http://www.sagepub.com/journalsProdDesc.nav?ct\\_p=subscribe&prodId=Journa1201904](http://www.sagepub.com/journalsProdDesc.nav?ct_p=subscribe&prodId=Journa1201904)
- Visions of Research in Music Education.*** New Jersey Music Educators Association. 2001–. (US/1) Internet address: <http://users.rider.edu/~vrme/>

#### 4.1.6 Other Journals

- Ars Lyrica: Journal of the Lyrica Society of Word-Music Relations.*** 1981–. (US/o) Internet address: [http://www.lyricasociety.org/vrs\\_Q22011c/arslyrica.html](http://www.lyricasociety.org/vrs_Q22011c/arslyrica.html)

- Choreography and Dance: An International Journal*. 1992–2001. (int/o)
- College Music Symposium*. The College Music Society. 1961–. (int/1) Internet address: <http://symposium.music.org/>
- Computer Music Journal*. 1977–. (US/4) Internet address: <http://www.computermusicjournal.org/>
- Dance Research*. Society for Dance Research. 1983–. (E/2) Internet address: <http://www.eupublishing.com/action/showJournal?journalCode=drs>
- ECHO*. An online journal of the University of California at Los Angeles. 1999–. (US/2) Internet address: <http://www.echo.ucla.edu>
- Empirical Musicology Review*. 2006–. (US/4) Internet address: [http://emusicology.org/terciary\\_about\\_emr.html](http://emusicology.org/terciary_about_emr.html)
- International Review of the Aesthetics and Sociology of Music*. Croatian Musicological Society. 1970–. (int/2) Internet address: <http://www.hmd-music.hr/?subhtml=irasm.php>
- The Journal of Aesthetic Education*. University of Illinois and the Illinois Department of Public Instruction. 1966–. (US/4) Internet address: <http://www.press.uillinois.edu/journals/jae.html>
- The Journal of Aesthetics and Art Criticism*. American Society for Aesthetics. 1941–. (US/4) Internet address: <http://jaac.aesthetics-online.org/>
- Journal of Film Music*. 2007–. (US/2) Internet address: <https://www.equinoxpub.com/journals/index.php/JFM>
- Journal of Music History Pedagogy*. 2010–. (US/2) Pedagogy Study Group of the American Musicological Society. Internet address: <http://www.ams-net.org/ojs/index.php/jmhp/>
- The Journal of Music Therapy*. American Music Therapy Association. 1964–. (US/4) Internet address: [http://www.musictherapy.org/research/pubs/#The\\_Journal\\_of\\_Music\\_Therapy](http://www.musictherapy.org/research/pubs/#The_Journal_of_Music_Therapy)
- Journal of New Music Research*. (Originally *Interface*, 1972–93.) 1994–. (Ho/4) Internet address: <http://www.tandfonline.com/toc/nnmr20/current#.UeV4qIOr-Hk>
- Journal of Popular Music Studies*. International Association for the Study of Popular Music, U.S. branch. 1988–. (US/4) Internet address: <http://onlinelibrary.wiley.com/journal/10.1111/%28ISSN%291533-1598>
- Medical Problems of Performing Artists*. 1986–. (US/4) Internet address: <http://www.sciandmed.com/mppa/>
- Music and Politics*. 2007–. (US/2) Internet address: <http://www.music.ucsb.edu/projects/musicandpolitics/about.html>
- Music Perception: An Interdisciplinary Journal*. 1983–. (US/4)

- Internet address: <http://www.ucpressjournals.com/journal.php?j=mp>
- Music Therapy Perspectives.** American Music Therapy Association. 1982–. (US/2) Internet address: [http://www.musictherapy.org/research/pubs/#Music\\_Therapy\\_Perspectives](http://www.musictherapy.org/research/pubs/#Music_Therapy_Perspectives)
- Musicae Scientiae.** European Society for the Cognitive Science of Music. 1997–. (int/4) Internet address: <http://www.escom.org/musicaescientiae.html>
- Organised Sound: An International Journal of Music and Technology.** 1996–. (int/3) Internet address: <http://journals.cambridge.org/action/displayJournal?jid=OSO>
- Popular Music.** 1981–. (US/3) Internet address: <http://journals.cambridge.org/action/displayJournal?jid=PMU>
- Popular Music and Society.** 1977–. (int/5) Internet address: <http://www.tandfonline.com/toc/rpms20/current#.UeV6TVOr-Hk>
- Popular Music History.** 2005–. (E/3) Internet address: <https://www.equinoxpub.com/journals/index.php/PMH>
- Psychology of Music.** Society for Education, Music and Psychology Research. 1973–. (E/2) Internet address: <http://www.uk.sagepub.com/journalsProdDesc.nav?prodId=Journa1201640>
- Psychomusicology: A Journal of Research in Music Cognition.** 1981–. (US/2) Internet address: <http://www.upei.ca/~musicog/psychomusicology/index.html>
- Psychomusicology: Music, Mind and Brain.** American Psychological Association. 1981–. (US/4) Internet address: <http://www.apa.org/pubs/journals/pmu/>
- Rivista internazionale di musica sacra/The International Church Music Review.** 1980–. (int/4) Internet address: <http://www.lim.it/rism.htm>
- voiceXchange.** A graduate student music journal of the University of Chicago Department of Music. 2004–. (US/o) Internet address: <https://letterpress.uchicago.edu/index.php/voicexchange/index>

#### 4.2 INFORMATION ABOUT MUSIC JOURNALS AND PERIODICALS

The five sources in this section contain information about music journals and periodicals—their histories, circulation, target audiences, content and depth of coverage, editorial policies, etc. The *MGG* and *New Grove* lists are both very comprehensive, the latter more so and also more recent. They each list periodicals by country; in *The New Grove* they are arranged chronologically (with

an index), making it much easier to identify those published in a given period; in *MGG* the arrangement is alphabetical.

Robinson's bibliography is an annotated list of 1,867 periodicals in all fields of music and dance. Basart's is an annotated list of music research journals in English whose chief purpose is to serve as a guide to authors wishing to submit articles, but the information provided is of use to general researchers as well. Fidler and James, which comprises commissioned essays on over 150 of the most important music periodicals, historic as well as modern, constitutes a valuable source of information on topic areas, editorial policies and biases, etc.

Basart, Ann P. *Writing about Music: A Guide to Publishing Opportunities for Authors and Reviewers*. Fallen Leaf Reference Books in Music, no. 11. Berkeley, Calif.: Fallen Leaf Press, 1989.

Fellinger, Imogen. "Periodicals." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 19, pp. 404–36. Lists of periodicals arranged by continent and subdivided by country in vol. 28, pp. 339–573.

———. "Zeitschriften." In *Die Musik in Geschichte und Gegenwart*. 2nd rev. and exp. ed. Vol. 9 (1998), cols. 2252–75.

Fidler, Linda M., and Richard S. James, eds. *International Music Journals*. New York: Greenwood Press, 1990.

Robinson, Doris. *Music and Dance Periodicals: An International Directory & Guidebook*. Voorheesville, NY.: Peri Press, 1989.

#### 4.3 DATABASES AND INDEXES TO JOURNALS AND PERIODICALS

The sources listed below index periodical and journal articles. All have different features and limitations—period of time covered, subjects included or emphasized, number and types of publications included, etc.—so wherever possible, more than one of them should be consulted for accuracy and completeness of coverage. Some of them began as print sources then became available online (sometimes going through the intermediate step of CD-ROM). Others have been online searchable databases from their creation, while a few have remained printed sources only. Some of the online databases also offer electronic access to the articles as well (full-text databases). Many of the online indexes and full-text databases can be accessed only by subscription; however, most libraries and educational institutions subscribe to them through providers such as EBSCOhost and ProQuest.

*RILM* is the most standard, comprehensive, and current index to music periodical literature. In addition to periodicals, it lists current scholarly writings about music in all languages: books, dissertations, Festschriften, congress reports, and prefaces to editions. It does not, however, index sources before 1967. The oldest is the *Bibliographie des Musikschritttums*, a yearly listing of books, dissertations, and articles, including many in nonmusic periodicals, in all European languages. The *Bibliographic Guide to Music* lists publications catalogued each year by the Research Libraries of the New York Public Library and the Library of Congress, including books, periodicals, music, and sound recordings. *Bibliographia Musicologica* indexes only items published in the period 1968–76, but it is international in coverage and includes books, dissertations, musical editions, and facsimile editions. The *Music Article Guide*, begun in 1966, is limited to American periodicals, only a few of which duplicate those in *The Music Index*, and includes a brief annotation for each item. *A Bibliography . . . Oct. 1938–Sept. 1940* pushes the indexing back to a brief pre-World War II period.

*RIPM* and Warner's *Periodical Literature on American Music* are important specialized indexes. *RIPM* is a series that will "provide access to a selected corpus of 18th-, 19th-, and early 20th-century periodical literature dealing with music," and Warner is a comprehensive bibliography of articles on American music. Some of the sources (e.g., *A&HCI*, *Art Index*, *ERIC*, *Education Full Text*, *Humanities Full Text*) index large numbers of periodicals in many fields, so while they are not the most comprehensive in music, they are of particular value in many cross-disciplinary subjects.

***ABI/Inform.*** Ann Arbor, Mich.: ProQuest Information and Learning, 1989– (originally published by University Microfilms International). (Also available on CD-ROM and online at [http://www.proquest.com/en-US/catalogs/databases/detail/abi\\_inform.shtml](http://www.proquest.com/en-US/catalogs/databases/detail/abi_inform.shtml) [subscription required].) A database of business-related periodicals; includes articles on music that are not contained in *Music Index*.

***Art Index.*** Ipswich, Mass.: EBSCO Information Services, 1929– (originally published by H. W. Wilson). Also available on CD-ROM and online at <http://www.ebscohost.com/government/art-index> [subscription required].

***Arts and Humanities Citation Index (A&HCI).*** New York: Thomson Reuters, 1976–. (Also available on CD-ROM and online at <http://thomsonreuters.com/arts-humanities-citation-index/> [subscription required].)

- Bibliographia Musicologica: A Bibliography of Musical Literature.*** 9 vols. Utrecht: Joachimsthal, 1970–80.
- Bibliographic Guide to Music.*** Boston: G. K. Hall, 1975–1997; Detroit: Gale Group, 1998–2002.
- Bibliographie des Musikschrifttums.*** Institut für Musikforschung Preussischer Kulturbesitz, Berlin. Leipzig: F. Hofmeister, 1936–9, 1950–1988 (print version); 1988– online only (internet address: <http://www.musikbibliographie.de/DB=1.86/>).
- A Bibliography of Periodical Literature in Musicology . . . Oct. 1938–Sept. 1940.*** Washington, D.C.: American Council of Learned Societies, 1940–43. Reprint: New York: Da Capo Press, 1973.
- Biography Index: A Cumulative Index to Biographical Material in Books and Magazines.*** Ipswich, Mass.: EBSCO Information Services, 1946– (originally published by H. W. Wilson). (Also available on CD-ROM and online at <http://www.ebscohost.com/academic/biography-index-past-and-present> [subscription required].)
- Canadian Music Periodical Index (CMPI).*** Library and Archives Canada. Internet address: <http://www.collectionscanada.gc.ca/cmpe-ipmc/index-e.html>
- CAIRSS for MUSIC.** Charles T. Eagle, Jr., ed. San Antonio: Institute for Music Research (Donald A. Hodges, director), University of Texas at San Antonio, 1993–. Internet address: <http://ucairss.utsa.edu/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>. This “Computer-Assisted Information Retrieval Service System” is a bibliographic database of music research literature that emphasizes music education, music therapy, music psychology, and medicine. Currently there are eighteen “primary” journals in these areas that are completely indexed, with selected articles from more than thirteen hundred “secondary” journals that are also in the database.
- Central and Eastern European Online Library (CEEOL).*** Internet address: <http://www.ceeol.com> (available by subscription). The CEEOL provides access to full-text PDF articles from 965 humanities and social science journals and re-digitized documents pertaining to Central, Eastern and South-Eastern European topics.
- Education Full Text*** (formerly *Education Index*). Ipswich, Mass.: EBSCO Information Services, 1929– (originally published by H. W. Wilson). (Also available on CD-ROM and online at <http://www.ebscohost.com/public/education-full-text> [subscription required].)



- Education Resources Information Center (ERIC).** Internet address: <http://www.eric.ed.gov/>. Provides access to more than 1.4 million bibliographic records of journal articles and other education-related materials; many are full-text.
- Humanities Full Text** (formerly *Humanities Index*). Ipswich, Mass.: EBSCO Information Services, 1974– (originally published by H. W. Wilson). (Also available on CD-ROM and online at <http://www.ebscohost.com/public/humanities-full-text> [subscription required].) Full-text articles, abstracts, and bibliographic indexing from scholarly journals. Subjects include music, the performing arts, dance, film, and gender studies.
- ingentaconnect.** Oxford, England: Publishing Technology. Internet address: <http://www.ingentaconnect.com/>. Indexes 13,500 academic and professional journals. Searching is free; access to full-text articles requires a subscription.
- International Bibliography of Theatre and Dance (IBTD).** Ipswich, Mass.: EBSCO Information Services. Internet address: <http://www.ebscohost.com/public/international-bibliography-of-theatre-dance-with-full-text> [subscription required]. Accesses over 170 full-text journals and over 360 full-text books and monographs. 1984–.
- International Index to Performing Arts (IIPA).** Ipswich, Mass.: EBSCO Information Services. Internet address: <http://iipa.chadwyck.com/marketing.do> [subscription required to access articles]. Indexes articles in over 270 performing arts periodicals, both scholarly and popular, from 1864 to the present. The full-text version, *IIPA Full Text*, contains more than 110 journals in full text.
- International Index to Music Periodicals (IIMP).** Ipswich, Mass.: EBSCO Information Services. Internet address: <http://iimp.chadwyck.com/marketing/about.jsp> [subscription required]. Indexes articles in over 400 international music journals. The full-text version, *IIMP Full Text*, contains more than 160 journals in full text. Most records date from 1996 to the present; some records date back to 1874.
- Meggett, Joan M. *Music Periodical Literature: An Annotated Bibliography of Indexes and Bibliographies*. Metuchen, N.J.: Scarecrow Press, 1978.
- Music Article Guide: A Comprehensive Quarterly Reference Guide to Significant Signed Feature Articles in American Music Periodicals.** Philadelphia: Music Article Guide, 1966–76; Philadelphia: Information Services, 1977–96.
- Music Index: A Comprehensive Guide to Music Periodicals and Literature** (formerly *The Music Index Online*). Ipswich,

Mass.: EBSCO Information Services. Internet address: <http://www.ebscohost.com/public/music-index> [subscription required]. Features digitized content from 1970 to the present.

***The Music Index: A Subject-Author Guide to Music Periodical Literature.*** Detroit: Information Services, 1949–63; Detroit: Information Coordinators, 1963–87; Warren, Mich.: Harmonie Park Press (Information Coordinators), 1987–2009; Ipswich, Mass.: EBSCO, 2010–. Internet address: <http://www.ebscohost.com>.

***Periodicals Archive Online (PAO).*** Ann Arbor, Mich.: ProQuest Information and Learning. Internet address: [http://www.proquest.com/en-US/catalogs/databases/detail/periodicals\\_archive.shtml](http://www.proquest.com/en-US/catalogs/databases/detail/periodicals_archive.shtml) [subscription required]. Contains over 700 full-text articles from international humanities and social sciences journals, 1802–2000.

***Periodicals Index Online (PIO).*** Ann Arbor, Mich.: ProQuest Information and Learning. Internet address: [http://www.proquest.com/en-US/catalogs/databases/detail/periodicals\\_index.shtml](http://www.proquest.com/en-US/catalogs/databases/detail/periodicals_index.shtml) [subscription required]. Indexes over 6000 international journals in the arts, humanities, and social sciences, 1665–1995.

***Répertoire international de la presse musicale: Retrospective Index to Music Periodicals 1766–1962 (RIPM).*** H. Robert Cohen, founder and director. Baltimore, Md.: Center for Studies in Nineteenth Century Music, 1988–. Internet address: <http://www.ripm.org>. RIPM produces two sources: the *Retrospective Index to Music Periodicals* and the *Online Archive of Music Periodicals (Full-Text)* (accessed through the *Index*) [subscription required]. Subscribers to the *Online Archive* also receive access to the *RIPM e-Library*, an online collection of full-text music journals that will not be included in the *Retrospective Index* or the *Online Archive*.

***RILM Abstracts of Music Literature: Répertoire international de littérature musicale/International Repertory of Music Literature/Internationales Repertorium der Musikliteratur.*** New York: RILM International Center, 1967–. Internet address: <http://www.rilm.org> [subscription required]. (The listings for the years 1970–90 are also available on the CD-ROM version of RILM, MUSE, a database that also includes listings from the Library of Congress National Union Catalog from 1960 to the present.)

***Social Sciences Citation Index*** (formerly *Social Sciences Index*). New York: Thomson Reuters, 1974– (originally published by H. W. Wilson). (Also available on CD-ROM and online)



at <http://thomsonreuters.com/social-sciences-citation-index/> [subscription required].)

*Social Sciences Full Text*. Ipswich, Mass.: EBSCO Information Services, 19[?]- (originally published by H. W. Wilson). Internet address: <http://www.ebscohost.com/public/social-sciences-full-text> [subscription required]. Full-text articles, abstracts, and page images from English-language periodicals, monographs, and yearbooks.

Warner, Thomas E. *Periodical Literature on American Music, 1620-1920: A Classified Bibliography with Annotations*. Bibliographies in American Music, no. 12. Warren, Mich.: Harmonie Park Press, for the College Music Society, 1988.

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# Area Bibliographies, Indexes, Catalogs, and Guides 1: Fields of Musical Study



This chapter begins with lists of basic sources in eight disciplines or broad fields of musical study: general musicology, ethnomusicology, music theory, music education, music therapy, music history, primary sources in music, and performance practice. Following these broad categories are lists of sources in more specialized and, in some cases, newer fields of musical study: American art music; black music; dance music; music and gender-sexuality studies; women in music; American folk and popular music; world music; music technology and media studies; and the music industry and music business.

## 5.1 MUSICOLOGY

Musicology, since its early recognition and definition in the late 1800s, has produced an extensive literature concerned with itself as a discipline. The following bibliography is a list of basic discussions of the theory and practice of musicology, intended to serve as an introduction to its content, organization, and history. The emphasis is largely on more recent sources, but selected older classics have also been included.

Listed in the first category, "The History of Musicology," are two standard accounts of the history of the discipline. Under "Comprehensive Overviews" are sources that are primarily systematic presentations of the field and its philosophy and methodology. Some of the most significant and influential early treatments are included, most notably the one by Adler, whose division into systematic and historical musicology has largely been observed ever since.

“Selected Discussions of the Discipline in Chronological Order” begins with Chrysander’s preface in 1863 in which the word “Musikwissenschaft” was first presented, proceeds to Adler’s pioneering article on the subject and Pratt’s introduction of it to American readers, and continues with various writings that treat matters of definition, philosophical interpretation, trends, problems, challenges, etc., in musicology up to 2013. “Selected Gender and Sexuality Studies in Chronological Order” presents a selection of the most significant sources representing one of the newest methodologies in the discipline. “Discussions of Musicology in the United States” brings together varied sources that deal with the history and practice of musicology in this country, including Crawford’s history of the American Musicological Society and Steinzor’s bibliography of the writings of the leading earlier American musicologists.

The next section lists sources of the “third pillar” of musicology, “Systematic Musicology and Music Psychology,” which concern music cognition, perception, and skill acquisition. The sources listed under “Music Historiography” discuss the techniques, theories, and principles of historical research and presentation.

The concluding “Miscellaneous Sources” section contains introductions to musicological materials and applications; presentations of newly conceived aspects of the discipline, such as popular musicology, liturgical musicology, music and politics, and music and philosophy; guides to internet resources in musicology; and several collections of essays concerning overviews of the field and of the newest areas of musicological interest.

### 5.1.1 The History of Musicology

Harrison, Frank L., Mantle Hood, and Claude V. Palisca. *Musicology* (Harrison: “American Musicology and the European Tradition,” pp. 1–85; Palisca: “American Scholarship in Western Music,” pp. 87–213). Englewood Cliffs, N.J.: Prentice Hall, 1963; reprint, Westport, Conn.: Greenwood Press, 1974.

Krohn, Ernst C. “The Development of Modern Musicology.” In *Historical Musicology: A Reference Manual for Research in Music*, by Lincoln Bunce Spiess. Musicological Studies, no. 4. Brooklyn, N.Y.: Institute of Mediaeval Music, [1963]; reprint, Westport, Conn.: Greenwood Press, 1980. Pp. 153–72.

### 5.1.2 Comprehensive Overviews

Adler, Guido. *Methode der Musikgeschichte*. Leipzig: Breitkopf & Härtel, 1919; reprints, Farnborough, England: Gregg, 1971, and Hamburg: Severus Verlag, 2012.

- Beard, David, and Kenneth Gloag, eds. *Musicology: The Key Concepts*. 2nd ed. New York: Routledge, 2014. First published in 2005.
- Chailley, Jacques, ed. *Précis de musicologie*. New ed., rev. Paris: Presses Universitaires de France, 1984. First published in 1958.
- Dahlhaus, Carl, and Helga de la Motte-Haber, eds. *Systematische Musikwissenschaft*. Neues Handbuch der Musikwissenschaft, vol. 10. Laaber, Germany: Laaber-Verlag, 1982; reprints, Laaber, Germany: Laaber-Verlag, 1997 and 2011.
- Duckles, Vincent, et al. "Musicology." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 17, pp. 488–533.
- Fellerer, Karl G. *Einführung in die Musikwissenschaft*. 4th ed. Wilhelmshaven, Germany: Noetzel, 1991. First published in 1942.
- Hawkins, Stan, ed. *Critical Musicological Reflections: Essays in Honour of Derek B. Scott*. Burlington, Vt.: Ashgate, 2012.
- Haydon, Glen. *Introduction to Musicology: A Survey of the Fields, Systematic and Historical, of Musical Knowledge and Research*. Rev. ed. Chapel Hill: University of North Carolina Press, 1959; reprint, New York: Prentice-Hall, 1980. First published in 1941.
- Husmann, Heinrich. *Einführung in die Musikwissenschaft*. 4th ed. Wilhelmshaven, Germany: Noetzel, 1991. First published in 1958.
- Kimmey, John A., Jr. *A Critique of Musicology: Clarifying the Scope, Limits, and Purposes of Musicology*. Studies in the History and Interpretation of Music, vol. 12. Lewiston, N.Y.: Edwin Mellen Press, 1988.
- Mielke-Gerdes, Dorothea, et al. "Musikwissenschaft." In *Die Musik in Geschichte und Gegenwart*. 2nd rev. and exp. ed. Vol. 6, cols. 1789–834.
- Riemann, Hugo. *Grundriss der Musikwissenschaft*. 4th ed. Revised by Johannes Wolff. Musikwissenschaft und Bildung, Einzeldarstellungen aus allen Gebieten des Wissens, no. 34. Leipzig: Quelle & Meyer, 1928. First published in 1908.
- Weber, Edith. *Recherche musicologique: Objet, méthodologie, normes de présentation*. Guides musicologiques, no. 1. Paris: Beauchesne, 1980.

### 5.1.3 Selected Discussions of the Discipline in Chronological Order

- Chrysander, Friedrich. "Vorwort und Einleitung." *Jahrbücher für musikalische Wissenschaft* 1 (1863): 9–16.

- Adler, Guido. "Umfang, Methode und Ziel der Musikwissenschaft." *Vierteljahrsschrift für Musikwissenschaft* 1, no. 1 (1885): 5–20.
- Pratt, Waldo S. "On Behalf of Musicology." *The Musical Quarterly* 1 (January 1915): 1–16.
- Harap, Louis. "On the Nature of Musicology." *The Musical Quarterly* 23 (January 1937): 18–25.
- Seeger, Charles L. "Systematic and Historical Orientations in Musicology." *Acta Musicologica* 11 (September–December 1939): 121–8.
- . "Systematic Musicology: Viewpoints, Orientations, and Methods." *Journal of the American Musicological Society* 4 (Fall 1951): 240–8.
- Mendel, Arthur, Curt Sachs, and Carroll C. Pratt. *Some Aspects of Musicology: Three Essays* (Mendel: "The Services of Musicology to the Practical Musician"; Sachs: "The Lore of Non-Western Music"; Pratt: "Musicology and Related Disciplines"). New York: Liberal Arts Press, 1957.
- Hibberd, Lloyd. "Musicology Reconsidered." *Acta Musicologica* 31 (January–March 1959): 25–31.
- Lippman, Edward A. "What Should Musicology Be?" *Current Musicology*, no. 1 (1965): 55–60.
- Ernst, Viet. "Über die Einheit von historischer und systematischer Musikwissenschaft." *Beiträge zur Musikwissenschaft* 9, no. 2 (1967): 91–7.
- Tischler, Hans. "And What Is Musicology?" *Music Review* 30 (November 1969): 253–60.
- Brook, Barry S., Edward O. D. Downes, and Sherman Van Solkema, eds. *Perspectives in Musicology*. New York: W. W. Norton, 1972; reprint, New York: Pendragon Press, 1985.
- Chase, Gilbert. "Musicology, History, and Anthropology: Current Thoughts." In *Current Thought in Musicology*, edited by John W. Grubbs et al. Symposia in the Arts and Humanities, no. 4. Austin: University of Texas Press, 1976. Pp. 231–46.
- Holoman, D. Kern, and Claude V. Palisca, eds. *Musicology in the 1980s: Methods, Goals, Opportunities*. Da Capo Press Music Series. New York: Da Capo Press, 1982.
- Kerman, Joseph. *Contemplating Music: Challenges to Musicology*. Cambridge: Harvard University Press, 1985.
- . *Musicology*. London: Fontana Press, 1985.
- Newman, William S. "Musicology among the Humanities." In *Essays in Musicology: A Tribute to Alvin Johnson*, edited by Lewis Lockwood and Edward Roesner. N.p.: American Musicological Society, 1990. Pp. 292–302.

- Bergeron, Katherine, and Philip V. Bohlman, eds. *Disciplining Music: Musicology and Its Canons*. Chicago: University of Chicago Press, 1992.
- Kramer, Lawrence. "The Musicology of the Future." *repercussions* 1 (Spring 1992): 5–18.
- Tomlinson, Gary. "Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer." *Current Musicology*, no. 53 (1993): 411–36.
- Kramer, Lawrence. "Music Criticism and the Postmodernist Turn: In Contrary Motion with Gary Tomlinson." *Current Musicology*, no. 53 (1993): 25–40.
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## 5.2 ETHNOMUSICOLOGY

The relative newness of what has come to be known as ethnomusicology is indicated by the fact that the term was coined, by Jaap Kunst, only in 1950, although the study of non-Western and folk music predates it by centuries and the origins of the field as it is now understood go back to the 1880s. The English-language

sources listed below, dating with few exceptions from more recent decades, have been selected from this vast and multifaceted field not only to present some of its basic texts, overviews, and surveys, but to give some notion of its scope and extent by listing examples of more specific studies.

This section begins with a list of some basic research sources, primarily bibliographies, for both ethnomusicology as a discipline and for the music of various countries and cultural areas. Following this are four "Classic Presentations of the Field," beginning with Kunst's in 1950; several "Works about Ethnomusicology as a Field of Research," comprising résumés of the discipline or discussions of areas within it; some "Surveys of World Music," basic coverages of the music of the world or large regions of it; and seven important representative sources on world instruments. Then, under "Selected Monographs and Studies," are two selective lists, each of representative studies from an extensive literature of such sources. "Exemplars of Ethnomusicological Methodologies" contains works demonstrating some of the varied analytical approaches or methodologies employed in the field. "General Works about Individual Cultures or Cultural Areas" begins with three series covering nonwestern music followed by works about music all over the world organized by geographic region and subdivided by country.

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### 5.3 MUSIC THEORY

In the past fifty years, especially in America, music theory has become a discipline with its own separate identity, rather than being considered an aspect of musicology. Furthermore, this period has seen the development of more specialized fields within the discipline, such as set theory, methodologies for explaining tonal music (Schenker's being generally regarded as the most important to date), and specific studies in the history of theory. The following bibliography of basic sources reflects within its seven main divisions some of the principal emphases in the field. Books designed specifically as course texts have been excluded, and more recent sources have been emphasized.

Of the sources listed under "History of Theory," Christiansen's book is the most comprehensive, and Palisca and Bent's *New Grove* article is also substantial; Riemann and Shirlaw are included because both are classic early studies. Crocker, Herissone, Lester, and Mathiesen are examples of more specialized discussions of the history of theory.

With regard to "General Issues of Style and Analysis," the studies by Bent (*Analysis*), Cook, and Dunsby/Whittall may be singled out as surveys of the field of analysis, Bent's being the most complete. De la Motte's *Study of Harmony* is unique in its historical approach to the topic.

In "Twentieth-Century Theories of Tonal Music," the sources listed under "Theories of Tonality and Tonal Music" run from the early studies by Schoenberg, Hindemith, and Kurth (as discussed by Rothfarb) to the more current cognitive studies, the most notable new approach being that of Lerdahl and Jackendoff; the sources under "Schenkerian Analysis" similarly range from Schenker's chief treatises through the earliest explanation of *Der freie Satz* by Jonas, and Forte's later treatment of it, to the most recent Schenkerian studies.

Under "Twentieth-Century Theories of Nontonal Music," "Atonality, Serialism, and Set Theory" brings together a variety of treatments and viewpoints, including Hanson, now superseded by other points of view; Perle, one of the earliest studies in the field; the pioneering works of Forte and Rahn; and what are perhaps the most important current studies, those by Lewin, Morris,



Moravec, and Schoffman. Under “Modality and Octatonicism,” van den Toorn’s *The Music of Igor Stravinsky* is probably the most significant item. Only older sources treat “Microtonality,” a field that has failed to attract more recent scholarly attention.

“Musical Time: Theories of Rhythm and Meter” includes the classic study by Sachs, the pioneering modern treatment by Cooper/Meyer, and the particularly significant recent studies by Hasty, London, Marsden, Reiner, and Swain. The “Theories of Musical Timbre” list is necessarily brief because the entire field is new. “Aesthetics and Semiotics of Music” is at present the fastest-growing area in music theory. The sources listed here range from the early works by Hanslick and Busoni through various standard 20th-century studies to the most recent ones, reflecting the increased interest in the field in the past fifteen years. “Texts of Theoretical Treatises” (represented by the pioneering work of Indiana University) and “Bibliographies and Guides to the Literature” complete this section.

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- Traité français sur la musique (TFM)*. Peter Slemon, project director. Bloomington: Indiana University, 2003–. Internet address: <http://www.chmtl.indiana.edu/tfm/>. An evolving database that will eventually contain all manuscript and printed materials on music theory and aesthetics in French from the Middle Ages through the 19th century.

## 5.4 MUSIC EDUCATION

The following sources are largely, but not exclusively, concerned with the field of music education in the United States. The first list, “Bibliographies, Directories, and Indexes,” contains

important bibliographic tools in music education, including the major sources from the Educational Resources Information Center (ERIC), located in Washington, D.C., and the Computer-Assisted Information Retrieval Service System (CAIRSS).

“General Reference Sources” brings together works that constitute a general orientation to the field of music education, paying some attention to the past as well as assessing current issues and directions. Some of them are useful as college textbooks in music education programs.

For example, Mark and Ward-Steinman is an excellent summary and bibliographic resource on the main people, ideas, and literature of the field. Most of the studies address current issues at the turn of the twenty-first century, such as teaching and technology, diversity and multiculturalism, and new developments in teaching and learning theory. Other sources are aids for the young music educator making the transition from student teacher to professional. In the next category, “The History of Music Education,” the articles by Anderson, Page, Plummeridge, and Weber in *The New Grove* cover the entire history of the field from ancient Greece on; the other sources contain general overviews of music education in the United States and Canada.

Under “Research Methodology,” Borg and Gall is a comprehensive overview of what research in the social sciences entails, drawing examples from the many disciplines involved in the broad field of education. The remaining sources are focused primarily on how research has been and can be conducted specifically in music education. The sources listed under “Research Overviews” are evaluative reflections on the results of research efforts in both general and music education; each is based on the review of a substantial number of research projects and offers direction for future efforts. The MENC/National Association for Music Education *Handbooks* are devoted specifically to music, containing essays on topics pertaining to all age levels and related to all areas of music teaching and learning.

The final section, “Pedagogy,” lists a selection of the latest practical guides and resources for music teachers in all areas and grade levels (K–12 and college): general music, ensembles, individual instruments, classroom management, technology, teaching students with special needs, teaching strategies, creating successful music programs, etc.

#### 5.4.1 Bibliographies, Directories, and Indexes

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## 5.5 MUSIC THERAPY

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## 5.6 MUSIC HISTORY

This section classifies many of the myriad sources in the field of music history into ten lists with varying degrees of selectivity and a distinct emphasis on sources in English. “Historical Surveys of Western Music” is one of the most selective, with only thirteen coverages of Western music in English—most quite recent and intended as course texts—followed by three of the most prominent older sources and some miscellaneous ones. “Histories in Series” lists the contents of the ten most recent series of books on periods of music history, followed by the titles of three of the most important earlier 20th-century series.

Next are found selective lists of “Studies in English of Individual Historical Periods,” “Histories of American Music,” and “Chronologies and Outlines” of music history. The final lists are of the significant “Pictorial Sources on Music History” and major “Collections of Excerpts from Primary Sources on Music.”

### 5.6.1 Historical Surveys of Western Music

The oldest of these modern single-volume histories of music in English is Lang’s staple, *Music in Western Civilization*, published in

1941; the most recent are the Taruskin/Gibbs and Wright/Simms general histories.

Under "Miscellaneous Sources" are six special works: *The Garland Library* (plus Basart's index to the series) and Hays's *Twentieth-Century Views*, both anthologies of reprinted significant English-language articles and excerpts arranged in chronological order (the former also includes volumes devoted to opera and to music criticism and analysis); Poultney's *Studying Music History* and Stove's *A Student's Guide to Music History*, which are basically study guides to the subject; and Raynor's specialized approach. Finally, Burney, Forkel, and Hawkins, listed under "Of Historical Interest," are three of the most important early histories.

For historical perspective on published histories, see Eggebrecht's *New Grove* article, "Historiography," and Allen's *Philosophies of Music History*; an exhaustive chronological list of music histories from Calvisius (1600) to Schering (1931) may be seen on pp. 343–65 in the latter source.

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- Stolba, K Marie. *The Development of Western Music: A History*. 3rd ed. Dubuque, Iowa.: William C. Brown Publishers, 1998. First published in 1990.
- Taruskin, Richard, and Christopher H. Gibbs. *The Oxford History of Western Music: College Edition*. New York: Oxford University Press, 2012.
- Wright, Craig, and Bryan R. Simms. *Music in Western Civilization*. Media update. Boston: Schirmer Cengage Learning, 2010. First published in 2006.

MISCELLANEOUS SOURCES

*The Garland Library of the History of Western Music*. Ellen Rosand, gen. ed. 14 vols. New York: Garland Publishing, 1985.

1. *Medieval Music: Monophony*.
2. *Medieval Music: Polyphony*.
3. *Renaissance Music: 15th Century*.
4. *Renaissance Music: 16th Century*.
5. *Baroque Music: 17th Century*.
6. *Baroque Music: 18th Century*.
7. *Classic Music*.
8. *Eighteenth- and Nineteenth-Century Source Studies*.
9. *Nineteenth-Century Music*.
10. *Twentieth-Century Music*.
11. *Opera: Up to Mozart*.
12. *Opera: Mozart and After*.
13. *Criticism and Analysis*.
14. *Approaches to Tonal Analysis*.

Basart, Ann Phillips. *The Garland Library of the History of Western Music: An Index*. Berkeley, Calif.: Cum Notis Variorum, 1987.

Hays, William, ed. *Twentieth-Century Views of Music History*. New York: Charles Scribner's Sons, 1972.

Poultney, David. *Studying Music History: Learning, Reasoning, and Writing about Music History and Literature*. 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 1996. First published in 1983.

Raynor, Henry. *A Social History of Music from the Middle Ages to Beethoven/Music and Society since 1815*. 2 vols. in one. New York: Taplinger Publishing, 1978. First published as single volumes in 1972 and 1976, respectively.

Stove, Robert James. *A Student's Guide to Music History*. Wilmington, Del.: ISI Books, 2007.

## OF HISTORICAL INTEREST

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## 5.6.2 Histories in Series

This bibliography lists the most important recent multivolume histories of music (two of which, the *Neues Handbuch der Musikwissenschaft* and *The Prentice Hall History of Music Series*, also include volumes organized in some other way—by country, for example). Of special value in such histories is the bringing together of the contributions of various specialists in different fields, although sometimes the result is criticized for lacking a totally unified approach.

The three oldest series are *The Norton History of Music Series*, *The New Oxford History of Music*, and *The Prentice Hall History of Music Series*, but only the *New Oxford History* appears to be complete, and Prentice Hall continues to bring out revised versions or replacements of its original volumes. The remaining series were begun more recently and are now complete (although some volumes of the *Storia della musica* have not yet been published in English translations). The *Oxford History of Western Music* will in all likelihood supersede the *New Oxford History of Music* series.

Under “Of Historical Interest” are the titles of three major earlier series. Ambros’s monumental work was not conceived as a multivolume set to be written in collaboration with other authors, like the other sources listed here, but it is virtually that because of its period-by-period breakdown into volumes and its having been completed and/or revised by others. Bücken’s *Handbuch der Musikwissenschaft* series is historically important, but it has been superseded by the *Neues Handbuch* series. The *Kleine Handbücher* series is different from the others in that it is organized by subject rather than by period, e.g., histories of the oratorio, of the cantata, of conducting; some volumes are still quite useful while others are outdated.

**Heritage of Music Series.** Michael Raeburn and Alan Kendall, gen. eds. 4 vols. Oxford: Oxford University Press, 1989.

1. *Classical Music and Its Origins.* Edited by Roger Blanchard, Denis Arnold, and H. C. Robbins Landon.
2. *The Romantic Era.* Edited by Denis Matthews, Ludwig Finscher, and Robert Donington.
3. *The Nineteenth-Century Legacy.* Edited by Martin Cooper and Heinz Becker.
4. *Music in the Twentieth Century.* Edited by Felix Aprahamian and Wilfrid Mellers.

**Music and Society Series.** Stanley Sadie, gen. ed. 8 vols. Englewood Cliffs, N.J.: Prentice Hall, 1989–94.

1. *Antiquity and the Middle Ages: From Ancient Greece to the 15th Century.* Edited by James W. McKinnon. 1st North American ed. 1991. First published in 1990.
2. *The Renaissance: From the 1470s to the End of the 16th Century.* Edited by Iain Fenlon. 1st North American ed. 1989.
3. *The Early Baroque Era: From the Late 16th Century to the 1660s.* Edited by Curtis Price. 1st North American ed. 1994. First published in 1993.
4. *The Late Baroque Era: From the 1680s to 1740.* Edited by George J. Buelow. 1st North American ed. 1994. First published in 1993.
5. *The Classical Era: From the 1740s to the End of the 18th Century.* Edited by Neal Zaslaw. 1st North American ed. 1989.
6. *The Early Romantic Era: Between Revolutions: 1789 and 1848.* Edited by Alexander Ringer. 1st North American ed. 1991. First published in 1990.
7. *The Late Romantic Era: From the Mid-19th Century to World War I.* Edited by Jim Samson. 1st North American ed. 1991.
8. *Modern Times: From World War I to the Present.* Edited by Robert P. Morgan. 1st North American ed. 1994. First published in 1993.

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1. *Die Musik des Altertums*. Edited by Albrecht Riethmüller and Frieder Zaminer, in collaboration with Ellen Hickmann. 1989; special ed., 1996.
2. *Die Musik des Mittelalters*. Edited by Hartmut Möller and Rudolf Stephan. 1991; special ed., 1996.
3. *Die Musik des 15. und 16. Jahrhunderts*. Edited by Ludwig Finscher et al. 2 vols. 1989–90; special ed., 1996.
4. *Die Musik des 17. Jahrhunderts*. By Werner Braun. 1981; special ed., 1996.
5. *Die Musik des 18. Jahrhunderts*. Edited by Carl Dahlhaus. 1985; special ed., 1996.
6. *Die Musik des 19. Jahrhunderts*. By Carl Dahlhaus. 1980; special ed., 1996. Translation by J. Bradford Robinson: *Nineteenth-Century Music*. California Studies in Nineteenth-Century Music, vol. 5. Berkeley: University of California Press, 1989.
7. *Die Musik des 20. Jahrhunderts*. By Hermann Danuser. 1984; special ed., 1996.
8. *Aussereuropäische Musik. (Teil 1.)* By Hans Oesch et al. 1984; special ed., 1997.
9. *Aussereuropäische Musik. (Teil 2.)* By Hans Oesch et al. 1987; special ed., 1997.
10. *Systematische Musikwissenschaft*. Edited by Carl Dahlhaus and Helga de la Motte-Haber. 1982; special ed., 1997.
11. *Musikalische Interpretation*. 1992; special ed., 1997.
12. *Volks- und Populärmusik in Europa*. Edited by Doris Stockmann et al. 1992; special ed., 1997.

**The New Oxford History of Music**. 10 vols. London: Oxford University Press, 1954–90.

1. *Ancient and Oriental Music*. Edited by Egon Wellesz. 1957; reprint, 1999.
2. *The Early Middle Ages to 1300*. 2nd ed. Edited by Richard Crocker and David Hiley. 1990; reprint, 2007. First published in 1954.
3. *Ars Nova and the Renaissance, 1300–1450*. Edited by Anselm Hughes and Gerald Abraham. Reprint with corrections, 1986. First published in 1960.
4. *The Age of Humanism, 1540–1630*. Edited by Gerald Abraham. 1968; reprint, 1998.
5. *Opera and Church Music, 1630–1750*. Edited by Anthony Lewis and Nigel Fortune. 1975; reprint, 1988.



6. *Concert Music, 1630–1750*. Edited by Gerald Abraham. 1986; reprint, 2007.
7. *The Age of Enlightenment, 1745–1790*. Edited by Egon Wellesz and Frederick Sternfeld. 1973; reprint, 2007.
8. *The Age of Beethoven, 1790–1830*. Edited by Gerald Abraham. 1982; reprint, 1998.
9. *Romanticism, 1830–1890*. Edited by Gerald Abraham. 1990.
10. *The Modern Age, 1890–1960*. Edited by Martin Cooper. 1974; reprint, 1998.

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*Music in the Middle Ages*. By Gustave Reese. 1940; reprint, 1980.

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*Music in the Romantic Era*. By Alfred Einstein. 1947; reprint, London: J.M. Dent, 1980.

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*Renaissance Music: Music in Western Europe, 1400–1600*. By Allan W. Atlas. 1998.

*Baroque Music*. By John Walter Hill. 2004.

*Classical Music: The Era of Haydn, Mozart, and Beethoven*. By Philip G. Downs. 1992.

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*Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. By Robert P. Morgan. 1991.

**The Oxford History of Western Music.** 6 vols. Richard Taruskin, ed. Oxford: Oxford University Press, 2005; reprinted in 2010.

1. *Origins to the Sixteenth Century*.
2. *The Seventeenth and Eighteenth Centuries*.
3. *The Nineteenth Century*.

4. *The Early Twentieth Century*.
5. *The Late Twentieth Century*.
6. *Chronology, Bibliography, Master Index*.

**The Prentice Hall History of Music Series.** Edited by H. Wiley Hitchcock. 11 vols. Englewood Cliffs, N.J.: Prentice Hall, 1965–89.

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*Baroque Music.* By Claude V. Palisca. 3rd ed. 1991. First published in 1968.

*Music in the Classic Period.* By Reinhard G. Pauly. 4th ed. 2000. First published in 1973.

*Nineteenth-Century Romanticism in Music.* By Rey M. Longyear. 3rd ed. 1988. First published in 1969.

*Twentieth-Century Music: An Introduction.* By Eric Salzman. 4th ed. 2002. First published in 1967.

*Folk and Traditional Music of the Western Continents.* By Bruno Nettl, with Gerard Béhague. 3rd ed. Revised and edited by Valerie Woodring Goertzen. 1990. First published in 1965.

*Music Cultures of the Pacific, the Near East, and Asia.* By William P. Malm. 3rd ed. 1996. First published in 1967.

*Music in the United States: A Historical Introduction.* By H. Wiley Hitchcock. 4th ed. 2000. First published in 1969.

*Music in India: The Classical Traditions.* By Bonnie C. Wade. 1979; reprint, London: Sangam Books, 1988.

*Music in Latin America: An Introduction.* By Gerard Béhague. 1979.

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1/i. *La musica nella cultura greca e romana.* By Giovanni Comotti. 1979. Translation by Rosaria V. Munson: *Music in Greek and Roman Culture.* Baltimore: Johns Hopkins University Press, 1989.

1/ii. *Il medioevo I.* By Giulio Cattin. 1979. Translation by Steven Botterill: *Music of the Middle Ages I.* Cambridge: Cambridge University Press, 1984.

2. *Il medioevo II.* By F. Alberto Gallo. 1977. Translation by Karen Eales: *Music of the Middle Ages II.* Cambridge: Cambridge University Press, 1985; reprinted in 1989.

3. *L'età dell'umanesimo e del rinascimento*. By Claudio Gallico. Rev. and corr. ed. 1991. First published in 1978.
4. *Il seicento*. By Lorenzo Bianconi. Rev. and corr. ed. 1991. First published in 1982. Translation by David Bryant: *Music in the Seventeenth Century*. Cambridge: Cambridge University Press, 1987; reprinted in 1999.
5. *L'età di Bach e di Haendel*. By Alberto Basso. Rev. and corr. ed. 1991. First published in 1976.
6. *L'età di Mozart e di Beethoven*. By Giorgio Pestelli. Rev. and corr. ed. 1991. First published in 1979. Translation by Eric Cross: *The Age of Mozart and Beethoven*. Cambridge: Cambridge University Press, 1984.
7. *L'ottocento I*. By Renato Di Benedetto. 1982.
8. *L'ottocento II*. By Claudio Casini. 1978.
9. *Il novecento I*. By Guido Salvetti. 1977.
- 10/i. *Il novecento II*. By Gianfranco Vinay. 1978.
- 10/ii. *Il novecento III*. By Andrea Lanza. 1980.

**Western Music in Context Series.** New York: W. W. Norton. 2012–13.

- Music in the Medieval West*. By Margot Fassler. 2013.  
*Music in the Renaissance*. By Richard Freedman. 2012.  
*Music in the Baroque*. By Wendy Heller. 2013.  
*Music in the Eighteenth Century*. By John Rice. 2012.  
*Music in the Nineteenth Century*. By Walter Frisch. 2012.  
*Music in the Twentieth and Twenty-First Centuries*. By Joseph Auner. 2013.

#### OF HISTORICAL INTEREST

- Ambros, August Wilhelm. *Geschichte der Musik*. . . . 5 vols. Leipzig: Leuckart, 1887–1911. Continued by Wilhelm Langhans as *Die Geschichte der Musik des 17. 18. und 19. Jahrhunderts in chronologischen Anschlusse an die Musikgeschichte von A. W. Ambros*. 2 vols. Leipzig: Leuckart, 1884.
- Handbuch der Musikwissenschaft.** Edited by Ernst Bücken. 13 vols. in 10. Potsdam: Akademische Verlagsgesellschaft Athenaion, [1927–31]; reprint, Wiesbaden, Germany: Laaber Verlag, 1979.
- Kleine Handbücher der Musikgeschichte nach Gattungen.** Edited by Hermann Kretzschmar. 14 vols. in 15. Leipzig: Breitkopf & Härtel, 1905–22.

### 5.6.3 Studies in English of Individual Historical Periods

This list completes the previous one with mostly recent histories of periods in English or English translation that do not belong to multivolume sets (except for the two volumes edited by Sternfeld, which were originally intended to form part of a series that was later abandoned). Most of the works listed fit into the various categories; the only exception is Blume's *Renaissance and Baroque Music*.

#### CLASSICAL ANTIQUITY

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- Gibson, Sophie. *Aristoxenus of Tarentum and the Birth of Musicology*. New York: Routledge, 2004.
- Hagel, Stefan. *Ancient Greek Music: A New Technical History*. Cambridge: Cambridge University Press, 2009.
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- Murray, Penelope, and Peter Wilson, eds. *Music and the Muses: The Culture of Mousike in the Classical Athenian City*. Oxford: Oxford University Press, 2004.
- Power, Timothy Conrad. *The Culture of Kitharôidia*. Washington, D.C.: Center for Hellenic Studies, 2010.
- Smith, John Arthur. *Music in Ancient Judaism and Early Christianity*. Burlington, Vt.: Ashgate, 2011.

#### MEDIEVAL AND RENAISSANCE (BAROQUE)

- Blume, Friedrich. *Renaissance and Baroque Music: A Comprehensive Survey*. Translated by M. D. Herter Norton. New York: W. W. Norton, 1967; reprint, London: Faber and Faber, 1978. First published in 1949 and 1963 in *Die Musik in Geschichte und Gegenwart*.
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- Everist, Mark. *The Cambridge Companion to Medieval Music*. Cambridge: Cambridge University Press, 2011.
- Haar, James, ed. *European Music 1520–1640*. Woodbridge, England: Boydell Press, 2006.
- Knighon, Tess, and David Fallows, eds. *Companion to Medieval and Renaissance Music*. 1st American ed. New York:

- Schirmer Books, 1992; reprint, Oxford: Oxford University Press, 2003.
- Lord, Suzanne. *Music in the Middle Ages: A Reference Guide*. Westport, Conn.: Greenwood Press, 2008.
- Music in Medieval Europe*. Edited by Thomas Forrest Kelly. 7 vols. Burlington, Vt.: Ashgate, 2009.
- Chant and its Origins*. Edited by Thomas Forrest Kelly.
- Oral and Written Transmission in Chant*. Edited by Thomas Forrest Kelly.
- Embellishing the Liturgy: Tropes and Polyphony*. Edited by Alejandro Planchart.
- Poets and Singers: On Latin and Vernacular Monophonic Song*. Edited by Elizabeth Aubrey.
- Ars antiqua: Organum, Conductus, Motet*. Edited by Edward Roesner.
- Ars nova: French and Italian Music in the Fourteenth Century*. Edited by John L. Nádas and Michael Scott Cuthbert.
- Instruments and their Music in the Middle Ages*. Edited by Timothy J. McGee.
- Ongaro, Giulio Maria, and David Brinkman. *Music of the Renaissance*. Westport, Conn.: Greenwood Press, 2003.
- Perkins, Leeman. *Music in the Age of the Renaissance*. New York: W. W. Norton, 1999.
- Sternfeld, F. W., ed. *Music from the Middle Ages to the Renaissance*. London: Weidenfeld & Nicholson, 1973.
- Stevens, John. *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050–1350*. Cambridge Studies in Music. Cambridge: Cambridge University Press, 1986.
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- Anderson, Nicholas. *Baroque Music: From Monteverdi to Handel*. London: Thames and Hudson, 1994.
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- Carter, Tim, and John Butt, eds. *The Cambridge History of Seventeenth-Century Music*. Cambridge: Cambridge University Press, 2005.
- Gjerdingen, Robert O. *Music in the Galant Style*. New York: Oxford University Press, 2007.
- Heartz, Daniel. *Haydn, Mozart, and the Viennese School, 1740–1780*. New York: W. W. Norton, 1995.
- . *Mozart, Haydn and Early Beethoven 1781–1802*. New York: W. W. Norton, 2008.
- . *Music in European Capitals: The Galant Style, 1720–1780*. New York: W. W. Norton, 2003.
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- Klaus, Kenneth B. *The Romantic Period in Music*. Boston: Allyn and Bacon, 1970.
- Laudon, Robert T. *The Era after the Baroque: Music and the Fine Arts 1750–1900*. Hillsdale, N.Y.: Pendragon Press, 2008.
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- . *Romantic Music: Sound and Syntax*. New York: Schirmer Books, 1992.
- Ritzarev, Marina. *Eighteenth-Century Russian Music*. Aldershot, England: Ashgate, 2006.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New ed. London: Faber and Faber, 2005. First published in 1971.
- . *The Romantic Generation*. Cambridge: Harvard University Press, 1995.
- Rushton, Julian. *Classical Music: A Concise History from Gluck to Beethoven*. World of Art Series. New York: Thames and Hudson, 1986.
- Sadie, Julie Anne, comp. and ed. *Companion to Baroque Music*. New York: Schirmer Books, 1990; reprinted, Berkeley: University of California Press, 2002.

- Samson, Jim, ed. *The Cambridge History of Nineteenth-Century Music*. Cambridge: Cambridge University Press, 2002.
- Schulenberg, David. *Music of the Baroque*, 3rd ed., and *Music of the Baroque: An Anthology of Scores*. Oxford: Oxford University Press, 2013. First published in 2001.
- Whittall, Arnold. *Romantic Music: A Concise History from Schubert to Sibelius*. World of Art Series. New York: Thames and Hudson, 1987.

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- The Ashgate Research Companion to Minimalist and Postminimalist Music*. Edited by Keith Potter, Kyle Gann, and Pwyll ap Siô. Burlington, Vt.: Ashgate, 2013.
- Borstlap, John. *The Classical Revolution: Thoughts on New Music in the 21st Century*. Lanham, Md.: Scarecrow Press, 2013.
- Brindle, Reginald Smith. *The New Music: The Avant-Garde since 1945*. 2nd ed. Oxford: Oxford University Press, 1987; reprinted in 2003. First published in 1975.
- Carroll, Mark. *Music and Ideology in Cold War Europe*. Music in the Twentieth Century, no. 18. Cambridge: Cambridge University Press, 2003.
- Cook, Nicholas, and Anthony Pople, eds. *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004.
- Cope, David. *New Directions in Music*. 7th ed. Prospect Heights, Ill.: Waveland Press, 2001. First published in 1971.
- Davies, Laurence. *Paths to Modern Music: Aspects of Music from Wagner to the Present Day*. New York: Charles Scribner's Sons, 1971.
- de la Fuente, Eduardo. *Twentieth Century Music and the Question of Modernity*. New York: Routledge, 2010.
- Griffiths, Paul. *Modern Music: A Concise History*. Rev. ed. World of Art Series. London: Thames and Hudson, 1994. First published in 1978 as *A Concise History of Avant-Garde Music from Debussy to Boulez*.
- . *Modern Music and After*. 3rd ed. New York: Oxford University Press, 2011. First published in 1995.
- Heile, Björn, ed. *The Modernist Legacy: Essays on New Music*. Burlington, Vt.: Ashgate, 2009.



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- Metzer, David. *Quotation and Cultural Meaning in Twentieth-Century Music*. New Perspectives in Music History and Criticism, no. 12. Cambridge: Cambridge University Press, 2003.
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- Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*. 2nd ed. New York: Schirmer Books, 1996. First published in 1986.
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- Whittall, Arnold. *Exploring Twentieth-Century Music: Tradition and Innovation*. Cambridge: Cambridge University Press, 2003.

#### 5.6.4 Histories of American Music

The major recent histories of music in the United States, all in English, are listed here, including some that have a specific focus as well as those that are more general or comprehensive.

- Alexander, J. Heywood. *To Stretch Our Ears: A Documentary History of America's Music*. New York: W. W. Norton, 2002.
- Borrorff, Edith. *Music Melting Round: A History of Music in the United States*. Lanham, Md.: Scarecrow Press, 2003.
- Candelaria, Lorenzo, and Daniel Kingman. *American Music: A Panorama*. 4th concise ed. Belmont, Calif.: Cengage/Schirmer, 2012. First published in 1979.
- Chase, Gilbert. *America's Music from the Pilgrims to the Present*. Rev. 3rd ed. Music in American Life. Urbana: University of Illinois Press, 1987. First published in 1955.
- Crawford, Richard. *America's Musical Life: A History*. New York: W. W. Norton, 2001; reprinted in 2005.
- Crawford, Richard, and Larry Hamberlin. *An Introduction to America's Music*. 2nd ed. New York: W. W. Norton, 2013. First published in 2001.

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- Davis, Ronald L. *A History of Music in American Life*. 3 vols. Huntington, N.Y.: R. E. Krieger Publishing, 1980–81.
- Ferris, Jean. *America's Musical Landscape*. 7th ed. New York: McGraw-Hill, 2013. First published in 1990.
- Hamm, Charles. *Music in the New World*. New York: W. W. Norton, 1983.
- Harrelson, John W. "Theme and Variation, Call and Response: A Critical History of America's Music." Ph.D. diss, Claremont Graduate University, 2001.
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- Horowitz, Joseph. *Classical Music in America: A History*. New York: W. W. Norton, 2005.
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- Mellers, Wilfrid. *Music in a New Found Land*. Rev. ed. New York: Oxford University Press, 1987; reprint, New Brunswick, Canada: Transaction Publishers, 2011. First published in 1964.
- Nicholls, David. *The Cambridge History of American Music*. Cambridge: Cambridge University Press, 1998.
- Scherer, Barrymore Laurence. *The History of American Classical Music*. Naperville, Ill.: Sourcebooks, 2007.
- Struble, John Warthen. *The History of American Classical Music: MacDowell through Minimalism*. New York: Facts on File Publications, 1995.

### 5.6.5 Chronologies and Outlines

Treatments of music history in the form of chronological lists or outlines may be useful for study or reference. The following sources fall into four categories: "General and Comprehensive," "Twentieth Century," "American Music," and "Opera." There is a good deal of diversity within the categories, with considerable difference in scope and amount of detail. Eisler's *World Chronology* (although apparently it will remain incomplete) is by far the most detailed, with the Gleason/Becker outlines and Slonimsky's *Music since 1900* not far behind. The arrangement of information is either chronological by historical period, by year, by day, by composer, etc. Some sources, like Eisler and Hall, include nonmusical

information; others are concerned only with music. The chronologies listed here are mostly recent, but older sources like Lahee and Schering continue to be valid.

GENERAL AND COMPREHENSIVE

- Cullen, Marion Elizabeth, comp. *Memorable Days in Music*. Metuchen, N.J.: Scarecrow Press, 1970.
- Dufourcq, Norbert, Marcelle Benoit, and Bernard Gangepain. *Les grandes dates de l'histoire de la musique*. 4th ed., corrected. Que sais-je? no. 1333. Paris: Presses Universitaires de France, 1991. First published in 1969.
- Eisler, Paul E., comp. and ed., vols. 1–5, and Neal Hatch, comp. and ed., vol. 6. *World Chronology of Music History*. Dobbs Ferry, N.Y.: Oceana Publications, 1972–80. 8 to 10 vols. projected; apparently halted after vol. 6.
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  2. *1594–1684*. 1973.
  3. *1685–1735*. 1974.
  4. *Name Index* (vols. 1–3). 1976.
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  6. *1771–1796*. By Neal Hatch. 1980.
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- . *Music History during the Renaissance Period, 1520–1550: A Documented Chronology*. Westport, Conn.: Praeger, 2004.
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- Series 2. *Music in the Baroque*. 3rd ed., 1980.
- Series 3. *Early American Music from 1620 to 1920*. 2nd ed., 1981.
- Series 4. *20th-Century American Composers*. 2nd ed., 1980.
- Series 5. *Chamber Music from Haydn to Bartók*. 2nd ed., 1980.

- Hall, Charles John, comp. *Chronology of Western Classical Music, 1751–2000*. 2 vols. New York: Routledge, 2002.
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- . *A Twentieth-Century Musical Chronicle: Events 1900–1988*. Music Reference Collection, no. 20. Westport, Conn.: Greenwood Press, 1989. An earlier version was published in 1980 as *Hall's Musical Years, the Twentieth Century 1900–1979: A Comprehensive Year-by-Year Survey of the Fine Arts*.
- Kendall, Alan. *The Chronicle of Classical Music: An Intimate Diary of the Lives and Music of the Great Composers*. New ed. London: Thames and Hudson, 2000. First published in 1994.
- Manson, Adele P. *Calendar of Music and Musicians*. Metuchen, N.J.: Scarecrow Press, 1981.
- Michels, Ulrich. *DTV-Atlas zur Musik: Tafeln und Texte*. 2 vols. 17th ed. Munich, Germany: Deutscher Taschenbuch-Verlag, 1997. First published in 1977–85.
1. *Systematischer Teil; Historischer Teil [1]: Von den Anfängen bis zur Renaissance*.
  2. *Historischer Teil [2]: Vom Barock bis zur Gegenwart*.
- Miller, Hugh M. *History of Music*. Barnes and Noble Outline Series. 4th ed. New York: Barnes and Noble, 1972. First published in 1947.
- Schering, Arnold. *Tabellen zur Musikgeschichte: Ein Hilfsbuch beim Studium der Musikgeschichte*. 7th ed. Wiesbaden: Breitkopf & Härtel, 1992. First published in 1914.
- Wold, Milo, et al. *An Outline History of Western Music*. 9th ed. Boston: WCB McGraw-Hill, 1997. First published in 1963.
- Wörner, Karl H. *History of Music: A Book for Study and Reference*. 5th ed. Translated and supplemented by Willis Wager. New York: Free Press, 1973. First published in 1954.

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- Slonimsky, Nicolas, and Laura Diane Kuhn. *Music since 1900*. 6th ed. New York: Schirmer Reference, 2001. First published in 1937.

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- Hall, Charles John, comp. *A Chronicle of American Music 1700–1995*. New York: Schirmer Books, 1996.
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## 5.6.6 Pictorial Sources on Music History

Many sources on the history of music consist primarily of pictures, including pictorial biographies, a few of which appear in the lists of composer biographies in chapter 6. Other important types of iconographical sources include catalogues of individual musical instrument collections and exhibitions. The following bibliography is a selection of the more important comprehensive sources of this sort, divided into works that concern music history in general and those that concern musical instruments.

The "General" list includes the work that is already the last word on the subject, *Musikgeschichte in Bildern*, which consists of four multivolume series, as well as the better-known one-volume picture histories (Kinsky, Lang, Lesure, Pincherle). Beck and Roth

is a study of historic prints with musical subjects, and Collaer and van der Linden is a unique musical atlas that also contains many pictures.

In the "Instruments and Ensembles" list, all the sources are comprehensive treatments of the subject except the more specialized studies by Bowles (*Musical Instruments and Their Symbolism*) and the historic works by Buonanni and Praetorius. For further information, see Frederick Crane, *A Bibliography of the Iconography of Music* (Iowa City: University of Iowa, 1971) and Tilman Seebass's *New Grove* article "Iconography of Music."

#### GENERAL

Beck, Sydney, and Elizabeth E. Roth. *Music in Prints*. New York: New York Public Library, 1965.

Bessler, Heinrich, and Max Schneider, eds. **Musikgeschichte in Bildern**. Leipzig: Deutscher Verlag für Musik, 1961–89.

Series 1. *Musikethnologie*.

Series 2. *Musik des Altertums*.

Series 3. *Musik des Mittelalters und der Renaissance*.

Series 4. *Oper, Konzert, Privates Musizieren, 1600–1900*.

Blackwood, Alan. *Music of the World: The Illustrated Guide to Music from its Origins to the Present Day*. New York: Facts on File, 1991.

Collaer, Paul, and Albert van der Linden. *Historical Atlas of Music: A Comprehensive Study of the World's Music, Past and Present*. Translated by Allan Miller. Cleveland: World Publishing, 1968. First published in 1960.

Kinsky, Georg, et al., eds. *A History of Music in Pictures*. New York: Dover, 1951. First published in 1930.

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Lesure, François. *Music and Art in Society*. Translated by Denis and Sheila Stevens. University Park: Pennsylvania State University Press, 1968. First published in 1966.

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Baines, Anthony. *European and American Musical Instruments*.

- New York: Viking Press, 1966; reprint, London: Chancellor, 1983.
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- Bragard, Roger, and Ferdinand J. de Hen. *Musical Instruments in Art and History*. Translated by Bill Hopkins. New York: Viking Press, 1968. First published in 1967.
- Buchner, Alexander. *Folk Music Instruments*. Translated by Alzbeta Nováková. New York: Crown Publishers, 1972. First published in 1968.
- . *Musical Instruments: An Illustrated History*. Translated by Borek Vancurel. New York: Crown Publishers, 1973. First published in 1956. An earlier translation called *Musical Instruments through the Ages* also was first published in 1956; 4th ed., 1962. There is also an enlarged version in German: *Musikinstrumente von dem Anfängen bis zur Gegenwart*. Translated by Otto Guth. Prague: Artia, 1972.
- Buonanni, Filippo. *Descrizione degli'stromenti armonici d'ogni genere del padre Bonanni*. [2nd ed., 1726.] First published in 1722. Reprint of the 1776 ed.: Kassel: Bärenreiter, 1974. The instrumental plates only are reprinted in *The Showcase of Musical Instruments by Filippo Bonanni*. New York: Dover Publications, 1964.
- Da Gandra, Maria, and Maaïke Van Neck. *World Musical Instruments*. Amsterdam, Netherlands: Pepin Press, 2008.
- Harrison, Frank Ll., and Joan Rimmer. *European Musical Instruments*. New York: W. W. Norton, 1964.
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- Remnant, Mary. *Musical Instruments: An Illustrated History from Antiquity to the Present*. London: B. T. Batsford, 1989. Also published by Portland, Ore.: Amadeus Press, 1989.



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- Southern Eileen, and Josephine Wright. *Images: Iconography of Music in African-American Culture (1770s–1920s)*. Music in African-American Culture, no. 1. New York: Garland Publishers, 2000.

#### 5.7 COLLECTIONS OF EXCERPTS FROM PRIMARY SOURCES ON MUSIC

Strunk's *Source Readings* has long been known and used by music students and others as the source of excerpts from significant historical writings on music in English or English translation. Some of the other such anthologies of excerpts, like Strunk's, constitute a general history of writings on music (*Cambridge Readings*, Rowen, Weiss/Taruskin). Others focus on a particular aspect, such as aesthetics (*Contemplating Music, Musical Aesthetics*), performance practice (MacClintock), women in music (Neuls-Bates), black American music (Southern), music education (Mark), opera (Weiss), jazz (Walser), or hymnology (Music).

An entire category of primary sources not included here comprises compilations of 20th-century composer interviews, of which there are numerous examples.

- Abbingtion, James. *Readings in African American Church Music and Worship*. Chicago: GIA Publications, 2001.
- Brackett, David. *The Pop, Rock, and Soul Reader: Histories and Debates*. 3rd ed. New York: Oxford University Press, 2013. First published in 2004.
- Cambridge Readings in the Literature of Music*. John Stevens and Peter Le Huray, gen. eds. Cambridge: Cambridge University Press, 1981–.
- Greek Musical Writings I: The Musician and His Art*. Edited by Andrew Barker. 1984.
- Greek Musical Writings II: Harmonic and Acoustic Theory*. Edited by Andrew Barker. 1984; reprinted in 2004.

- Music in Early Christian Literature.* Edited by James McKinnon. 1987; reprinted in 1993.
- Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries.* Edited by Peter Le Huray and James Day. 1981. Abridged ed., 1988.
- Music in European Thought, 1851–1912.* Edited by Bojan Bujic. 1988.
- Music Analysis in the Nineteenth Century I: Fugue, Form and Style.* Edited by Ian Bent. 1994.
- Music Analysis in the Nineteenth Century II: Hermeneutic Approaches.* Edited by Ian Bent. 1994.

*Contemplating Music: Source Readings in the Aesthetics of Music.* Edited by Ruth Katz and Carl Dahlhaus. 4 vols. *Aesthetics in Music*, no. 5. New York: Pendragon Press, 1987–92.

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2. *Import.* 1989.
3. *Essence.* 1992.
4. *Community of Discourse.* 1992.

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MacClintock, Carol, ed., trans., and comp. *Readings in the History of Music in Performance.* Bloomington: Indiana University Press, 1979.

Mark, Michael, ed. *Music Education: Source Readings from Ancient Greece to Today.* 4th ed. New York: Routledge, 2013. First published in 1982.

Music, David W. *Hymnology: A Collection of Source Readings.* Studies in Liturgical Musicology, no. 4. Lanham, Md.: Scarecrow Press, 1996.

———. *Instruments in Church: A Collection of Source Documents.* Studies in Liturgical Musicology, no. 7. Lanham, Md.: Scarecrow Press, 1998.

**Musical Aesthetics: A Historical Reader.** Edited by Edward A. Lippman. 3 vols. *Aesthetics in Music*, no. 4. New York: Pendragon Press, 1986–91.

1. *From Antiquity to the 18th Century*. 1986.
2. *The Nineteenth Century*. 1988.
3. *The Twentieth Century*. 1991.

Neuls-Bates, Carol, ed. *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*. Rev. ed. Boston: Northeastern University Press, 1996. First published in 1982.

Pleasants, Henry. *The Agony of Modern Music*. New York: Simon and Schuster, 1955.

Rowen, Ruth Halle, ed. *Music through Sources and Documents*. Englewood Cliffs, N.J.: Prentice Hall, 1979.

Schonberg, Harold C. *Facing the Music*. New York: Summit Books, 1981.

Shelemay, Kay Kaufman. *The Garland Library of Readings in Ethnomusicology: A Core Collection of Important Ethnomusicological Articles in Seven Volumes*. 7 vols. New York: Garland, 1990.

1. *History, Definitions, and Scope of Ethnomusicology*.
2. *Ethnomusicological Theory and Method*.
3. *Music as Culture*.
4. *Musical Transcription*.
5. *Cross-Cultural Musical Analysis*.
6. *Musical Processes, Resources, and Technologies*.
7. *A Century of Ethnomusicological Thought*.

Southern, Eileen, comp. and ed. *Readings in Black American Music*. 2nd ed. New York: W. W. Norton, 1983. First published in 1971.

Strunk, Oliver, comp. *Source Readings in Music History from Classical Antiquity through the Romantic Era*. Rev. ed. Edited by Leo Treitler. New York: W. W. Norton, 1998. First published in 1950. (Also published in seven separate paperback volumes.)

Sullivan, Jack. *Words on Music: From Addison to Barzun*. Athens: Ohio University Press, 1990.

Thomson, Virgil. *The State of Music*. New York: W. Morrow and Company, 1939; reprint, Westport, Conn.: Greenwood Press, 1974.

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- Weiss, Piero, and Richard Taruskin, comps. and annots. *Music in the Western World: A History in Documents*. 2nd ed. Belmont, Calif.: Thomson Schirmer, 2008. First published in 1984.
- Wood, Caroline, and Graham Sadler. *French Baroque Opera: A Reader*. Burlington, Vt.: Ashgate Publishing, 2000.

### 5.8 PERFORMANCE PRACTICE

Until about the mid-20th century “performance practice” was little more than the translation of an obscure German term, *Aufführungspraxis*, that represented the few ground-breaking studies in the area written prior to that time. Since then this field has grown, especially in the last thirty years, into one of the most visible, influential, and controversial branches of music scholarship, affecting live and recorded performances of music of every historical period.

The following bibliography includes basic general texts and a representative selection of other important sources in the area. The first list contains the two standard bibliographies in the field. The second list, “General Treatments,” offers recent comprehensive coverages of the subject. The third, “Studies Specific to an Era, Style Period, or Genre,” brings together sources that apply to a single historical period, several historical periods, or a major musical genre. Next comes a much longer but far more selective list, “Examples of More Specialized Discussions,” combining a sampling of monographs and *New Grove* articles, each on a specific subject, together illustrating something of the wide scope and variety of interests in the field.

There then follow two lists that are more concerned with matters of performance itself. Under “Discussions of the Performance Practice Movement” are two treatments (Cohen/Snitzer and Haskell) of the history and evolution of the “authentic performance” revival, two discussions of the future of “early music” in the 21st century (Haynes and Wilson), Kottick’s practical guide to the setting up and running of a Collegium Musicum, the texts of papers read at a conference on performance practice (Kenyon), and other discussions of the movement. Under “Guides for Performers” are

listed a number of examples of performance practice sources addressed directly to performers. These works range from multi-volume series (the Cambridge Handbooks to the Historical Performance of Music and the Performer's Guides to Early Music) to individual performance practice discussions of specific genres, periods, and repertoires.

The next two lists are of older sources: "Studies of Historical Interest," presenting a few of the pioneering earlier-20th-century works, and "Editions of Selected Primary Sources," comprising some of the best-known treatises that are valuable for the information they contain about the performance of music of their time. The list of "Anthologies" contains two collections (Ferand and Schmitz) of musical works with contemporaneous written-out ornamentation or improvisation, and MacClintock's unique anthology of excerpts from primary-source writings that pertain to performance practice.

### 5.8.1 Bibliographies of the Literature

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Vinquist, Mary, and Neal Zaslaw, eds. *Performance Practice: A Bibliography*. New York: W. W. Norton, 1971. Suppls.: *Current Musicology* no. 12 (1971): 129–49, no. 15 (1973): 126–33.

### 5.8.2 General Treatments

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Donington, Robert. *The Interpretation of Early Music*. New rev. ed. New York: W. W. Norton, 1992. First published in 1963.

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- Walls, Peter. *History, Imagination, and the Performance of Music*. Rochester, N.Y.: Boydell Press, 2003.

### 5.8.3 Studies Specific to an Area, Style Period, or Genre

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- Kelly, Thomas Forrest, ed. *The Practice of Medieval Music: Studies in Chant and Performance.* Farnham, England: Ashgate, 2010.
- Kreitner, Kenneth, ed. *Renaissance Music.* The Library of Essays on Music Performance Practice. Farnham, England: Ashgate, 2011.
- Leech-Wilkinson, Daniel. *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance.* Cambridge: Cambridge University Press, 2002; reprinted in 2007.
- Marshall, Robert Lewis, ed. *Eighteenth-Century Keyboard Music.* 2nd ed. New York: Routledge, 2003. First published in 1994 (New York: Schirmer).
- McGee, Timothy, and Stewart Carter, eds. *Instruments, Ensembles, and Repertory, 1300–1600: Essays in Honour of Keith Polk.* Turnhout, Belgium: Brepols Publishers, 2012.
- Meconi, Honey, ed. *Medieval Music.* The Library of Essays on Music Performance Practice. Farnham, England: Ashgate, 2011.
- Milsom, David, ed. *Classical and Romantic Music.* The Library of Essays on Music Performance Practice. Farnham, England: Ashgate, 2011.
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- Page, Christopher. *Music and Instruments of the Middle Ages: Studies on Texts and Performance.* Aldershot, England: Variorum, 1997.
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- Upton, Elizabeth Randall. *Music and Performance in the Later Middle Ages*. New York: Palgrave Macmillan, 2013.
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This section consists of important bibliographical and other sources of music literature through which to initiate research in

other selected subject areas. It should be noted that sources appearing in one category may also apply to another, most notably those pertaining to aspects of American music (e.g., sources in the “Black Music” section that concern “Jazz”) or sources in the “Women in Music” section that discuss gender and sexuality issues.

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### 5.9.8 The Music Industry and Music Business

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#### MUSIC PRINTING, PUBLISHING, AND COPYRIGHT

The following is a list of two types of sources. The first, "U.S. Government Websites and Official Texts," lists the U.S. government websites that contain the full texts of current copyright law as well as the addresses of helpful sections of the U.S. Copyright Office website. The second, "Sources," is a listing of reference works that contain histories of U.S. copyright law and discussions of how the current copyright laws affect composers, arrangers, performers, church musicians, music educators, and the music printing and publishing industries.



## U.S. Government Websites and Official Texts

*Code of Federal Regulations, Title 37—Patents, Trademarks, and Copyrights*. Internet address: <http://www.copyright.gov/title37/>

*Conference on Fair Use (CONFU) Final Report*. Internet address: <http://www.uspto.gov/web/offices/dcom/olia/confu/confurep.pdf>

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*Technology, Education and Copyright Harmonization (TEACH) Act of 2002*. Internet address: <http://www.copyright.gov/legislation/p1107-273.html#13301>. This page contains the text of portions of the TEACH Act that concern copyright exemptions for educational use. It is especially useful for educators teaching online courses.

*United States Copyright Office*. Internet address: <http://www.copyright.gov/>

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-center/united-states-copyright-law-a-guide-for-music-educators/

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# Area Bibliographies, Indexes, Catalogs, and Guides 2: Musicians, Instruments, and Repertories



This chapter includes lists of basic sources for biographies of musicians, musical instruments and their repertories, and musical genres and forms.

## 6.1 BIOGRAPHIES OF MUSICIANS

The first section lists sources of biographies, primarily bibliographies and indexes of biographies, organized primarily by type of musician (composer, conductor, performer, etc.). Many are annotated—some lightly and others extensively. They are useful particularly for locating titles published prior to the beginning coverage year of online databases. The following section contains a selected list of biographies of Western European art music composers in English. The last section begins with the two primary series of composer biographies and research materials, the *Bio-Bibliographies in Music* and the *Routledge Music Bibliographies*, and concludes with other series of composer biographies of various types.

### 6.1.1 Sources of Biographies

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- , comp. *Instrumental Virtuosi: A Bibliography of Biographical Materials*. Music Reference Collection, no. 18. Westport, Conn.: Greenwood Press, 1989.
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### 6.1.2 Biographies of Composers in English

From its beginnings in the mid-18th century, the category of composer biographies has steadily grown to its present enormous size. Biographical writing has also passed through various stylistic phases; in light of current rigorous scholarly standards, accumulated research, and availability of information, most earlier biographies must be viewed in their historical context rather than taken at face value.

The present bibliography lists reliable, serious, and for the most part recent biographies in English, or in English translation, of some of the best-known composers, listed in alphabetical order by composer. Only a few of the classic 19th-century or earlier 20th-century standards (e.g., Spitta/Bach, Thayer/Beethoven, Moser/Schütz) have been included. Those felt to be overly romanticized or popular in tone, even though still known and used, have been omitted, as have those that are essentially brief sketches or summaries. A few examples of the pictorial or documentary biography have been included.

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Clark, Walter Aaron. *Isaac Albéniz: Portrait of a Romantic*. New York: Oxford University Press, 1998.

Dryden, Konrad Claude. *Franco Alfano: Transcending Turandot*. Lanham, Md.: Scarecrow Press, 2010.

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- Josquin des Prez: A Guide to Research.* By Sydney Robinson Charles. 1983.
- Zoltán Kodály: A Guide to Research.* 2nd ed. By Michael Houlihan and Philip Tacka. 2013. First published in 1998.
- Orlando di Lasso: A Guide to Research.* By James Erb. 1990.
- Franz Liszt: A Research and Information Guide.* 2nd ed. By Michael Saffle. 2009. First published in 1991.
- Guillaume de Machaut: A Guide to Research.* By Lawrence Earp. 1995.
- Gustav and Alma Mahler: A Research and Information Guide.* Rev. ed. By Susan Melanie Filler. 2007. First published in 1989.
- Felix Mendelssohn Bartholdy: A Research and Information Guide.* 2nd ed. By John Michael Cooper. 2011. First published in 2001.

- Olivier Messiaen: A Research and Information Guide.* By Vincent Benitez. 2007.
- Claudio Monteverdi: A Guide to Research.* By K. Gary Adams and Dyke Kiel. 1989.
- Wolfgang Amadeus Mozart: A Guide to Research.* By Baird Hastings. 1989.
- Carl Nielsen: A Guide to Research.* By Mina F. Miller. 1987.
- Johannes Ockeghem and Jacob Obrecht: A Guide to Research.* By Martin Picker. 1988.
- Giovanni Battista Pergolesi: A Guide to Research.* By Marvin E. Paymer and Hermine Weigel Williams. 1989.
- Giovanni Pierluigi da Palestrina: A Research Guide.* 2013. By Clara Marvin. First published in 2002.
- Giacomo Puccini: A Guide to Research.* 2nd ed. By Linda B. Fairtile. 2013. First published in 1998.
- Henry Purcell: A Guide to Research.* By Franklin B. Zimmerman. 1989.
- Sergei Vasil'evich Rachmaninoff: A Guide to Research.* By Robert Palmieri. 1985.
- Jean-Philippe Rameau: A Guide to Research.* By Donald H. Foster. 1989.
- Maurice Ravel: A Guide to Research.* By Stephen Zank. 2004.
- Nikolai Andreevich Rimsky-Korsakov: A Guide to Research.* By Gerald R. Seaman. 1988.
- Gioachino Rossini: A Research and Information Guide.* 2nd ed. By Denise P. Gallo. 2010. First published in 2002.
- Camille Saint-Saëns: A Guide to Research.* By Timothy Flynn. 2003.
- Alessandro and Domenico Scarlatti: A Guide to Research.* By Carole F. Vidali. 1993.
- Heinrich Schenker: A Research and Information Guide.* By Benjamin Ayotte. 2003.
- Jean Sibelius: A Guide to Research.* 2nd ed. By Glenda Dawn Goss. 2013. First published in 1997.
- Adrian Willaert: A Guide to Research.* By David Kidger. 2004.
- Ralph Vaughan Williams: A Guide to Research.* By Neil Butterworth. 1990.
- Giuseppe Verdi: A Research and Information Guide.* 2nd ed. By Gregory W. Harwood. 2012. First published in 1998.
- Tomás Luis de Victoria: A Guide to Research.* By Eugene Casjen Cramer. 1998.
- Antonio Vivaldi: A Guide to Research.* By Michael Talbot. 1988.
- Richard Wagner: A Research and Information Guide.* 2nd ed. By Michael Saffle. 2010. First published in 2002.

*Carl Maria von Weber: A Guide to Research.* By Donald G. Henderson and Alice H. Henderson. 1990.

*Hugo Wolf: A Guide to Research.* By David Ossenkop. 1988.

#### OTHER

As a supplement to the previous bibliography, the present one itemizes the contents of other composer biographies (or, in the case of some of the volumes in the New Grove series, groups of biographies) in English. The Master Musicians Series, whose initial volumes go back to the 1930s, currently is being expanded and updated by Oxford University Press. New works are being added to the series, as well as new editions of many earlier ones, even replacing older studies with totally new ones by other authors (in which case only the most recent work on a given composer is listed below). The New Grove Composer Biography Series was begun in the 1980s as a means of updating composer articles in *The New Grove Dictionary* and of making them available in a practical format, but the degree of revision from dictionary to separate volume varies considerably, from comparatively little to total rewriting by other authors. The Cambridge Companions to Music Series composer volumes, written for students, performers, and music lovers, each contain collections of essays by leading authorities. The Cambridge Musical Lives volumes are biographies written in narrative form, with a discussion of major works included in chronological order. In the past few years several new series of composer biographies have been launched: the University of Illinois Press's American Composers and Women Composers, and Scarecrow Press's Bio-Bibliographies.

**American Composers Series.** Champaign: University of Illinois Press, 2006–.

*Robert Ashley.* By Kyle Gann. 2012.

*Carla Bley.* By Amy C. Beal. 2011.

*Dudley Buck.* By N. Lee Orr. 2008.

*John Cage.* By David Nicholls. 2007.

*Elliott Carter.* By James Wierzbicki. 2011.

*Rudolf Friml.* By William Everett. 2008.

*Lou Harrison.* By Leta E. Miller and Fredric Lieberman. 2006.

*William Grant Still.* By Catherine Parsons Smith. 2008.

*Alec Wilder.* By Philip Lambert. 2013.

*Christian Wolff.* By Michael Hicks and Christian Asplund. 2012.

**The Baroque Composers.** Edited by David Ledbetter. Farnham, England: Ashgate, 2010–2011.

*Bach.* Edited by Yo Tomita. 2011.

*Handel.* Edited by David Vickers. 2010.

*Monteverdi.* Edited by Richard Wistreich. 2010.

*Purcell.* Edited by Peter Holman. 2010.

*Vivaldi.* Edited by Michael Talbot. 2010.

**Bio-Bibliographies.** Lanham, Md.: Scarecrow Press, 2007–.

*Composers in the Classroom: A Bio-Bibliography of Composer at Conservatories, Colleges, and Universities in the United States.* By James Michael Floyd. 2011.

*David Diamond: A Bio-Bibliography.* By Victoria J. Kimberling. 1987.

*Elie Siegmeister, American Composer: A Bio-Bibliography.* By Leonard J. Lehrman and Kenneth O. Boulton. 2010.

*Joan Tower: The Comprehensive Bio-Bibliography.* By Ellen K. Grolman. 2007.

*Maria Szymanowska (1789–1831): A Bio-Bibliography.* By Anna E. Kijas. 2010.

**Cambridge Companions to Music Series.** Cambridge: Cambridge University Press. 1995–.

*Bach.* Edited by John Butt. 1997.

*Bartók.* Edited by Amanda Bayley. 2001.

*Beethoven.* Edited by Glenn Stanley. 2000.

*Berg.* Edited by Anthony Pople. 1997.

*Berlioz.* Edited by Peter Bloom. 2000.

*Brahms.* Edited by Michael Musgrave. 1999.

*Britten.* Edited by Mervyn Cooke. 1999.

*Bruckner.* Edited by John Williamson. 2004.

*John Cage.* Edited by David Nicholls. 2002.

*Chopin.* Edited by Jim Samson. 1995.

*Debussy.* Edited by Simon Trezise. 2003.

*Elgar.* Edited by Daniel M. Grimley. 2005.

*Gilbert and Sullivan.* Edited by David Eden. 2009.

*Handel.* Edited by Donald Burrows. 1998.

*Haydn.* Edited by Caryl Clark. 2005.

*Liszt.* Edited by Kenneth Hamilton. 2005.

*Mahler.* Edited by Jeremy Barham. 2007.

*Mendelssohn.* Edited by Peter Mercer-Taylor. 2004.

*Monteverdi.* Edited by John Whenham and Richard Wistreich. 2008.

- Mozart*. Edited by Simon P. Keefe. 2003.  
*Arvo Pärt*. Edited by Andrew Shenton. 2012.  
*Ravel*. Edited by Deborah Mawer. 2000.  
*Rossini*. Edited by Emanuele Senici. 2004.  
*Schoenberg*. Edited by Jennifer Shaw and Joseph Auner. 2010.  
*Schubert*. Edited by Christopher H. Gibbs. 1997.  
*Schumann*. Edited by Beate Perrey. 2007.  
*Shostakovich*. Edited by Pauline Fairclough and David Fanning. 2008.  
*Sibelius*. Edited by Daniel M. Grimley. 2004.  
*Richard Strauss*. Edited by Charles Youmans. 2010.  
*Stravinsky*. Edited by Jonathan Cross. 2003.  
*Tchaikovsky*. Edited by Stuart Campbell. 2013.  
*Michael Tippett*. Edited by Kenneth Gloag. 2013.  
*Vaughan Williams*. Edited by Alain Frogley and Aidan J. Thomson. 2013.  
*Verdi*. Edited by Scott Balthazar. 2004.  
*Wagner*. Edited by Thomas Grey. 2008.

**Cambridge Musical Lives Series.** Cambridge: Cambridge University Press, 1997–.

- The Life of Bach*. By Peter Williams. 2004.  
*The Life of Beethoven*. By David Wyn Jones. 1998.  
*The Life of Bellini*. By John Rosselli. 1997.  
*The Life of Berlioz*. By Peter Bloom. 1998.  
*The Life of Debussy*. By Roger Nichols. 1998.  
*The Life of Elgar*. By Michael Kennedy. 2004.  
*The Life of Haydn*. By David Wyn Jones. 2013.  
*The Life of Charles Ives*. By Stuart Feder. 1999.  
*The Life of Mahler*. By Peter Franklin. 1997.  
*The Life of Mendelssohn*. By Peter Mercer-Taylor. 2000.  
*The Life of Messiaen*. By Christopher Dingle. 2007.  
*The Life of Mozart*. By John Rosselli. 1998.  
*The Life of Musorgsky*. By Caryl Emerson. 1999.  
*The Life of Schubert*. By Christopher H. Gibbs. 2000.  
*The Life of Schumann*. By Michael Musgrave. 2011.  
*The Life of Richard Strauss*. By Bryan Gilliam. 1999.  
*The Life of Verdi*. By John Rosselli. 2000.  
*The Life of Webern*. By Kathryn Bailey. 1998.

**Master Musicians Series.** Originally published in London by J. M. Dent and Sons. Oxford University Press, New York, now has exclusive rights to the series in the United States. While some older titles are no longer available, O.U.P.

currently is updating important editions and adding new titles.

*Bach*. By Malcolm Boyd. 3rd ed. 2001. First published in 1983.

*Bartók*. By Paul Griffiths. 1984.

*Beethoven*. By Barry Cooper. O.U.P. ed., 2002. First published in 1985.

*Bellini*. By Leslie Orrey. 1969.

*Berlioz*. By Hugh Macdonald. O.U.P. ed., 2001. First published in 1982.

*Bizet*. By Winton Dean. 3rd ed. 1975. First published in 1948.

*Brahms*. By Malcolm MacDonald. 2002.

*Britten*. By Michael Kennedy. Rev. ed. 1994. First published in 1981.

*Bruckner*. By Derek Watson. 2nd ed. 2001. First published in 1975.

*Byrd*. By Kerry McCarthy. 2013.

*Chopin*. By Jim Samson. O.U.P. ed., 1994. First published in 1947.

*Debussy*. By Edward Lockspeiser. 5th ed. 1980. First published in 1936.

*Delius*. By Alan Jefferson. 1972.

*Dufay*. By David Fallows. Rev. ed. 1987. First published in 1982.

*Dvorák*. By Alec Robertson. Rev. ed. 1974. First published in 1945.

*Elgar*. By Robert Anderson, 1993.

*Franck*. By Laurence Davies. 1973.

*Grieg*. By John Horton. 1974.

*Handel*. By Donald Burrows. 1995.

*Haydn*. By Rosemary Hughes. Rev. ed. 1989. First published in 1950.

*Liszt*. By Derek Watson. O.U.P. ed., 1994. First published in 1988.

*Macdowell*. By E. Douglas Bomberger. 2013.

*Mahler*. By Michael Kennedy. 2nd ed. 1994. First published in 1974.

*Mendelssohn*. By Philip Radcliffe. 3rd ed. Revised by Peter Ward Jones. 2001. First published in 1954.

*Monteverdi*. By Denis Arnold. Rev. O.U.P. ed., 2000. Rev. by Tim Carter. First published in 1963.

*Mozart*. By Eric Blom. O.U.P. ed., 2006. Rev. by Julian Rushton. First published in 1935.

*Musorgsky*. By David Brown. O.U.P. ed., 2002. First published in 1946.

- Puccini*. By Julian Budden. O.U.P. ed., 2002. First published in 1958.
- Purcell*. By J. A. Westrup. O.U.P. ed., 2001. First published in 1937.
- Rachmaninoff*. By Geoffrey Norris. 2nd ed. First published in 1976.
- Ravel*. By Roger Nichols. 1977.
- Rossini*. By Richard Osborne. 2nd O.U.P. ed., 2007. First published in 1986.
- Schoenberg*. By Malcolm MacDonald. 2nd O.U.P. ed., 2008. First published in 1976.
- Schubert*. By John Reed. 2nd ed. 1997. First published in 1987.
- Schumann*. By Eric Frederick Jensen. 2nd O.U.P. ed., 2012. First published in 1948.
- Schütz*. By Basil Smallman. 2000.
- Sibelius*. By Robert Layton. 4th ed. 1993. First published in 1965.
- Smetana*. By John Clapham. 1972.
- Richard Strauss*. By Michael Kennedy. 2nd ed. 1995. First published in 1976.
- Stravinsky*. By Paul Griffiths. O.U.P. ed., 1993. First published in 1992.
- Tchaikovsky*. By Edward Garden. Rev. O.U.P. ed., 2000. First published in 1973.
- Vaughan Williams*. By James Day. 3rd ed. 1998. First published in 1961.
- Verdi*. By Julian Budden. 3rd O.U.P. ed. First published in 1985.
- Vivaldi*. By Michael Talbot. O.U.P. ed., 2001. First published in 1978.
- Wagner*. By Barry Millington. O.U.P. ed., 1992. First published in 1984.

**The New Grove Composer Biography Series.** London: Macmillan; New York: W. W. Norton. In 2001 Oxford University Press, New York, began issuing updated titles based on the second edition of the *New Grove Dictionary*.

- Bach Family*. By Ellwood S. Derr et al. 1997.
- Beethoven*. By Joseph Kerman and Alan Tyson. 1983.
- Early Romantic Masters 1: Chopin, Schumann, Liszt*. By Nicholas Temperley et al. 1985.
- Early Romantic Masters 2: Weber, Berlioz, Mendelssohn*. By John Warrack et al. 1985.



- French Baroque Masters: Lully, Charpentier, Lalande, Couperin, Rameau.* By James R. Anthony et al. 1986.
- Gospel, Blues and Jazz: With Spiritual and Ragtime.* By Paul Oliver, Max Harrison, and William Bolcom. 1986.
- Handel.* By Winton Dean, with Anthony Hicks. 1997.
- Haydn.* By James Webster. O.U.P., 2001. First published in 1983.
- High Renaissance Masters: Josquin, Palestrina, Lassus, Byrd, Victoria.* By Gustave Reese et al. 1984.
- Italian Baroque Masters: Monteverdi, Frescobaldi, Cavalli, Corelli, A. Scarlatti, Vivaldi, D. Scarlatti.* By Denis Arnold et al. 1984.
- Late Romantic Masters: Bruckner, Brahms, Dvorák, Wolf.* By Deryck Cooke et al. 1985.
- Masters of Italian Opera: Rossini, Donizetti, Bellini, Verdi, Puccini.* By Philip Gossett et al. 1983.
- Modern Masters: Bartók, Stravinsky, Hindemith.* By Vera Lampert. 1997.
- Mozart.* By Stanley Sadie. O.U.P., 2001. First published in 1983.
- North European Baroque Masters: Schütz, Froberger, Buxtehude, Purcell, Telemann.* By Joshua Rifkin et al. 1985.
- Russian Masters 1: Glinka, Borodin, Balakirev, Musorgsky, Tchaikovsky.* By David Brown. 1997.
- Russian Masters 2: Rimsky-Korsakov, Skryabin, Rakhmaninov, Prokofiev, Shostakovich.* By Gerald Abraham et al. 1986.
- Schubert.* By Maurice J. E. Brown, with Eric Sams. 1983.
- Second Viennese School: Schoenberg, Webern, Berg.* By Oliver Neighbour. 1997.
- Stravinsky.* By Stanley Sadie. O.U.P., 2001.
- Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius.* By John Tyrrell et al. 1985.
- Twentieth-Century American Masters: Ives, Thomson, Sessions, Cowell, Gershwin, Copland, Carter, Barber, Cage, Bernstein.* By William Austin et al. 1988.
- Twentieth-Century English Masters: Elgar, Delius, Vaughan Williams, Holst, Walton, Tippett, Britten.* By Diana McVeagh et al. 1986.
- Twentieth-Century French Masters: Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, Boulez.* By Jean-Michel Nectoux et al. 1986.

*Wagner*. By John Deathridge. O.U.P., 2001. First published in 1984.

**Women Composers Series**. Champaign: University of Illinois Press, 2009–.

*Marga Richter*. By Sharon Mirchandani. 2012.

*Kaija Saariaho*. By Pirkko Moisala. 2009.

## 6.2 SOURCES ON MUSICAL INSTRUMENTS

The selected one-volume histories of musical instruments listed below span a seventy-year period, from Sachs's and Geiringer's classic treatments, first published in the 1940s, to Pagliaro's coverage of 2012. They also vary in length, geographic and historical comprehensiveness, and amount of detail (the most substantial being Sachs and Marcuse), as well as in number of illustrations (up to the profusely illustrated works by Bragard/de Hen and by Remnant). Baines, Galpin, Marcuse, and Remnant are organized by category of instruments; Bragard/de Hen, Geiringer, and Sachs by historical sequence.

Except for keyboard, books on individual instruments are not included, although there is a large literature of such sources.

### 6.2.1 General

Baines, Anthony, ed. *Musical Instruments through the Ages*.

Baltimore: Penguin Books, 1961.

Bragard, Roger, and Ferdinand J. de Hen. *Musical Instruments in Art and History*. Translated by Bill Hopkins. New York: Viking Press, 1968. First published in 1967.

Campbell, Murray, Clive Greated, and Arnold Myers. *Musical Instruments: History, Technology and Performance of Instruments of Western Music*. Oxford: Oxford University Press, 2003.

Galpin, Francis William. *A Textbook of European Musical Instruments: Their Origin, History and Character*. Westport, Conn.: Greenwood Press, 1976. First published in 1956.

Geiringer, Karl. *Instruments in the History of Western Music*. 3rd ed. New York: Oxford University Press, 1978. First published as *Musical Instruments: Their History from the Stone Age to the Present Day* in 1943.

Koliada, E.I. *A Compendium of Musical Instruments and Instrumental Terminology in the Bible*. London: Equinox, 2009.

Marcuse, Sibyl. *A Survey of Musical Instruments*. New York: Harper & Row, 1975.

- Montagu, Jeremy. *Musical Instruments of the Bible*. Lanham, Md.: Scarecrow Press, 2002.
- . *Origins and Development of Musical Instruments*. Lanham, Md.: Scarecrow Press, 2007.
- Pagliaro, Michael. *The Musical Instrument Desk Reference: A Guide to How Band and Orchestral Instruments Work*. Lanham, Md.: Scarecrow Press, 2012.
- Rault, Lucy. *Musical Instruments: A Worldwide Survey of Traditional Music-Making*. London: Thames and Hudson, 2000.
- Rault, Lucy, and Jane Brenton. *Musical Instruments: Craftsmanship and Traditions from Prehistory to the Present*. New York: Harry N. Abrams, 2000.
- Sachs, Curt. *The History of Musical Instruments*. New York: W. W. Norton, 1940; reprint, Mineola, N.Y.: Dover Publications, 2006.
- Wade-Matthews, Max, and William Mival. *The World Guide to Musical Instruments*. London: Southwater, 2001.

### 6.2.2 Strings

- Bachmann, Werner. *The Origins of Bowing and the Development of Bowed Instruments up to the Thirteenth Century*. London: Oxford University Press, 1969.
- Boyden, David D. *Violin Family*. The Grove Musical Instruments Series. New York: W. W. Norton, 1980.
- Remnant, Mary. *English Bowed Instruments from Anglo-Saxon to Tudor Times*. Oxford: Clarendon Press, 1986.
- Straeten, Edmund van der. *The History of the Violin, Its Ancestors, and Collateral Instruments from the Earliest Times to the Present Day*. London: Cassell, 1933; reprint, New York: Da Capo Press, 1968.
- . *History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments*. London: W. Reeves, 1915; reprint, London: Travis and Emery, 2011.

### 6.2.3 Winds

- Baines, Anthony. *Woodwind Instruments and Their History*. New York: Dover, 1991. Reprint of the 3rd ed., London: Faber and Faber, 1977.
- Carroll, Paul. *Baroque Woodwind Instruments: A Guide to their History, Repertoire, and Basic Technique*. Aldershot, England: Ashgate, 1999.
- Ely, Mark C., and Amy E. Van Deuren. *Wind Talk for Brass: A*

*Practical Guide to Understanding and Teaching Brass Instruments*. Oxford: Oxford University Press, 2009.

———. *Wind Talk for Woodwinds: A Practical Guide to Understanding and Teaching Woodwind Instruments*. Oxford: Oxford University Press, 2009.

#### 6.2.4 Percussion

Holland, James. *Practical Percussion: A Guide to the Instruments and Their Sources*. Lanham, Md.: Scarecrow Press, 2005.

Dean, Matt. *The Drum: A History*. Lanham, Md.: Scarecrow Press, 2011.

Montagu, Jeremy. *Timpani and Percussion*. The Yale Musical Instrument Series. New Haven: Yale University Press, 2002.

#### 6.2.5 Keyboard

Brauchli, Bruno. *The Clavichord*. Cambridge: Cambridge University Press, 1998.

Kottick, Edward L. *A History of the Harpsichord*. Bloomington: Indiana University Press, 2003.

Pollens, Stewart. *The Early Pianoforte*. Cambridge: Cambridge University Press, 1995.

Ripin, Edwin M. *Early Keyboard Instruments*. The Grove Musical Instruments Series. London: Macmillan, 1989.

———. *The New Grove Piano*. The Grove Musical Instruments Series. New York: W. W. Norton, 1988.

Shannon, John R. *Understanding the Pipe Organ: A Guide for Students, Teachers and Lovers of the Instrument*. Jefferson, N.C.: McFarland, 2009.

Williams, John-Paul. *The Piano*. New York: Billboard Books, 2002.

Williams, Peter F. *A New History of the Organ from the Greeks to the Present Day*. Bloomington: Indiana University Press, 1980.

———. *The Organ in Western Culture 750–1250*. Cambridge: Cambridge University Press, 1993.

Williams, Peter F., and Barbara Owen. *Organ*. The Grove Musical Instruments Series. New York: W. W. Norton, 1988.

### 6.3 ENGLISH-LANGUAGE SOURCES ON MUSICAL GENRES AND FORMS

A great many sources deal with a single category of music, often loosely termed a genre or form. The scope of such studies may be the entire history of the category or only a century, stylistic period,

or other portion of its evolution, and/or a limitation by country or region may also be imposed. As might be expected, the treatment in such discussions varies from fairly concise to extremely detailed. Moreover, the approach may be oriented more to music history, literature, or theory.

In the lists that follow, divided overall into "Vocal" and "Instrumental" sections, with each subdivided by form or genre, an attempt has been made to present a good selection from more recent studies of this sort in English or English translation. The only exception to this grouping is the inclusion of the *Handbuch der musikalischen Gattungen* series, an update of the earlier *Handbücher der Musikgeschichte nach Gattungen* volumes. Relevant volumes of the *Anthology of Music* are included here because each consists of excerpts that illustrate the form or genre in question and a preface, often extensive, in which it is discussed.

The art song, chamber music, opera, the piano and its music, and the symphony are the subjects of four volumes in Garland Publishing's series entitled *Music Research and Information Guides*, a set of extensive area bibliographies, which should be consulted for further information in these categories.

A wealth of additional information on such subjects can be found in period histories and in the many published studies about specific works or genres of individual composers, too numerous to be listed here. In the field of opera, studies of individual works may be found in series such as *Cambridge Opera Handbooks* and *English National Opera Guides*.

### 6.3.1 Vocal

#### SOLO SONG

- Aubrey, Elizabeth. *The Music of the Troubadours*. Bloomington: Indiana University Press, 1996.
- Bergeron, Katherine. *Voice Lessons: French Mélodie in the Belle Epoch*. Oxford: Oxford University Press, 2010.
- Böker-Heil, Norbert, et al. "Lied." In *The New Grove Dictionary of Music and Musicians*, 2nd ed. Vol. 14, pp. 662–81.
- Brody, Elaine, and Robert A. Fowkes. *The German Lied and Its Poetry*. New York: New York University Press, 1971.
- Brown, Howard Mayer, et al. "Chanson." In *The New Grove Dictionary of Music and Musicians*, 2nd ed. Vol. 5, pp. 472–84.
- Bruckner, Matilda Tomaryn, Laurie Shepard, and Sarah Melhado White. *Songs of the Women Troubadours*. New York: Garland Publishing, 2000.
- Butterfield, Ardis. *Poetry and Music in Medieval France: From*

- Jean Renart to Guillaume de Machaut*. Cambridge: Cambridge University Press, 2002.
- Byrne, Lorraine. *Schubert's Goethe Settings*. Aldershot, England: Ashgate, 2003.
- Carman, Judith E., William K. Gaeddert, and Rita M. Resch. *Art Song in the United States, 1759–2011: An Annotated Bibliography*. 4th ed. Lanham, Md.: The Scarecrow Press, 2012. First published in 1987.
- Chew, Geoffrey, et al. "Song." In *The New Grove Dictionary of Music and Musicians*, 2nd ed. Vol. 23, pp. 704–16.
- Duffin, Ross, and Stephen Orgel. *Shakespeare's Songbook*. New York: W. W. Norton, 2004.
- Dunsby, Jonathan. *Making Words Sing: Nineteenth- and Twentieth-Century Song*. Cambridge: Cambridge University Press, 2004.
- Fehn, Ann Clark, and Rufus E. Hallmark, eds. *Of Poetry and Song: Approaches to the Nineteenth-Century Lied*. Rochester, N.Y.: University of Rochester Press, 2010.
- Fellerer, Karl Gustav. *The Monody*. Anthology of Music, vol. 31 (1968).
- Fortune, Nigel, and Tim Carter. "Monody." In *The New Grove Dictionary of Music and Musicians*, 2nd ed. Vol. 17, pp. 5–6.
- Friedberg, Ruth C. *American Art Song and American Poetry*. 3 vols. 2nd ed. Lanham, Md.: Scarecrow Press, 2012. First published 1981–87.
- Gorrell, Lorraine. *The Nineteenth-Century German Lied*. Portland, Ore.: Amadeus Press, 1993; reprinted in 2005.
- Haines, John. *Eight Centuries of Troubadours and Trouvères: The Changing Identity of Medieval Music*. Cambridge: Cambridge University Press, 2004.
- . *Medieval Songs in Romance Languages*. Cambridge: Cambridge University Press, 2010.
- Hall, Michael. *Schubert's Song Sets*. Burlington, Vt.: Ashgate, 2003.
- Hallmark, Rufus, ed. *German Lieder in the Nineteenth Century*. 2nd ed. Routledge Studies in Musical Genres. New York: Routledge, 2009. First published in 1995.
- Hirsch, Marjorie Wing. *Romantic Lieder and the Search for Lost Paradise*. Cambridge: Cambridge University Press, 2007.
- Hold, Trevor. *Parry to Finzi: Twenty English Song-Composers*. Rochester, N.Y.: Boydell Press, 2002.
- Kimball, Carol. *Art Song: Linking Poetry and Music*. Milwaukee, Wis.: Hal Leonard, 2013.
- Kravitt, Edward F. *The Lied: Mirror of Late Romanticism*. New Haven: Yale University Press, 1996.

- Lakeway, Ruth C., and Robert C. White, Jr. *Italian Art Song*. Bloomington: Indiana University Press, 1989.
- Meister, Barbara. *Nineteenth-Century French Song: Fauré, Chausson, Duparc, and Debussy*. Bloomington: Indiana University Press, 1980.
- Miller, Richard. *Singing Schumann: An Interpretive Guide for Performers*. Oxford: Oxford University Press, 2005.
- Moser, Hans Joachim. *The German Solo Song and the Ballad*. Anthology of Music, vol. 14 (1958).
- Noske, Frits. *French Song from Berlioz to Duparc: The Origin and Development of the Mélodie*. 2nd ed. Revised by Rita Benton and Frits Noske. Translated by Rita Benton. New York: Dover Publications, 1970; reprinted in 2012. First published in 1954.
- . *The Solo Song outside German Speaking Countries*. Anthology of Music, vol. 16 (1958).
- Paden, William D. *What Singing Does to Words: Reflections on the Art of the Troubadours*. Asheville, N.C.: Pegasus Press, 2005.
- Parsons, James, ed. *The Cambridge Companion to the Lied*. Cambridge: Cambridge University Press, 2011.
- Seaton, Douglass. *The Art Song: A Research and Information Guide*. New York: Garland, 1987.
- Smeed, J. W. *German Song and its Poetry, 1740–1900*. London: Croom Helm, 1987.
- Spink, Ian. *English Song: Dowland to Purcell*. London: Batsford, 1974.
- Stein, Jack M. *Poem and Music in the German Lied from Gluck to Hugo Wolf*. Cambridge: Harvard University Press, 1971.
- Stevens, Denis, ed. *A History of Song*. Rev. ed. New York: W. W. Norton, 1970; reprint, Westport, Conn.: Greenwood Press, 1982. First published in 1960.
- Treitler, Leo. *With Voice and Pen: Coming to Know Medieval Song and How It Was Made*. Oxford: Oxford University Press, 2003.
- Tunley, David. *Salons, Singers and Songs: A Background to Romantic French Song 1830–1870*. Burlington, Vt.: Ashgate, 2002.
- Tunley, David, and Frits Noske. "Mélodie." In *The New Grove Dictionary of Music and Musicians*, 2nd ed. Vol. 16, pp. 356–60.
- Werf, Hendrik van der. *The Chansons of the Troubadours and Trouvères: A Study of the Melodies and Their Relation to the Poems*. Utrecht: Oosthoek, 1972.



- Youens, Susan. *Heinrich Heine and the Lied*. Cambridge: Cambridge University Press, 2011.
- . *Schubert's Late Lieder: Beyond the Song-Cycles*. Cambridge: Cambridge University Press, 2002.
- . *Schubert's Poets and the Making of Lieder*. Cambridge: Cambridge University Press, 1996.
- Youngren, William H. *C. P. E. Bach and the Rebirth of the Strophic Song*. Lanham, Md.: Scarecrow Press, 2003.

## CANTATA

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11. *Die Oper im 17. Jahrhundert*. By Silke Leopold. 2004.
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13. *Oper und Musikdrama im 19. Jahrhundert*. By Siegfried Doehring and Sabine Henz-Doehring. 1997.
14. *Musiktheater im 20. Jahrhundert*. Edited by Siegfried Mauser. 2002.
15. *Theorie der Gattungen*. Edited by Siegfried Mauser. 2005.
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1. *Symphonies and Other Orchestral Works*.
  2. *Concertos and Choral Works*.
  3. *Chamber Music*.

## 6.4 TEXT TRANSLATIONS AND GUIDES TO PRONUNCIATION

This section contains both diction/pronunciation guides to foreign languages and translations of foreign-language texts. Some sources only provide directions for proper pronunciation, e.g. *Singers' Italian: A Manual of Diction and Phonetics*, and some contain only literal or poetic translations of the text, e.g. *Translations and Annotations of Choral Repertoire*. Others, however, combine the principles of diction with text translations in a single volume, e.g. *Exploring Art Song Lyrics: Translation and Pronunciation of the Italian, German, and French Repertoire*.

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- Translations and Annotations of Choral Repertoire*. 4 vols. Corvallis, Ore.: Earthsongs, 1998–2011.
- Vol. 1 *Sacred Latin Texts*. By Ron Jeffers. 1998.
- Vol. 2 *German Texts*. By Ron Jeffers and Gordon Paine. 2000.
- Vol. 3 *French and Italian Texts*. By Gordon Paine. 2007.
- Vol. 4 *Hebrew Texts*. By Ethan Nash and Joshua R. Jacobson. 2009.

## 6.5 REPERTORY GUIDES

This section lists a wide range of sources of repertoire for both vocal and instrumental music, including solo, chamber, and large ensemble performing forces. The contents range from simple lists of works to fairly heavily annotated bibliographies.

### 6.5.1 Instrumental Music

- Anderson, Mark J. *A Sourcebook of Nineteenth-Century American Sacred Music for Brass Instruments*. Music Reference Collection, no. 59. Westport, Conn.: Greenwood Press, 1997.
- Clark, David Lindsey. *Appraisals of Original Wind Music: A*

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PART 2  
SOURCES OF MUSIC  
AND RECORDINGS







## Sources of Music



## 7.1 PRIMARY SOURCES OF EARLY MUSIC: MANUSCRIPTS AND PRINTS

In the “General” list of bibliographies of primary sources, *RISM* stands out from all the others in its all-inclusiveness. When finished, its series A and B will constitute an international index of all known sources of manuscript and printed music and writings about music up to 1800 (for further information, see Duckles, *Music Reference and Research Materials*, where the individually annotated volumes in the series are listed under the full title: *Répertoire international des sources musicales*). Wettstein’s *Thematische Sammelverzeichnisse*, an annotated list of catalogues of selected music collections in libraries and archives arranged alphabetically by city, is the only such source in print.

The *New Grove* article “Sources, MS” is also large in scope, listing in numerous separate bibliographies the manuscript sources of Western vocal music through the Renaissance. The three other *New Grove* articles list both manuscript and printed sources of early instrumental music. The *Census-Catalogue* is a more thorough treatment of polyphonic music in the period 1400–1550. The Brown and Vogel works are fundamentally important as representative bibliographies of early printed music. The two Eitner sources, though largely superseded by *RISM*, are still of some value.

The “American” category consists of nine principal bibliographies of sacred and secular music in prints and manuscripts collectively covering music up into the first quarter of the nineteenth century.

## 7.1.1 General

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- Répertoire international des sources musicales/Internationales Quellen-lexikon der Musik/International Inventory of Musical Sources (RISM)*. Ser. A, individual composers, Kassel: Bärenreiter, 1971; ser. B, multiple-composer collections, music manuscripts, and writings about music, Munich: G. Henle, 1960–. One of the series, Ser. A/II, music manuscripts 1600–1800, was issued in its 1st and 2nd eds., 1983 and 1986, on microfiches; from 1995 to 2008 an annual cumulative edition was available on CD-ROM. Currently Ser. A/II is available as an online database from EBSCO Publishing (<http://www.ebscohost.com>; subscription required). In addition, the Online Catalogue of RISM

Library Sigla is accessible from the RISM website (<http://www.rism.info/en/community/development/rism-sigla-catalogue.html>).

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- Vogel, Emil, Alfred Einstein, François Lesure, and Claudio Sartori. *Bibliografia della musica italiana vocale profane pubblicata dal 1500 al 1700*. New ed. 2 vols. + suppl. Staderini, Switzerland: Minkoff, 1977–82. First published in 1892.
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- Wood, David A. *Music in Harvard Libraries: A Catalogue of Early Printed Music and Books on Music in the Houghton Library and the Edna Kuhn Loeb Music Library*. Cambridge, Mass.: Houghton Library of the Harvard College Library, 1980.

### 7.1.2 American

- Britton, Allen Perdue, and Irving Lowens, completed by Richard Crawford. *American Sacred Music Imprints, 1698–1810: A Bibliography*. Worcester, Mass.: American Antiquarian Society, 1990.
- Dox, Thurston, comp. *American Oratorios and Cantatas: A Catalog of Works Written in the United States from Colonial Times to 1985*. 2 vols. Lanham, Md.: Scarecrow Press, 1986.
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- Sonneck, Oscar George Theodore. *A Bibliography of Early Secular American Music (18th Century)*. Rev. and enl. ed. Revised by William Treat Upton. Washington, D.C.: Library of Congress, Music Division, 1945; reprint with new preface by Irving Lowens, New York: Da Capo Press, 1964; reprint of 1945 ed., Temecula, Calif.: Reprint Services, 2003. First published in 1902.
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- Wolfe, Richard J. *Secular Music in America, 1801–1825: A Bibliography*. 3 vols. New York: New York Public Library, 1964.

## 7.2. EDITIONS OF MUSIC

### 7.2.1 Sources in English on Music Notation and Editing

The three lists that follow are of basic sources in English that treat the notation and editing of music, and are applicable to the reproduction of music, whether the method used is handwriting, music typing, engraving, or computer software programs. The first list is of general sources on the history and practice of notation and music printing. It includes two of the most widely respected manuals of notation and music reproduction, Read and Ross, each of which begins with a historical summary of its subject; the three standard histories of notation, Apel, Parrish, and especially Rastall; Bent's relevant article in *The New Grove Dictionary*; Krummel and Sadie's handbook, *Music Printing and Publishing*, an update of the extensive *New Grove* (first edition) article on that topic; and Powell's guide to music engraving using the industry-standard software packages "Finale" and "Sibelius." Feder's work concerns the fundamentals of music philology and the application of philological methods to the critical editing of music, while Grier's monograph is a basic introduction to the history and methodology of music editing.

The second list comprises important sources dealing with the specialized area of editing early music and includes general or comprehensive discussions, those by Broude, Brown, Caldwell, Carapetyan, Dart, Emery, and Stevens, as well as treatments of in-

dividual aspects—authenticating sources, *musica ficta*, watermarks and paper analysis, handwriting, etc. The Festschrift edited by Borroff is a series of transcriptions of music arranged in chronological order, each accompanied by a discussion of editorial method, resulting in a kind of history of notation in examples.

The third list brings together works from about the last thirty-five years treating the notation of new music.

#### GENERAL SOURCES

- Apel, Willi. *The Notation of Polyphonic Music 900–1600*. 5th ed., rev. and with commentary. Cambridge, Mass.: Mediaeval Academy of America, 1961. First published in 1942.
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- Feder, Georg. *Music Philology: An Introduction to Musical Textual Criticism, Hermeneutics, and Editorial Technique*. Translated by Bruce McIntyre. Monographs in Musicology no. 14. Hillsdale, N.Y.: Pendragon Press, 2011.
- Floros, Constantin, and Neil K. Moran. *The Origins of Western Notation*. New York: Peter Lang, 2011.
- Gould, Elaine. *Behind Bars: The Definitive Guide to Music Notation*. London: Faber Music, 2011.
- Grier, James. *The Critical Editing of Music: History, Method, and Practice*. Cambridge: Cambridge University Press, 1996.
- . "Editing." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 7, pp. 885–95.
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- Krummel, D. W. *The Literature of Music Bibliography: An Account of the Writings on Music Printing and Publishing*. Fallen Leaf Reference Books in Music, no. 21. Berkeley, Calif.: Fallen Leaf Press, 1992.
- Krummel, D. W., and Stanley Sadie, eds. *Music Printing and Publishing*. 1st American ed. The Norton/Grove Handbooks in Music. New York: W. W. Norton, 1990. First published in 1989.
- Lenneberg, Hans. *On the Publishing and Dissemination of Music, 1500–1850*. Hillsdale, N.Y.: Pendragon Press, 2003.
- Nicholl, Matthew, and Richard Grudzinski. *Music Notation: Preparing Scores and Parts*. Boston: Berklee Press, 2007.
- Parrish, Carl. *The Notation of Medieval Music*. Reprint of corrected 1959 ed., with a new introduction by J. W. McKinnon. New York: Pendragon Press, 2009. First published in 1957.

- Poli, Roberto. *The Secret Life of Musical Notation: Defying Interpretive Traditions*. Milwaukee, Wis.: Amadeus Press, 2010.
- Powell, Steven. *Music Engraving Today: The Art and Practice of Digital Notesetting*. 2nd ed. New York: Brichtmark Music, 2007. First published in 2002.
- Rasch, Rudolf, ed. *Music Publishing in Europe 1600–1900: Concepts and Issues, Bibliography*. Berlin: Berliner Wissenschafts-Verlag, 2004.
- Rastall, Richard. *The Notation of Western Music: An Introduction*. 2nd rev. ed., republished with corr. London: Travis & Emery, 2010. First published in 1982.

## EDITING EARLY MUSIC

- Berger, Anna Maria Busse. *Mensuration and Proportion Signs: Origins and Evolution*. Oxford: Clarendon Press, 1993; reprinted in 2002.
- Berger, Karol. *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino*. Cambridge: Cambridge University Press, 1987.
- Boorman, Stanley. "Watermarks." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Vol. 27, pp. 114–8.
- Borroff, Edith. *Notations and Editions: A Book in Honor of Louise Cyuler*. Dubuque, Iowa: William C. Brown Company Publishers, 1974; reprint, New York: Da Capo Press, 1977.
- Broude, Ronald. "Editing Early Music: Some Notes on Procedure and Presentation." *The Choral Journal* 21 (January 1981): 5, 8–12.
- Caldwell, John. *Editing Early Music*. 2nd ed. Early Music Series, vol. 5. Oxford: Clarendon Press, 1995. First published in 1985.
- Carapetyan, Armen. "Problems of Editing and Publishing Old Music." *Musica Disciplina* 15 (1961): 5–14.
- Dart, Thurston. *The Interpretation of Music*. 4th rev. reimpression. London: Hutchinson's University Library, 1960. Chapter 2: "The Editor's Task," pp. 18–28. First published in 1954.
- Emery, Walter. *Editions and Musicians: A Survey of the Duties of Practical Musicians and Editors towards the Classics*. Reprinted with additions. London: Novello, 1958. First published in 1957.
- Grier, James. "Musical Sources and Stemmatic Filiation: A Tool

- for Editing Music." *The Journal of Musicology* 13 (Winter 1995): 73–102.
- Krummel, Donald W. "Guide for Dating Early Music: A Synopsis." *Fontes Artis Musicae* 18 (January–August 1971): 40–59.
- LaRue, Jan. "Watermarks and Musicology." *Acta Musicologica* 33 (April–December 1961): 120–46.
- Routley, Nicholas. "A Practical Guide to *Musica Ficta*." *Early Music* 13 (February 1985): 59–71.
- Spector, Stephen, ed. *Essays in Paper Analysis*. London: Associated University Presses, 1987.
- Stevens, Denis. *Musicology: A Practical Guide*. 1st American ed. Yehudi Menuhin Music Guides. New York: Schirmer Books, 1981.
- Wolf, Jean K., and Eugene K. Wolf. "Rastrology and Its Use in Eighteenth-Century Manuscript Studies." In Eugene K. Wolf and Edward H. Roesner, eds., *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue*. Madison, Wisc.: A-R Editions, 1990. Pp. 237–91.

## NEW NOTATION

- Cole, Hugo. *Sounds and Signs: Aspects of Musical Notation*. London: Oxford University Press, 1974.
- Cope, David. *New Music Notation*. Dubuque, Iowa: Kendall-Hunt Publishing, 1976.
- Dimpker, Christian. *Extended Notation: The Depiction of the Unconventional*. Berlin: LIT Verlag, 2013.
- Karkoschka, Erhard. *Notation in New Music: A Critical Guide to Interpretation and Realisation*. Translated by Ruth Koenig. New York: Praeger, 1972. First published in 1966.
- Pooler, Frank, and Brent Pierce. *New Choral Notation: A Handbook*. 2nd ed., rev. and expanded. New York: Walton Music, 1973. First published in 1971.
- Read, Gardner. *Modern Rhythmic Notation*. Bloomington: Indiana University Press, 1978.
- . *Source Book of Proposed Music Notation Reforms*. Music Reference Collection, no. 11. New York: Greenwood Press, 1987.
- . *20th-Century Microtonal Notation*. Contributions to the Study of Music and Dance, no. 18. New York: Greenwood Press, 1990.
- Risatti, Howard A. *New Music Vocabulary: A Guide to Notational Signs for Contemporary Music*. Urbana: University of Illinois Press, 1975.



- Stone, Kurt. *Music Notation in the Twentieth Century: A Practical Guidebook*. New York: W. W. Norton, 1980.
- Warfield, Gerald. *Writings on Contemporary Music Notation: An Annotated Bibliography*. MLA Index and Bibliography Series, no. 16. Ann Arbor, Mich.: Music Library Association, 1976.

### 7.2.2 Historical Sets, Series, and Monuments of Music

The following selection from the many historical sets and monuments of music shows something of their diversity, as indicated by the various categories into which they fall. They also vary greatly in degree and type of scholarliness (i.e., amount of scholarly apparatus, length of preface, presence or absence of critical commentary, type of editorial method, and “user friendliness”) as well as in size, ranging from a handful of volumes up to hundreds per set (e.g., *Corpus Mensurabilis Musicae*, *Diletto musicale*). The volumes in some sets are large, each containing many works or a single lengthy work (e.g., *Denkmäler der Tonkunst in Österreich*, *Musica Britannica*); at the other end of the continuum are the scholarly performing editions, such as *Nagels Musik-Archiv* and *Cantio Sacra*, most of which contain a single short work or small set of works per volume.

Some of the growing output of facsimile reprint series have been included in the list (e.g., *The Italian Cantata in the Seventeenth Century*, *The London Pianoforte School*), even though they are not strictly speaking *editions* of music.

In the interest of simplicity and space-saving, editorial and publication information has been abbreviated; in many of the larger sets it may change from time to time, and to attempt to give all of it would serve little purpose. For most of the items in the list, complete bibliographic information may be found in George R. Hill and Norris L. Stephens's *Collected Editions, Historical Series and Sets, and Monuments of Music: A Bibliography*.

One electronic source indexes individual pieces of music published in standard scholarly editions: *EBSCOhost's Index to Printed Music*, available by subscription (<http://www.ebscohost.com/public/index-to-printed-music-ipm>).

#### INDEXES AND BIBLIOGRAPHIES OF HISTORICAL SETS, SERIES, AND MONUMENTS

- Heyer, Anna Harriet. *Historical Sets, Collected Editions, and Monuments of Music: A Guide to Their Contents*. 3rd ed. 2 vols. Chicago: American Library Association, 1980. First published in 1957.

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## LIMITED TO AN ERA

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- Denkmäler norddeutscher Musik*. Kassel, Germany: Bärenreiter, 1965–94.
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- Das Erbe deutscher Musik*. Wiesbaden: Breitkopf & Härtel, etc., 1935–43; 1953–.
- Exempla Musica Neerlandica*. Amsterdam: Nederlandse Muziek-geschiedenis, 1964–98.
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- Monumenta Musicae Belgicae*. 11 vols. Berchem: “De Ring,” etc., 1932–51, 1960–74; reprint, New York: Broude Brothers, 1967.
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- Musica Antiqua Bohemica*. Prague: Bärenreiter Praha, 1934–.
- Musica Britannica: A National Collection of Music*. London: Stainer and Bell, 1951–. (Some volumes issued in revised editions.)
- Música hispana*. Series A: Música lírica. Series B: Música instrumental. Madrid: Instituto Complutense de Ciencias Musicales, 1992–.
- Musiche rinascimentali siciliane*. Florence: L.S. Olschki, 1970–2007.
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- The Art of the Netherlanders*. London: London Pro Musica Edition, n.d.a.
- Magnus Liber Organi de Notre-Dame de Paris*. Edited by Edward H. Roesner. Monaco: Editions de l'Oiseau-Lyre, 1993–.
- Maîtres anciens de la musique française*. 6 vols. Paris: Heugel, etc., 1966–73.
- Les maîtres musiciens de la renaissance française*. Edited by Henry Expert. 22 vols. Paris: Alphonse Leduc, 1894–1908; reprint, New York: Broude Brothers, 1952.
- Monuments de la musique française au temps de la renaissance*. Edited by Henry Expert. 11 vols. Vols. 1–10, Paris: Maurice Senart, 1924–9. Vol. 11, Paris: Editions Salabert, 1958. Vols. 1–10 reprinted by Broude Brothers, n.d.a.
- The Old English Edition*. Edited by G. E. P. Arkwright. 25 vols. London: Joseph Williams, 1899–1902; reprint, New York: Broude Brothers, 1970.
- Polyphonies du XIIIe siècle: Le manuscrit H 196 de la Faculté de Médecine de Montpellier*. Edited by Yvonne Rokseth. 4 vols. Paris: Editions de l'Oiseau-Lyre, 1935–9.
- Van Ockeghem tot Sweelinck: Nederlandse Muziekgeschiedenis in Voorbeelden*. Edited by Albert Smijers. 7 vols. Amsterdam: G. Alsbach, 1949–56.

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**Instrumental Ensemble**

- Alte Musik für verschiedene Instrumente*. Munich: Leuckart, 1924–93.
- Ars Instrumentalis: Konzertante Werke alter Meister*. Hamburg: Musikverlag Hans Sikorski, 1953–2000.

- Consortium: Eine Spiel- und Kammermusik-Reihe.* Wilhelmshaven: Heinrichshofen's Verlag, 1963–92.
- Diletto musicale: Doblengers Reihe alter Musik.* Vienna: L. Doblinger, 1955–.
- Hortus Musicus.* Kassel: Bärenreiter, 1936–. (Primarily instrumental.)
- Ludus Instrumentalis: Kammermusik alter Meister.* Hamburg: Musikverlag Hans Sikorski, 1950–.
- Musica Instrumentalis.* Zurich: Musikverlag vom Pelikan, 1954–92.
- Nagels Musik-Archiv.* 256 vols. Kassel: Nagels Verlag, 1927–83. (Primarily instrumental.)
- The Renaissance Band.* London: London Pro Musica, 1972–.
- The Symphony 1720–1840.* Barry S. Brook, gen. ed. 61 vols. + *Reference Volume: Contents of the Set and Collected Thematic Indexes.* New York: Garland Publishing, 1979–86.
- Venetian Instrumental Music c. 1600.* London: London Pro Musica, 1972–.

### Keyboard

- Archives des maîtres de l'orgue des XVI<sup>e</sup>, XVII<sup>e</sup>, et XVIII<sup>e</sup> siècles.* Edited by Alexandre Guilmant. 10 vols. Paris: A. Durand & Fils, Editeurs, 1898–1910.
- The Art of the Keyboard.* New York: Broude Trust, 1991–.
- Cantantibus Organis: Sammlung von Orgelstücken alter Meister.* Edited by Eberhard Kraus. Regensburg: Friedrich Pustet, etc., 1958–89(?).
- Corpus of Early Keyboard Music.* John Caldwell, gen. ed. Middleton, Wis.: American Institute of Musicology, 1963–.
- Le grand clavier.* Edited by Davitt Moroney. Monaco: Editions de l'Oiseau-Lyre, 1990–2001.
- The International Library of Piano Music.* 13 vols. New York: University Society, 1967.
- Liber Organi.* Mainz: B. Schott's Söhne, 1931–38, 1954–65.
- Die Orgel: Ausgewählte Werke zum praktischen Gebrauch.* Brühl, Germany: Kistner & Siegel, 1957–.
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- Die Tabulatur: Ausgewählte Werke in ihrer Originalnotation mit Übertragungen für Laute (oder ein Tasteninstrument) und Gitarre.* 34 vols. Edited by Helmut Mönkemeyer. Hofheim am Taunus, Germany: Friedrich Hofmeister, 1965–82.

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- Cantio Sacra: Geistliche Solokantaten.* Cologne: Edmund Bieler, 1955–96.
- Chor-Archiv.* Kassel: Bärenreiter, 1932–.
- Das Chorwerk.* Edited by Friedrich Blume. 142 vols. Wolfenbüttel: Möselers, 1929–39, 1956–90.
- Early Romantic Opera.* Edited by Philip Gossett and Charles Rosen. 44 vols. New York: Garland Publishing, 1978–83.
- Die Oper: Kritische Ausgabe von Hauptwerken der Operngeschichte.* Edited by Heinz Becker. Munich: Henle, 1975–.

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- The Attaignant Dance Prints.* Edited by Bernard Thomas. 7 vols. London: London Pro Musica, 1972–91.
- La cantate française au XVIII<sup>e</sup> Siècle.* Geneva: Minkoff, 1984–99.
- Chamber Music of the Seventeenth Century.* London: London Pro Musica, 1975–.
- Chefs d'oeuvre classiques de l'opéra français.* 40 vols. Leipzig: Breitkopf & Härtel, 1880; reprint, Williamstown, Mass.: Broude Brothers, 1971.
- Clavecinistes françaises du XVIII<sup>e</sup> siècle.* Geneva: Editions Minkoff, 1982–86.
- Corpus des luthistes français.* 35 vols. Paris: Editions du Centre National de la Recherche Scientifique, 1958–91.
- Drammaturgia musicale veneta.* Milan: Ricordi, 1983–.
- A Due Cori: Polychoral Music c. 1600.* London: London Pro Musica, 1992–.
- Early Dance Music.* London: London Pro Musica, 1984–.
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- Early Keyboard Music.* Thurston Dart, gen. ed. London: Stainer and Bell, 1956–.
- The Eighteenth-Century Continuo Sonata.* Jane Adas, gen. ed. 10 vols. New York: Garland Publishing, 1991.
- The Eighteenth-Century French Cantata.* Edited by David Tunley. 17 vols. New York: Garland Publishing, 1990–1.
- English Instrumental Music c. 1600.* London: London Pro Musica, 1972–. The series began publication as *English Instrumental Music of the Late Renaissance*.
- The English Lute Songs.* Edited by Edmund H. Fellowes. Ser. 2, rev. ed. revised by Thurston Dart. London: Stainer and Bell, 1959–69. First published as *The English School of Lutenist Song Writers*, 2nd series, 1920–32.



- The English Madrigalists*. Edited by Edmund H. Fellowes. Rev. ed. edited by Thurston Dart. 42 vols. London: Stainer and Bell, 1956–88. First published as *The English Madrigalist School*, 1913–24. Individual choral titles from selected volumes are available for purchase as downloadable PDF files (internet address: <http://www.englishmadrigalists.co.uk>).
- English Song 1600–1675: Facsimiles of Twenty-six Manuscripts and an Edition of the Texts*. Edited by Elise Bickford Jorgens. 12 vols. New York: Garland Publishing, 1986–7.
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- Instrumentaliter: Early Experiments in Instrumental Music*. London: London Pro Musica, 1995–.
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- Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries*. Edited by James Ladewig. 30 vols. New York: Garland Publishing, 1987–95.
- The Italian Madrigal*. 10 vols. London: London Pro Musica, 1978–.
- Italian Opera 1640–1770*. Edited by Howard Mayer Brown. 97 vols. New York: Garland Publishing, 1977–84.
- Italian Opera 1810–1840*. Edited by Philip Gossett. 25 vols. New York: Garland Publishing, 1985–91.
- The Italian Oratorio 1650–1800: Works in a Central Baroque and Classic Tradition*. Edited by Joyce L. Johnson and Howard E. Smither. 31 vols. New York: Garland Publishing, 1986–7.
- Italian Secular Song 1606–1636: A Seven-Volume Reprint Collection*. Edited by Gary Tomlinson. 7 vols. New York: Garland Publishing, 1986.
- The Keyboard Repertoire*. London: London Pro Musica, 1972–.
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- Romantic French Song, 1830–1870*. Edited by David Tunley. 6 vols. New York: Garland Publishing, 1995.
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- Sixteenth-Century Chanson*. Edited by Jane A. Bernstein. 30 vols. New York: Garland Publishing, 1987–95.
- Sixteenth-Century Madrigal*. Edited by Jessie Ann Owens. 30 vols. New York: Garland Publishing, 1987–96.
- Sixteenth-Century Motet*. Edited by Richard Sherr. 30 vols. New York: Garland Publishing, 1987–96.
- Solo Motets from the Seventeenth Century: Facsimiles of Prints from the Italian Baroque*. Edited by Anne Schnobelen. 10 vols. New York: Garland Publishing, 1987–89.
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- Collegium Musicum*. 1st series: [New Haven, Conn.]: Department of Music, Graduate School, Yale University, 1955–65. 2nd series: *Collegium Musicum: Yale University, Second Series*. Middleton, Wis.: A-R Editions, 1969–.
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- Harvard Publications in Music*. Cambridge: Harvard University Press, 1967–.

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- Musikalische Denkmäler*. Stuttgart, Germany: Carus Verlag, 1955–.
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- The Penn State Music Series*. 27 vols. University Park: Pennsylvania State University Press, 1963–71.
- Publications de la Société Française de Musicologie*. Ser. 1. 23 vols. Paris: Droz, 1925–79.
- Publikationen älterer Musik*. Edited by Theodor Kroyer. 11 vols. Leipzig: Breitkopf & Härtel, 1926–40.
- Le pupitre: Collection de musique ancienne*. François Lesure et al. Paris: Heugel, 1967–99.
- Recent Researches in the Oral Traditions of Music*. Philip V. Bohlman, gen. ed. Middleton, Wis.: A-R Editions, 1993–.
- Smith College Music Archives*. 16 vols. Northampton, Mass.: Smith College, 1935–72.
- Thesaurus Musicus*. 70 vols. London: Pro Musica Edition, 1979–86.
- The Wellesley Edition*. Jan LaRue, gen. ed. 11 vols. Wellesley, Mass.: Wellesley College, 1950–73.

### 7.2.3 Composers' Complete Works and Catalogs

This list, selective like the preceding one, is limited to some of the most famous composers, listed in alphabetical order. The two related types of sources included, complete scholarly editions and catalogues (all but a few are thematic), have been combined in a single list by composer to show the current state of affairs as it applies to these composers. As in the sets and monuments bibliography, editorial and publication information is abbreviated; full citations may be found in George R. Hill and Norris L. Stephens's *Collected Editions, Historical Series and Sets, and Monuments of Music: A Bibliography*.

The order of items is chronological rather than alphabetical where there is more than one of either type of source, with editions listed first, then catalogues. The standard older complete editions

are still useful, and for many composers' works for which there is such an older edition from the 19th or early 20th century, a new one is in progress; this is also often the case with catalogues.

Editorial methods vary, as with historical sets and monuments, but in general the modern editions are more reliable and certainly more up-to-date than their older counterparts. (It should be noted that the complete works of many composers are contained in certain sets and monuments, e.g., Machaut, Dufay, and Giovanni Gabrieli in *Corpus Mensurabilis Musicae*; Goudimel and Cabezón in *The Institute of Medieval Music: Collected Works*; and Orlando di Lasso's complete motets in the *Recent Researches in the Music of the Renaissance* series.)

*Carl Philipp Emanuel Bach: The Complete Works*. Los Altos, Calif.: Packard Humanities Institute, 2005–.

*Carl Philipp Emanuel Bach Edition*. London: Oxford University Press, 1989–.

Wotquenne, Alfred. *Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach (1714–1788)*. Leipzig: Breitkopf & Härtel, 1905; reprint, Wiesbaden: Breitkopf & Härtel, 1988.

Helm, E. Eugene. *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach*. New Haven: Yale University Press, 1989.

*The Collected Works of Johann Christian Bach*. 47 vols. Edited by Ernest Warburton. New York: Garland, 1984–93.

Warburton, Ernest, ed. [*Johann Christian Bach*] *Thematic Catalogue*. 3 vols. New York: Routledge, 1999.

*Johann Sebastian Bach's Werke, herausgegeben von der Bach-Gesellschaft*. 47 vols. Leipzig: Breitkopf & Härtel, 1851–99, 1926.

*Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke, herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen und vom Bach-Archiv Leipzig* [Neue Bach-Ausgabe]. Kassel: Bärenreiter, 1954–2007. In 2010, Bärenreiter began publishing revised editions of single works; approximately 15 volumes are planned.

Schmieder, Wolfgang. *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach: Bach-Werke-Verzeichnis (BWV)*. 2nd ed., rev. and enl. Wiesbaden: Breitkopf & Härtel, 1990. First published in 1950.

Schulze, Hans-Joachim, and Christoph Wolff. *Bach Compen-*

*dium: Analytisch bibliographisches Repertorium der Werke Johann Sebastian Bachs (BC)*. Frankfurt: C. F. Peters, 1985–9.

Reeder, Ray, and Wolfgang Schmieder. *The Bach English-Title Index*. Fallen Leaf Reference Books in Music, no. 20. Berkeley, Calif.: Fallen Leaf Press, 1993.

*Wilhelm Friedemann Bach: Gesammelte Werke*. Stuttgart: Carus Verlag, 2004–.

Falck, Martin. *Wilhelm Friedemann Bach: Sein Leben und seine Werke, mit Thematischem Verzeichnis seiner Kompositionen und zwei Bildern*. Leipzig: C.F. Kahnt, 1913; facsimile, Hildesheim, Germany: Olms Verlag, 2011.

Heyman, Barbara B. *Samuel Barber: A Thematic Catalogue of the Complete Works*. Oxford: Oxford University Press, 2012.

*Béla Bartók: A Complete Catalogue of His Published Works/Ein vollständiges Verzeichnis seiner veröffentlichten Werke/Un catalogue complet de ses oeuvres publiées*. London: Boosey & Hawkes, 1970.

Dille, Denijs. *Thematisches Verzeichnis der Jugenwerke Béla Bartóks: 1890–1904*. Kassel: Bärenreiter, 1974.

Somfai, László. *Béla Bartók: Composition, Concepts, and Autograph Sources*. Berkeley: University of California Press, 1996.

*Ludwig van Beethoven's Werke: Vollständige kritisch durchgesehene überall berechtigte Ausgabe*. Leipzig: Breitkopf & Härtel, 1864–90. 7 suppl.: 1959–71. Reprint, New York: Kalmus, 1967.

*Beethoven Werke, herausgegeben vom Beethoven-Archiv Bonn*. Joseph Schmidt-Görg, gen. ed. Munich: G. Henle, 1960–.

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Green, James F. *The New Hess Catalog of Beethoven's Works*. West Newbury, Vt.: Vance Brook Publishers, 2003.

*Edizione critica delle opere di Vincenzo Bellini*. Marco Uvietta, gen. ed. 14 vols. projected. Milan: Ricordi, 2003–.

*Edizione Nazionale delle Opere di Vincenzo Bellini*. Cremona: Fondazione Claudio Monteverdi, 2002–.

*Sämtliche Werke Alban Berg.* Rudolf Stephan, gen. ed. The Alban Berg Foundation. 22 vols. in 3 series projected. Vienna: Universal, 1984–.

*Hector Berlioz Werke.* Edited by Charles Malherbe and Felix Weingartner. 20 vols. Leipzig: Breitkopf & Härtel, 1900–7.

*Hector Berlioz: New Edition of the Complete Works.* Kassel: Bärenreiter, 1967–2006.

Hopkinson, Cecil. *A Bibliography of the Musical and Literary Works of Hector Berlioz, 1803–1869.* . . . 2nd ed. Edited by Richard Macnutt. Tunbridge Wells, England: Richard Macnutt, 1980. First published in 1951.

Holoman, D. Kern. *Catalogue of the Works of Hector Berlioz.* Hector Berlioz: New Edition of the Complete Works, vol. 25. Kassel: Bärenreiter, 1987.

*The Complete Works of William Billings.* Edited by Hans Nathan and Karl Kroeger; Richard Crawford, editorial consultant. 4 vols. Boston: American Musicological Society and Colonial Society of Massachusetts, 1977–90.

Kroeger, Karl, comp. *Catalog of the Musical Works of William Billings.* Music Reference Collection, no. 32. New York: Greenwood Press, 1991.

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Gérard, Yves. *Thematic, Bibliographical, and Critical Catalogue of the Works of Luigi Boccherini.* London: Oxford University Press, 1969.

*Johannes Brahms Sämtliche Werke, Ausgabe der Gesellschaft der Musikfreunde in Wien.* Edited by Hans Gál and Eusebius Mandeczewski. 16 vols. Leipzig: Breitkopf & Härtel, [1926–7].

*Neue Ausgabe sämtlicher Werke Johannes Brahms.* Munich: G. Henle Verlag, 1996–.

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## Discographies and Recordings



These items were selected from many such sources and represent a wide spectrum of musical traditions, from “classical” to world music to popular music. The first category is “Bibliographies of Discographies,” works that are—or contain, in the case of *Brian Rust’s Guide*—lists of discographies. Two items that are not discographies—*Vinyl: A History of the Analogue Record* and *Wax Trash and Vinyl Treasures: Record Collecting as a Social Practice*—are included because they describe the history of recorded sound and the history and social ramifications of collecting.

The second category, “Internet Sources for Recordings,” consists of twelve stable online streaming sources of music. Some are available by subscription only, such as the Alexander Street Press databases; others, such as World Music Central, are free for the user.

The third category, “Specialized Discographies,” lists some important sources with special emphases—classical, opera, choral, early music, women composers, etc.—some of them annotated, some not. The “Ethnomusicology and World Music” section contains discographies not only of subjects of academic studies but also guides to popular world music. The “American Popular Music” section lists sources on rock, hip-hop, the various styles of jazz and the blues, folk music, and popular song.

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## 8.3 SPECIALIZED DISCOGRAPHIES

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ALLEN SCOTT is Professor of Music History at Oklahoma State University.