
**BASIC MUSIC REFERENCE:
A GUIDE FOR NON-SPECIALIST LIBRARIANS,
LIBRARY ASSISTANTS, AND STUDENT EMPLOYEES**

by

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PART ONE

BASIC CONCEPTS AND TOOLS

Part 1 is an overview of basic concepts and the tools available in a library music collection with guidance on how to use them. Every library collection is unique, so the tools presented here may not be present in your library, but the concepts should be applicable everywhere. Get to know the tools in your local collection as well as you can.

As you proceed through part 1, please look up the titles we use as examples in your local library catalog, pull them from the shelf, and take a good look at them. When we refer to classification numbers, we will use the Library of Congress (LC) classification scheme. Because of the many variations possible with the Dewey Decimal Classification (DDC), different numbers can be applied to the same item, so we do not provide Dewey numbers.¹

DISTINCTIVE MATERIALS: SCORES AND RECORDINGS

Most libraries have books, periodicals, microforms, and electronic resources, but only libraries with music collections have substantial numbers of scores and musical recordings. Music reference, unlike general reference, involves connecting library users with these scores and recordings. Scores can come in many different manifestations.

KNOW YOUR SCORES!

“Score” is a generic term used in libraries for printed music. Strictly speaking, a person should be able to see the notation for all parts (or at least most parts) of a work when looking at a score. In bibliographic records, printed music will be described as a score if it is for two or more instruments and/or voices, if it shows the parts simultaneously. Music for only one instrument or voice will not be described as a score, though this music will likely be shelved with scores (and would be included in a search limited to scores).² Your music collection probably has many different kinds of scores. Sometimes you will find a score for piano and another instrument with a part for the other instrument in the back or in a pocket.

You might also find any or all of the following types of scores in your library:

- orchestral or band scores in miniature size—possibly described as “1 miniature score (255 p.) ; 15 cm.”
- orchestral or band scores in full size—possibly described as “1 score (255 p.) ; 32 cm.” (see figure 1.1)
- concerto scores with accompaniment rewritten for piano, with a separate solo part—possibly described as “1 score (15 p.) + 1 part (3 p.)” (see figures 1.2 and 1.3)

- enormous scores that use many, many staves and possibly graphic notation (symbols other than commonly accepted musical notation)—possibly described as “1 score (55 p.) ; 70 cm.”
- opera scores with the accompaniment rewritten for piano—possibly described as “1 vocal score (325 p.)” (see figures 1.4 and 1.5)
- scores for the same operas showing all the orchestral parts—possibly described as “1 score (408 p.)”
- chamber music scores and parts—possibly described as “1 score (80 p.),” if only a score, “1 score (80 p.) + 4 parts” if a score and parts, or “4 parts” if only parts without a score
- hymnals or other song books—possibly described as “1 close score (583 p.)” (see figure 1.6)
- music for a single instrument—possibly described as “25 p. of music” (see figure 1.7)

Different kinds of scores for the same work may have different call numbers. For example, a violin concerto with full orchestral accompaniment would be classed under M1012, but a score of the same concerto with the accompaniment rewritten for piano would be classed under M1013.

RECORDINGS COME IN DIFFERENT SHAPES AND SIZES

Adding to the complexity of item types in a music collection, recordings can be found on many different media types. Physical carriers of sound recordings include analog discs, digital optical discs, and magnetic tape. Analog discs are typically played on a turntable and read by a stylus on a tone arm. They typically appear in 7-, 10-, or 12-inch sizes. Each of these sizes may be played at different speeds: 7-inch discs at 45 rpm (“singles”), and 10-inch and 12-inch discs at 33⅓ rpm (“LPs”) or 78 rpm, though there are exceptions. Digital optical discs can be compact discs (CDs), DVDs, or some other digital format. They are almost always 4¾ inches in diameter and are played in CD players, DVD players, or Blu-ray Disc³ players. Magnetic tape can be found on reels of various sizes and can be played at several speeds on “reel-to-reel” players. Other media using magnetic tape include cassettes, videotapes, and, more rarely, four- or eight-track cartridges. Though many of these formats are not currently available in the commercial marketplace, they are often found in library collections.

Increasingly, sound recordings are distributed electronically, either as discrete computer files—such as the MP3 or AAC files available for download through vendors such as iTunes or Amazon—or via streaming audio. Since most end-user licenses prohibit the use of commercially distributed MP3 files in a library setting, subscription-based streaming audio services are the option libraries generally choose to provide electronically distributed music to their users.⁴ Some examples of streaming audio services include *Naxos Music Library*, *Classical Music Library*, and *DRAM*.

SYMPHONY.

3

I.

EDWARD ELGAR, Op. 55.

Andante. Nobilmente e semplice. ♩ = 72.

Flauto I.
Flauto II.
Flauto III (e Piccolo)
Oboi I. II.
Corno Inglese.
Clarineti I. II. in B \flat
Clarinetto Basso in B \flat
Fagotti I. II.
Contra Fagotto.
I. II. Corni in F.
III. IV.
I. Trombe in B \flat
II. III.
I. II. Tromboni
III.
Tuba.
3 Timpani
Arpe I. II.
Violini I.
Violini II.
Viola.
Violoncelli.
Contra Bassi.

Andante. Nobilmente e semplice. ♩ = 72.

Andante. Nobilmente e semplice. ♩ = 72.

Copyright 1908 by Novello and Company, Limited.

Printed by F.M. Geibel, Leipzig

Figure 1.1. Edward Elgar, *Symphony no. 1 in A-flat, op. 55* (London: Novello, 1908), 1.

Grand Concerto.

(D MINOR.)

H. VIEUXTEMPS, Op. 31.

Revised and fingered by August Wilhelmj.

Andante.

VIOLIN.

Andante. (M. M. ♩ = 80)

Violins. Clar. Flute.

Piano.

p

V' Cellos.

pp

Basses.

pp

cresc.

mf

dim.

p

f

f

Violins

V' Cellos

pp trem.

9549 - 53

Copyright, MCMV, by Carl Fischer, New-York.

Figure 1.2. A score of a concerto with the accompaniment arranged for piano. Henri Vieuxtemps, *Concerto no. 4 in D Minor, op. 31* (New York: C. Fischer, 1905), 1.

Grand Concerto.

(D MINOR.)

VIOLIN.

H. VIEUXTEMPS, Op. 31.

Revised and fingered by August Wilhelmj.

Andante. (M.M. ♩ = 80)

TUTTI. SOLO.

73

pp a piacere *cresc.* *f*

brillante *cresc.* *ff*

passionato *mf* *sf* *f* *forza*

p *cresc.* *sf* *brillante*

f *p* *sf* *p* *sf* *p*

pp *poco cresc.* *dim.*

mf *f* *cresc.* *ff* *energico* *IV* *sempre*

Figure 1.3. An example of a solo violin part. Solo part to Henri Vieuxtemps, *Concerto no. 4 in D Minor, op. 31* (New York: C. Fischer, 1905), 1.