

MUSIC

A GUIDE TO
THE REFERENCE
LITERATURE

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Introduction

The literature of music reflects the multifarious and ephemeral nature of music itself. Music is an art, a business, an occupation, a field of study, an inspiration to worship, and a psychological tool. Its essence can be recorded in staff notation, in other forms of notation, on a piano roll, in tablature for specific instruments, in magnetic form to be read by a computer, or as a sound recording in the form of a tape, LP, or CD. These written and aural records of music are its primary literature. The secondary literature of music responds to live music and to its primary literature in the form of reviews, fan magazines, scholarly articles, program notes, pedagogical works, dissertations, biographies, and histories.

The reference literature of music is notably diverse because it must address fundamentally dissimilar aspects of music: performance and performers, written music, recordings, and secondary literature. Like other disciplines, music has its own dictionaries, encyclopedias, indexes, and bibliographies of its written literature, but it also requires unique forms of reference tools—discographies, bibliographies of music, indexes to thematic incipits—which meet its own particular demands. Reference works in music, as in other disciplines, compile and digest current knowledge; their point of view is essentially retrospective. Yet, by defining the nature of the field, they establish a foundation and a direction for future scholarship. Such monumental reference works as Eitner's *Biographische-bibliographisches Quellen-Lexikon* (see entry 414) and *Die Musik in Geschichte und Gegenwart* (see entry 19) have not only established themselves as indispensable, but have also encouraged a conception of the primacy of European art music that has predominated through the nineteenth and twentieth centuries.

The New Grove Dictionary of Music and Musicians (see entry 20) and newer kinds of reference works, notably discographies, exemplify a broadened scholarly conception of music, and reflect a growing interest in the study and performance of a variety of musics. Musicology has embraced sociology in the study of popular music as a telling barometer of popular culture. The Library of Congress regularly sponsors concerts of folk and ethnic music. The sitar and instruments of the gamelan orchestra are featured in performances of traditional non-Western music and employed in contemporary compositions. Works composed with the aid of a computer are questioning our assumptions about the relationship between composer and performer.

Concurrent with a broadened interest in all forms of music has been an increased scholarly focus on early (pre-1800) music. *Early Music* (see entry 591) and *Early Music History* (see entry 592), two fine journals which began publication in 1973 and 1981, respectively, exemplify this interest. The most important bibliographical development for early music has been the Répertoire international des sources musicales, or International Inventory of Musical Sources, commonly referred to as RISM. The project began in the 1950s as a joint venture of the International Association of Music Libraries and the International Musicological Society. Its purpose is to identify the locations in libraries throughout the world of early printed and manuscript sources of music and of early writings about music. A number of alphanumerically designated series and subseries of bibliographies and directories have been published under the auspices of RISM.

A growing appreciation for American music has been a particularly important factor in the development of new reference works. In looking to the past, Sonneck's *Bibliography of Early Secular American Music* of 1905 (see entry 433) foreshadowed the publication, beginning in 1983, of the periodical *American Music* (see entry 562), and of the publication in 1986 of *The New Grove Dictionary of American Music* (see entry 65). These and other new resources have given a scholarly validity to the hymns, spirituals, blues, rags, musicals, folk songs, jazz compositions, and rock tunes which have been the fruits of our culture and in which so many Americans have participated.

The development of new reference works in music in the last fifteen years demands an up-to-date survey. The last single-volume comprehensive survey of the reference literature of music was the 1974 edition of Duckles's *Music Reference and Research Materials* (see entry 5). The first volume of Marco's *Information on Music*, published in 1975 (see entry 9), is more restricted in scope, and volumes 2 and 3 are devoted to particular geographical regions. The bibliography of reference works in Pruett and Slavens's 1985 work, *Research Guide to Musicology* (see entry 12), is highly selective.

The present guide does not attempt to compete with the international and retrospective scopes of Duckles and Marco. It is offered as a summary guide to the important current and retrospective sources of information on music, and it emphasizes, but is not restricted to, works in English. It is directed to an audience of college and graduate students, researchers, and librarians. It includes works published not only in the United States but also Canada, Great Britain, West Germany, France, Italy, Denmark, Austria, Switzerland, the Netherlands, and Australia.

The guide is necessarily selective, yet it gives an overview of the most important materials for research. It includes those reference works of national or international significance which are most useful and successful in their own design and in comparison with similar works. Reference works chosen for inclusion gather factual data about music or musicians; provide significant historical overviews; or bibliographically point the way to other resources. Greater attention has been paid to works published during the last fifteen years which were unavailable to Duckles or to Marco, but similar criteria have been applied to the selection of older works. In areas in which the quantity of reference works outruns the quality, such as collective biographies of rock musicians or guides to Broadway show tunes, the guide has omitted works which take an adulatory fan's-eye-view in favor of those few which offer critical perspective.

Language dictionaries, general encyclopedias, and national bibliographies are critical to research in music. However, the breadth of the field of music has necessitated the guide's strict omission of any works which extend beyond the field. Mixer's *General Bibliography for Music Research* (see entry 10) and Marco's *Information on Music* examine some of these more general works.

In addition to reference works, the guide includes current periodicals and national and international associations and research institutions. Current periodicals and organizations

are sources of information for ongoing research and for developments which are too recent to be found in reference works. Periodicals, particularly *Notes* (see entry 639), include as articles and regular features such reference tools as directories, definitions of terms, and bibliographies. These have not been included as fully annotated entries, but are selectively cited in annotations and chapter introductions.

Thematic catalogs and bibliographies devoted to individual composers or performers retain their value (unless superseded) long after publication. However, there are simply too many of these to be included comprehensively. As the intention of the guide is to present an overview of the literature, a representative selection of such works which are numbers within series or which were published within the last few years has been included. Other bibliographies of reference works devoted to individuals have been mentioned in appropriate annotations and chapter introductions.

The cutoff date for entries cannot be defined precisely. Relevant titles were collected through April 1987, but some works known to have been published since late 1986 were not available. All items, except those identified as forthcoming, have been examined by the author. Facsimile reprints, mentioned in order to establish the availability of works otherwise out of print, were not always examined.

The arrangement of the guide parallels an approach to research which proceeds from the general to the specific and from the retrospective to the current. Chapters gather reference works by function. Periodicals and organizations are listed in separate chapters. By means of the table of contents and introductions to chapters, users can survey works which have a similar purpose.

The indexes offer access by entry number to specific works. Titles of works given full annotations, works or series cited within entries, and distinctive titles (other than simply bulletin or newsletter) of publications of organizations all appear in the index. Names of authors, editors, translators, and compilers are all indexed, whether or not they appear as main entries. The subject index covers all entries.

Part 1 covers general reference sources. Chapter 1 examines the broadest of information sources, guides to the literature. By mapping research strategies, these works serve a didactic as well as a bibliographic purpose.

In chapters 2 through 8 are the kinds of works which Marco's *Information on Music* terms "direct information sources"—works which in themselves are compendia of information. These chapters proceed from a survey of comprehensive encyclopedias and general information sources in chapter 2 to more specialized works in succeeding chapters and finally to the directories in chapter 8 which geographically locate individuals and institutions.

One step removed from direct information sources are bibliographies, which enumerate works in a particular subject area, of a particular character, or within a particular library collection. Bibliographies in music can be broadly grouped into three types: lists of music, of music literature, and of both. Part 2 covers general bibliographic sources. Chapters 9, 10, and 11 examine varieties of bibliographies which include, for the most part, both music and music literature. These are sources (or series, in the case of works listed in chapter 10) which are likely to be of use to most researchers. Part 3 presents bibliographies of music literature. Chapters 12, 13, and 14 separate bibliographies of music literature into three groups: those devoted to specific forms of music literature, those that identify information resources pertaining to individuals, and those that, for the most part, emphasize a particular subject. Part 4—chapters 15, 16, and 17—examines bibliographies of music: sources that cover primarily eighteenth-century and older works, those that list more current vocal works, and those that list newer music and performing editions.

In their form of presentation, discographies are allied to bibliographies. Part 5—chapters 18 and 19—examines works that list recordings on a retrospective and ongoing

basis. Part 6 supplements the chapters covering reference works. Chapters 20 and 21 are devoted to periodicals and organizations; the organizations in chapter 21 are subdivided by function into six groups.

Within chapters, entries are generally listed in alphabetical order by author or title (or, in the final chapter, by title of organization). In some instances the alphabetical sequence has been modified to accommodate a numbered series or another more meaningful arrangement.

Works in nonprint formats discussed in the guide include several indexes and bibliographies in microfiche, a database for recorded works (MUSICAT, entry 554), and *RILM Abstracts* (see entry 327), which is available both in printed and online versions. RILM is the only widely available database devoted to music. The *Directory of Computer Assisted Research in Musicology* (see entry 162) lists many more specialized projects of this nature. Entries for nonprint titles have been assigned to chapters according to function and integrated with other entries for titles in printed form.

Entries for monographic titles cite the most recent editions in preference to the first edition, although the date of the first edition is generally mentioned in the annotation. Multiple publishers given in the citations are copublishers, not distributors. The form of the bibliographic citation provides additional information about the character of each work by mentioning special features such as bibliographies, discographies, illustrations, indexes, and notated music. Library of Congress card numbers (including those for foreign publications if the Library of Congress has assigned them), International Standard Book Numbers, International Standard Serial Numbers, and citations to facsimile reprints have been included when available. Pagination has been included solely to give an idea of the size of a work. Only numbered pages have been indicated; unnumbered pages, unless they form a substantial portion of a work, have not been included. The introduction to chapter 20, which features current periodicals, explains particular points brought out in the bibliographic citations within that section.

Annotations are descriptive, evaluative, and comparative. They indicate what the work offers a researcher and how it is organized. Evaluative comments note exceptionally well-presented or useful features, or warn users of possible pitfalls. References to other works are given in order to suggest alternate or more effective sources for similar information, or to illustrate a point by comparison.

The guide could not have been compiled without the assistance of many individuals and institutions. Drew University provided me with time for research during a sabbatical leave and during many other odd hours; with technical assistance through the loan of a microcomputer; with administrative support in the form of postage, telephone use, and online searching of the DIALOG and OCLC databases; and of course, with a rich collection which has continually offered surprises. Research was performed primarily at the Blanche and Irving Laurie Music Library at the Douglass Library of Rutgers University, and at the Music Division and the Rodgers and Hammerstein Archives of Recorded Sound of the New York Public Library. Other libraries whose collections were valuable to my research were the Talbott Library of Westminster Choir College, the Firestone Library of Princeton University, the Institute of Jazz Studies of Rutgers University, the Sprague Library of Montclair State College, and the Morris County Free Library. I thank the staffs of these libraries for their assistance.

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