EIGHT

SOURCES AND RESEARCH TOOLS

This chapter is about the books and electronic resources you can use to find information about music. "Research tools" include reference works, such as dictionaries, encyclopedias, catalogs, and bibliographies. Some reference books, such as shorter dictionaries, have a limited purpose: they provide accurate information about the meanings and spellings of common and more unusual words. But some are also research tools: they have more ambitious and sometimes more specialized functions. As well as answering direct questions, they provide information that allows readers to progress further in finding out about a subject. Even if you only need to consult books for reference purposes, it is advisable to be aware of the many specialized books that music researchers use. Often, apparently simple questions cannot be answered by looking at the more general reference works. For this reason, even though this chapter is about the problems faced by academic researchers, the information it contains is pertinent to anyone who needs to find information about music.

Irrespective of why you seek information, you need to give careful thought to what exactly you are looking for: you should refine your investigation into a series of questions. This is important, not just because it helps you to approach your task with a clear focus, but also because it imposes discipline upon you. It encourages you to seek information purposefully and to avoid meandering in the maze of seductive byways to which reference and research books and the Web can lead you. This, by the way, is a temptation to which every researcher, no matter how experienced, is susceptible. It does not mean that your area of investigation has to be pared down to the absolute factual basics to which you stick rigidly. One of the most interesting aspects of research is that the very process of doing it leads you to unexpected information that stimulates you, feeds your curiosity, and allows you to see your topic in a new light. But this happens most positively when your point of departure and the main path that you follow are well defined and systematically organized.

Different Types of Music and Literature about Music

There are many different types of music and various perspectives from which they can be investigated. As lines of investigation have been developed by specialists, they have attracted distinctive styles of analysis, criticism, and scholarship. Thus, the best histories of different kinds of music and the debates about them are in specialized books and reference materials. However, this does not mean that different categories of music are permanently separate and pigeonholed. Indeed, one of the most interesting and enriching aspects of more recent music study is the extent to which different types of music have been shown to relate to each other and how the techniques for studying, say, ethnomusicology, shed light on Western traditions. However, as I suggest below, the sources for finding the information you want about particular areas of music may well be reference works that were assembled to meet the needs of the specialist.

Music and the Literatures of Other Subjects

Music is not isolated from the rest of human endeavor, and the work of historians, sociologists, economists, anthropologists, biographers, art historians, and others can inform our understanding of music and sometimes provide answers to frustrating questions of detail. Libraries are full of books and other media that are helpful to music research. But many of them have not been designed primarily with musicians in mind. So how do you find the books that you need—books that will provide the answers you are looking for and feed your curiosity and imagination—when you do not know that they exist, or at least do not know what they are called?

In this chapter, I will suggest some basic reference works that are useful to musicians, but my list is far from comprehensive. New books are constantly being published, and in the twenty-first century, what is sometimes referred to as the "knowledge revolution," a phenomenon brought about by the development of the Internet and its attendant electronic devices, provides new and diverse ways of accessing knowledge. But these developments, while they have genuinely revolution-

ized opportunities for those who seek knowledge, also bring challenges. Indeed—and this is a point that cannot be overemphasized—the knowledge revolution has not, in itself, provided a significantly new *body* of knowledge in music or the arts in general; it has revolutionized the way we *access* knowledge. Provided that you have the necessary equipment and the skills with which to use it, you can obtain information irrespective of where you live. But because this information is so easily available, it is important to be able to discern the difference between what is authoritative and reliable, and what is not. This is why I emphasized in chapter 3 the need for the Web to be used as discriminatingly as one would use a library full of books.

It is also important to emphasize the value to a research project of properly acquired and recorded oral sources. Under oral sources, I include recorded interviews with, for example, composers and performers. The information gained from well-conducted interviews can be extremely useful. Commercial recordings are another important type of source; they can cast light not just on a repertoire but also on the way it has been performed.

However, my point of departure in this chapter is the printed word. I have adopted this approach largely because I believe that the skills of research are best learned—at least initially—by using printed material, as this is the basis for most scholarly knowledge about music. Many authoritative resources available through the Internet, such as *Grove Music Online* (the Internet version of *New Grove II*), are based on digitized versions of reference works originally or simultaneously published as books.

Research and Reference Tools

Research and reference tools include books or the equivalent of books in other media, such as CD-ROMs, Web sites, and microfiche sets. Good research tools have the following qualities:

- They provide definitive information on matters of fact in their own right. This may include the dates of events, the spelling or meaning of words, the location of a venue, and so on; or more substantial matters, such as comprehensive information about the lives of people, the works of a composer, or the history and design of a musical instrument.
- They provide information about other relevant sources.
- They are (usually) updated periodically to take account of new data about older music, information about new music, and scholarly opinions.

A dictionary is a research tool because it provides information about the meanings of words and the ways that they can be used. But not all dictionaries are as comprehensive as others. For example, the print version of the *Oxford English Dictionary* (*OED*) in its complete form (as opposed to its abbreviated forms, such as the "shorter" and "pocket" versions) runs to twenty volumes. (It is also available online.) It covers words from the whole of the English-speaking world and gives not just their spellings and meanings but a wealth of information about how they have been used through the ages. Anyone researching the violin, for example, will find pages of information about how that word has been used since the sixteenth century and the sources for that information (see figure 8.1). Thus, the *OED* provides information about a range of historical sources that might not otherwise have occurred to you.

A Note on Editions and Media

Some reference and research tools are listed below, but I should offer a qualifying remark about this information. The details are accurate at the time that this book is being assembled. But, as I have said, one of the features of really good research tools is that they are regularly updated. As a general rule, you should use the latest available edition of whatever source is mentioned.

Research tools may also take the form of Web sites or CD-ROMs, as well as printed books. For example, *New Grove II* is available in printed and online forms (*Grove Music Online*). But remember that it is impossible to anticipate changes that the owners of individual sites may make and when they will make them. Do not be too surprised if you find that a site is gone or does not work or if the URL you have typed is redirected.

New Grove II and Other Research Sources

The latest edition of *The New Grove Dictionary of Music and Musicians*, known as *New Grove II*, has a special place in music reference and research. It is worth giving a brief explanation of why it is so important and how it is laid out.

Entry printed from *Oxford English Dictionary Online*
© Oxford University Press 2001

violin, *n.* SECOND EDITION 1989

(vaɪəˈlɪn, ˈvaɪəlɪn) Forms: 6 **violine,** 7 **vyoline, viallin,** 7- **violin.** [ad. It. *violino* (Pg. *violino*, Sp. *violin*), f. *viola* VIOLA[2]. Cf. VIOLON.]

1. a. A musical instrument in common use, having four strings tuned in fifths and played with a bow; a fiddle.

In general structure the violin is composed of a resonant box of elaborately curved outline, and a neck or handle from the end of which the strings are stretched over a bridge to a tail-piece.

1579 SPENSER *Sheph. Cal., April* 103, I see Calliope speede her to the place, where my Goddesse shines: And after her the other Muses trace, with their Violines. **1589** R. HARVEY *Pl. Perc.* (1590) 6 Then were it high time for..all Peace-Makers, to put vp their pipes, or else in steed of the soft violine, learne to sound a shrill trumpet. **1608** B. JONSON *Masques* Wks. (1616) 964 The first [dance] was to the Cornets, the second to the Vyolines. **1618** BOLTON *Florus* (1636) 115 Some excellently pleasing lesson plaid upon soft winde-instruments, or Violins. **1660** PEPYS *Diary* 6 Mar., I played upon a viall, and he a viallin, after dinner. **1711** STEELE *Spect.* No. 258 ¶4 Violins, Voices, or any other Organs of Sound. **1756-7** tr. *Keysler's Trav.* (1760) II. 10 Orpheus or Amphion in bronze, playing upon a violin. **1842** LYTTON *Zanoni* I. i, He was not only a composer, but also an excellent practical performer, especially on the violin. **1884** HAWEIS *My Musical Life* I. 237 The violin is not an invention, it is a growth.

transf. **1670** EACHARD *Cont. Clergy* 62 People..presently phansi'd the Moon, Mercury, and Venus to be a kind of violins or trebles to Jupiter and Saturn.

b. With distinguishing terms.

1601 B. JONSON *Poetast.* III. iv, Come, we must haue you turne fiddler againe, slaue, 'get a base violin at your backe. *c*1670 WOOD *Life* (O.H.S.) I. 212 Before the restoration of K. Charles 2 and especially after, viols began to be out of fashion, and only violins used, as treble-violin, tenor and bass-violin. **1685** PLAYFORD (*title*), The Division-Violin: containing a Collection of Divisions upon several Grounds for the Treble-Violin. **1728** CHAMBERS *Cycl.* s.v., The Word Violin, alone, stands for Treble Violin. *Ibid.*, The Counter-Tenor, Tenor, or Bass-Violin. **1888** *Encycl. Brit.* XXIV. 245/1 The tenor violin, in compass a fifth lower than the treble violin, appears to have preceded the latter.

c. ***to play first violin,*** to take the leading part. (Cf. FIDDLE *n.* 1b.) Similarly (*rare*), ***to play second violin,*** to take the subordinate part.

Figure 8.1 Part of the *Oxford English Dictionary Online*'s "violin" entry. The entry contains a definition of "violin" and a series of examples of how the word has been used since 1579.

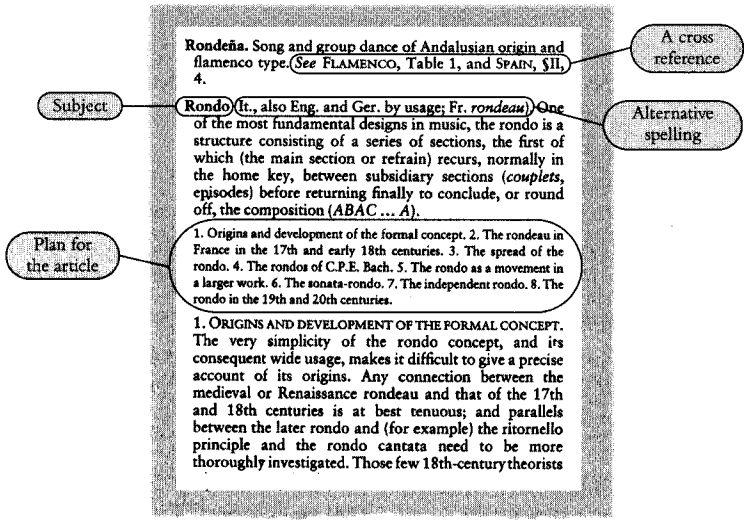
New Grove II

Stanley Sadie and John Tyrell, eds., *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols. (London: Macmillan, 2001)

This is the most authoritative and wide-ranging English-language dictionary of music. The present edition was published in 2001, and while it is the second edition of what is now called *New Grove*, it is actually the seventh edition to carry the title *Grove*. Publication of the first edition commenced in 1879.

The status of *New Grove II* in music research and reference is undisputed. Scholars from around the world have contributed articles to it, and it is distributed internationally. Most of the articles have common features, and it is worth being aware of these to get the most from *Grove*:

- The title of the article or entry is followed by alternative names or spellings (see figure 8.2). For example, the name of an instrument is normally given in English, followed by the other names by which the instrument is known.
- If an article is about a person, the places and dates of birth and death are given, followed by a brief explanation of that person's significance (see figure 8.3).
- The title word (article headword) for concepts, movements, institutions, and so on is followed by a brief definition.
- Some articles are divided into several sections under headings that suit the subject. Articles vary in length: some are a paragraph long, others run to several thousand words.
- For composers, there may be a list of works. These work lists are extremely important because they are usually comprehensive and, in the case of major composers, they include information about dates of composition and first performances and about keys and thematic catalog numbers (see figure 8.4). They are the easiest way to search through a composer's complete works.
- For composers and other people, there may also be a "writings" section that gives details of books and articles they have authored.
- Almost every entry has a bibliography arranged in chronological order. This contains a selection of the most important and trusted works published about the subject of the entry. (It is worth noting that the style of *Grove* bibliographies differs from both the notes and bibliography and the author-date systems: it is a little less detailed, giving the author's name—initial first—followed by the title of the work and the place and date of publication.)



Rondeña. Song and group dance of Andalusian origin and flamenco type. *See* FLAMENCO, Table 1, and SPAIN, §II, 4.

Rondo (It., also Eng. and Ger. by usage; Fr. *rondeau*). One of the most fundamental designs in music, the rondo is a structure consisting of a series of sections, the first of which (the main section or refrain) recurs, normally in the home key, between subsidiary sections (*couplets*, episodes) before returning finally to conclude, or round off, the composition (*ABAC ... A*).

1. Origins and development of the formal concept. 2. The rondeau in France in the 17th and early 18th centuries. 3. The spread of the rondo. 4. The rondos of C.P.E. Bach. 5. The rondo as a movement in a larger work. 6. The sonata-rondo. 7. The independent rondo. 8. The rondo in the 19th and 20th centuries.

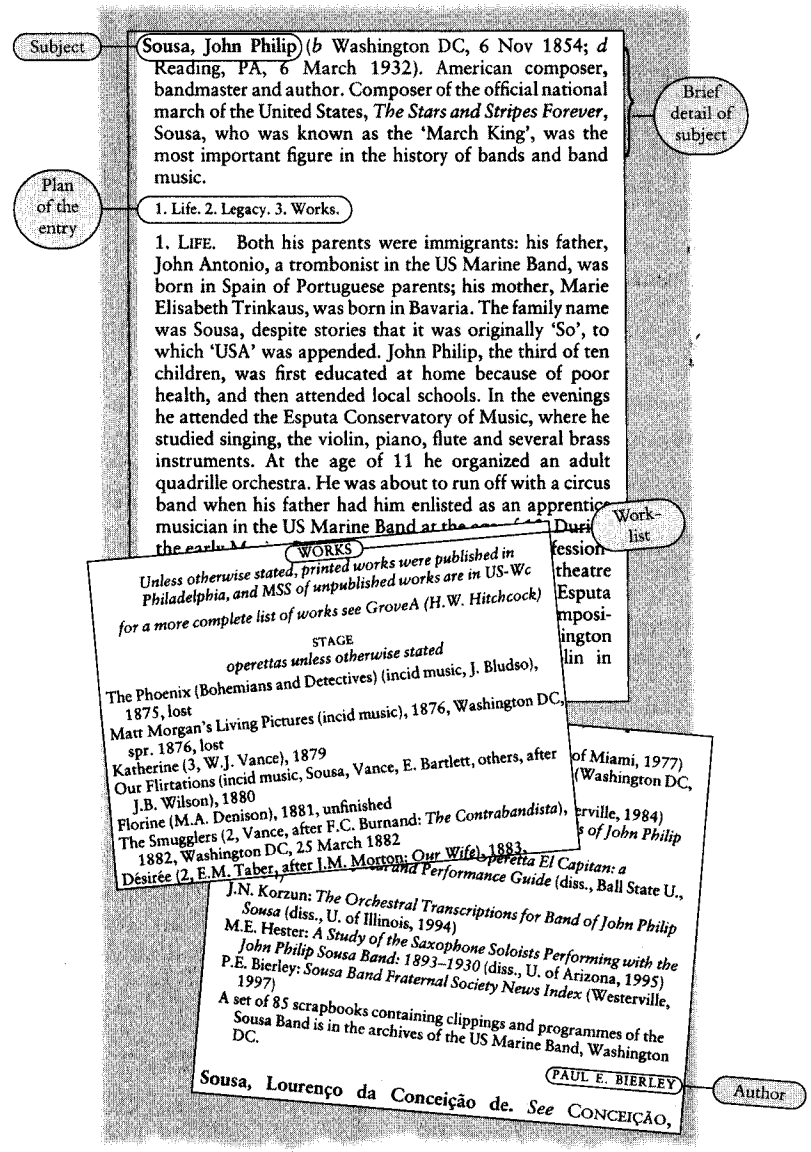
1. ORIGINS AND DEVELOPMENT OF THE FORMAL CONCEPT. The very simplicity of the rondo concept, and its consequent wide usage, makes it difficult to give a precise account of its origins. Any connection between the medieval or Renaissance rondeau and that of the 17th and 18th centuries is at best tenuous; and parallels between the later rondo and (for example) the ritornello principle and the rondo cantata need to be more thoroughly investigated. Those few 18th-century theorists

Figure 8.2 The *New Grove II* entry for "Rondeña" and part of "Rondo."

- The name(s) of the contributor(s) appears at the end of each article. Many articles were written for an earlier edition and were subsequently revised, either by the same author or by someone else. All contributors' names are given.

Grove is important not just because of its rigor, detail, and authority, but also because of the vastness of its scope: it is the most comprehensive reference work about music in any language, probably much more comprehensive than its only serious rival, the highly respected multivolume German encyclopedia *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*. *Grove* has entries for composers, performers, instruments, genres, and musical terms. But there are also substantial entries on places (including towns and countries), nonmusicians whose work has had a bearing on music, concepts, movements, methodologies, physical artifacts, institutions, and a vast range of other categories.

Grove can be a starting and an ending point for reference or for program-note or term-paper writing, but it can be only the beginning of a major research project. If you need to obtain facts and an authoritative overview on a subject, *Grove* is the best place to look. But if you are engaged in advanced research, you will additionally need to use the



Sousa, John Philip (*b* Washington DC, 6 Nov 1854; *d* Reading, PA, 6 March 1932). American composer, bandmaster and author. Composer of the official national march of the United States, *The Stars and Stripes Forever*, Sousa, who was known as the 'March King', was the most important figure in the history of bands and band music.

1. Life. 2. Legacy. 3. Works.

1. LIFE. Both his parents were immigrants: his father, John Antonio, a trombonist in the US Marine Band, was born in Spain of Portuguese parents; his mother, Marie Elisabeth Trinkaus, was born in Bavaria. The family name was Sousa, despite stories that it was originally 'So', to which 'USA' was appended. John Philip, the third of ten children, was first educated at home because of poor health, and then attended local schools. In the evenings he attended the Esputa Conservatory of Music, where he studied singing, the violin, piano, flute and several brass instruments. At the age of 11 he organized an adult quadrille orchestra. He was about to run off with a circus band when his father had him enlisted as an apprentice musician in the US Marine Band at the ... Duri... the early M... fession... theatre ... Esputa ... mposi- ... ington ... lin in

WORKS

Unless otherwise stated, printed works were published in Philadelphia, and MSS of unpublished works are in US-Wc

for a more complete list of works see GroveA (H.W. Hitchcock)

STAGE

operettas unless otherwise stated

The Phoenix (Bohemians and Detectives) (incid music, J. Bludso), 1875, lost
Matt Morgan's Living Pictures (incid music), 1876, Washington DC, spr. 1876, lost
Katherine (3, W.J. Vance), 1879
Our Flirtations (incid music, Sousa, Vance, E. Bartlett, others, after J.B. Wilson), 1880
Florine (M.A. Denison), 1881, unfinished
The Smugglers (2, Vance, after F.C. Burnand: *The Contrabandista*), 1882, Washington DC, 25 March 1882
Désirée (2, E.M. Taber, after J.M. Morton: *Our Wife*), 1883,

... of Miami, 1977) ... (Washington DC, ... erville, 1984) ... *s of John Philip* ... *Operetta El Capitan: a* ... *and Performance Guide* (diss., Ball State U., ...

J.N. Korzun: *The Orchestral Transcriptions for Band of John Philip Sousa* (diss., U. of Illinois, 1994)
M.E. Hester: *A Study of the Saxophone Soloists Performing with the John Philip Sousa Band: 1893–1930* (diss., U. of Arizona, 1995)
P.E. Bierley: *Sousa Band Fraternal Society News Index* (Westerville, 1997)
A set of 85 scrapbooks containing clippings and programmes of the Sousa Band is in the archives of the US Marine Band, Washington DC.

PAUL E. BIERLEY

Sousa, Lourenço da Conceição de. *See* CONCEIÇÃO,

Figure 8.3 Extracts from the *New Grove II* entry for a person: John Philip Sousa.

WORKS

Editions: *Ludwig van Beethovens Werke: Vollständige kritisch durchgesehene überall berechtigte Ausgabe*, i–xxiv (Leipzig, 1862–5/R), xxv [suppl.] (Leipzig, 1888) [GA]
Beethoven: Sämtliche Werke: Supplemente zur Gesamtausgabe, ed. W. Hess (Wiesbaden, 1959–71) [HS]
Beethoven: Werke: neue Ausgabe sämtlicher Werke, ed. J. Schmidt-Görg and others (Munich and Duisburg, 1961–) [NA]

Works are identified in the left-hand column by opus and WOO (Werk ohne Opuszahl, 'work without opus number') numbers as listed in G. Kinsky and H. Halm: *Das Werk Beethovens* (Munich and Duisburg, 1955) and by Hess numbers as listed in W. Hess: *Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens* (Wiesbaden, 1957). Works published in GA are identified by the volume in which they appear (roman numeral) and the position in the publisher's continuous numeration (arabic number); works published in HS are listed in the GA column and identified by volume number. Works published in NA are identified by category (roman numeral) and volume within each category (arabic number).

p – *parts*
s – *full score*
vs – *vocal score*

ORCHESTRAL

No.	*Title, Key*	*Composition, First performance*	*Publication*	*Dedication, Remarks*	*GA*	*NA*
op.21	Symphony no.1, C	1799–1800; 2 April 1800	p: Leipzig 1801	Baron Gottfried van Swieten	i/1	i/1
op.36	Symphony no.2, D	1801–2; 5 April 1803	p: Vienna, 1804; for pf, vn, vc: Vienna, 1805	Prince Karl von Lichnowsky	i/2	i/1
op.55	Symphony no.3 'Eroica', E♭	1803; 7 April 1805	p: Vienna, 1806	Prince Franz Joseph von Lobkowitz; 1st private perf. at Lobkowitz palace, sum. 1804	i/3	
op.60	Symphony no.4, B♭	1806; March 1807	p: Vienna, 1808	Count Franz von Oppersdorff	i/4	
op.138	Overture 'Leonore no.1', C	1807; 7 Feb 1828	s, p: Vienna, 1838	for Leonore ovs. nos.2–3, see 'Operas'	iii/19	
op.62	Overture to Collin's Coriolan, c	1807; March 1807	p: Vienna, 1808	Heinrich Joseph von Collin	iii/18	ii/1
op.67	Symphony no.5, c	1807–8; 22 Dec 1808	p: Leipzig, 1809	Prince Lobkowitz and Count Andreas Rasumovsky; preliminary sketches, 1804	i/5	
op.68	Symphony no.6 'Pastoral', F	1808; 22 Dec 1808	p: Leipzig, 1809	Prince Lobkowitz and Count Rasumovsky	i/6	
op.92	Symphony no.7, A	1811–12; 8 Dec 1813	s, p: Vienna, 1816	Count Moritz von Fries; arrs. for pf, pf 4 hands and 2 pf ded. Elisabeth Aleksiev, Empress of Russia	i/7	
op.93	Symphony no.8, F	1812; 27 Feb 1814	s, p: Vienna, 1817	shortened version of end of 1st movt, HS iv	i/8	
op.91	Wellingtons Sieg oder Die Schlacht bei Vittoria ('Battle Symphony')	1813; 8 Dec 1813	s, p: Vienna, 1816; for pf: London and Vienna, 1816	Prince Regent of England (later King George IV); orig. version of pt 2, for Maelzel's panharmonicon, HS iv	ii/10; HS viii [for pf]	ii/1
op.115	Overture 'Namensfeier', C	1814–15; 25 Dec 1815	s, p: Vienna, 1825	Prince Anton Heinrich Radiziwill; incorporates ideas sketched several years earlier	iii/22	ii/1
WOO3	Gratulations-Menuet, E♭	1822; 3 Nov 1822	p: Vienna, 1832	written for Carl Friedrich Hensler, ded. (by publisher) Karl Holz	ii/13	ii/3
op.125	Symphony no.9, d	1822–4; 7 May 1824	s, p: Mainz, 1826	Friedrich Wilhelm III of Prussia	i/9	

SOLO INSTRUMENTS AND ORCHESTRA

No.	*Title, Key*	*Composition, First performance*	*Publication*	*Dedication, Remarks*	*GA*	*NA*
WOO4	Piano Concerto, E♭	1784	s: GA	survives only in pf score (with orch cues in solo part)	xxv/310	
Hess 13	Romance, e, pf, fl, bn, orch, frag.	?1786	Wiesbaden, 1952	intended as slow movt of larger work	HS iii	
WOO5	Violin Concerto, C, frag.	1790–92	Vienna, 1879	part of 1st movt only; 1st edn ded. Gerhard von Breuning	HS iii	
Hess 12	Oboe Concerto, F, lost	?1792–3	—	sent to Bonn from Vienna in late 1793; a few sketches survive	—	—
WOO6	Rondo, B♭, pf, orch	1793	p: Vienna, 1829	orig. finale of op.19; solo part completed by Czerny for 1st edn	ix/72; HS iii	
op.19	Piano Concerto no.2, B♭	begun c1788, rev. 1794–5, 1798; 29 March 1795	p: Leipzig, 1801	Carl Nicklas von Nickelsberg; score frag. rejected from early version, HS iii	ix/66	iii/2
	cadenza for 1st movt	1809	GA		ix/70a	
op.15	Piano Concerto no.1, C	1795, rev. 1800; 18 Dec 1795	p: Vienna, 1801	Princess Barbara Odescalchi (née Countess von Keglevics)	ix/65	iii/2
	3 cadenzas for 1st movt	1809 (one slightly earlier)	GA		ix/70a	

Figure 8.4 Extracts from the *New Grove II* work-list for a major composer: Ludwig van Beethoven.

work lists and the writings cited in the bibliographies of *Grove* as the launching pad for your project.

One of the problems that even practiced researchers have found in using *Grove* is in determining the nature and the range of entries that might cast light on any given subject. Many of the most helpful articles—often very extensive ones—are under headings that do not readily spring to mind. This problem has been reduced by the publication of *Grove Music Online*, which allows you to do not only a basic article search but also a full-text search. In other words, as well as being able to search for a specific article, you can find every occurrence of your chosen keyword throughout the dictionary. Volume 28 of the printed version contains several invaluable bibliographical appendixes, and volume 29 has an index of the entire dictionary. Also, throughout *Grove*, cross-references are given if another article has significant additional material about the subject of the entry you are reading.

Grove is available throughout the English-speaking world. Most people refer to it when they need to, but few study its structure to get a good understanding of how it works, so as to realize its full potential. An hour spent reading the introductory sections of *Grove* will help you to get the maximum benefit from it. If you acquire the skill to navigate around the vast wealth of information contained in the twenty-nine volumes of *New Grove II*, you are on your way to being a methodical researcher.

RILM, RIPM, RISM, and RIdIM

These four acronyms are well known to music academics and librarians. They signify four great international collaborations dedicated to identifying, classifying and disseminating information about four important realms of music sources.

RILM (*Répertoire international de littérature musicale/International Repertory of Music Literature*) started publication in 1967. It provides information on literature about music of any sort from all over the world. In 2007, it listed 400,000 abstracts of writings on music in 140 languages. Thirty thousand new entries are added annually to its online listing. (*RILM* is also discussed in chapter 3.)

RIPM (*Répertoire international de la presse musicale/Retrospective Index to Music Periodicals 1800–1950*) was established to provide access to periodical literature about music. It provides annotated indexes to the content of complete runs of music journals pub-

lished in seventeen countries between approximately 1800 and 1950. In 2007, it held 465,800 references, with a further 20,000 being added each year. (It too is discussed in chapter 3.)

RISM (*Répertoire international des sources musicales/International Inventory of Musical Sources*) was established in 1949 with the aim of identifying and cataloging all surviving musical sources dating from the earliest times to about 1800.

RIdIM (*Répertoire international d'iconographie musicale/International Inventory of Music Iconography*) was established in 1971 with the aim of identifying and cataloging visual images relevant to music. Included in this collection are images of instruments for which there are no surviving specimens.

These are all ongoing projects, and more information about them can be found at www.oup.com/us/musicinwords.

Duckles's Music Reference and Research Materials

Vincent H. Duckles and Ida Reed, eds., *Music Reference and Research Materials: An Annotated Bibliography*, 5th ed. (New York: Schirmer, 1997)

Vincent Duckles was a librarian and musicologist based at the University of California at Berkeley. His single-volume guide to important research and reference materials was first published in 1964 and was aimed at postgraduate students and "music reference librarians whose job it is to find the information they want." The fifth and most recent edition of the book was published in 1997.

It is obvious that Duckles does not contain information about recent music publications; for that, you should look at regularly updated online databases, such as *RILM* or WorldCat (see chapter 3). However, I include a brief discussion of the book here, and encourage you to look at it, because it demonstrates how an exemplary research tool in the printed medium works. One consequence of relying on online research tools is that we are in danger of forgetting how to use valuable printed works such as this.

Duckles provides detailed bibliographical information about and brief evaluations of each work that is mentioned. It is selective rather than comprehensive (though it is more than 800 pages long), but the selection is extremely wide. Its strength lies not just in its scope, but also in the fact that it is easy to use. The references are arranged clearly under

a number of subject headings and subheadings, and there are many cross-references and indexes to help you find the information you are seeking (figure 8.5).

Basic Reference Books

On the *Music in Words* Web site at www.oup.com/us/musicinwords, you will find a selective bibliography of music reference books, including thematic and other catalogs of musical works. This is followed by a further selective bibliography of other reference books on a range of subjects that you may find helpful as a starting point for research.

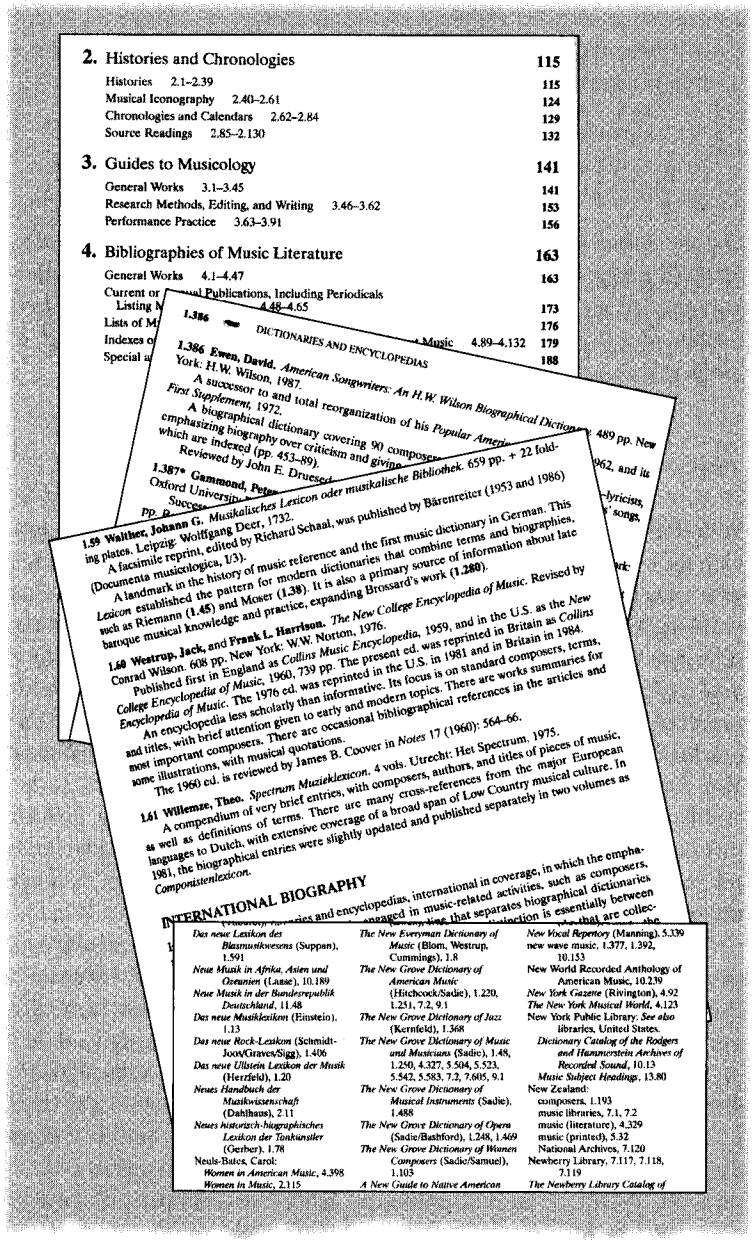
Web Sites

Web sites can be helpful to music researchers in two respects: they provide information in their own right, and they can also link you to other sites where you can find the information you are seeking. On the *Music in Words* Web site, I have listed sites from both categories. Most of the sites listed are free, but some (sometimes called *password-protected sites*) may only be available by subscription. However, many password-protected sites are available through computers in college or public libraries. The list of music sites is followed by a list of other useful sites. You will find that many of the sites are linked to each other.

I have given priority to music "metasites" or portals. These are sites that do not simply provide information about the services and facilities offered by an organization or institution; they also give links to many other relevant sites worldwide.

You should explore these sites to find the ones that are reliable and most useful to you. Keep a collection of "bookmarks" (or "favorites"). But be selective; always evaluate the sites and compare them with each other. I should emphasize that it is important for you not to rely entirely on Web sites for information. You will see that the best sites regularly direct their readers to printed books. This is the best way to use these sites. Use them as a tool for finding things; do not rely on the Web to provide you with all of the detailed information you are seeking.

Some sites have an interactive capability; for example, the Library of Congress site allows you to search its catalogs. You should remember (as I pointed out earlier) the difference between the American and English spellings of some words when using these search facilities, and



2. Histories and Chronologies 115
Histories 2.1–2.39 115
Musical Iconography 2.40–2.61 124
Chronologies and Calendars 2.62–2.84 129
Source Readings 2.85–2.130 132

3. Guides to Musicology 141
General Works 3.1–3.45 141
Research Methods, Editing, and Writing 3.46–3.62 153
Performance Practice 3.63–3.91 156

4. Bibliographies of Music Literature 163
General Works 4.1–4.47 163
Current or ... Publications, Including Periodicals
Listing ... 4.48–4.65 173
Lists of M... 176
Indexes o... Music 4.89–4.132 179
Special ... 188

1.386 DICTIONARIES AND ENCYCLOPEDIAS

1.386 **Ewen, David.** *American Songwriters: An H.W. Wilson Biographical Dictionary*. 489 pp. New York: H.W. Wilson, 1987.
A successor to and total reorganization of his *Popular Ameri...* and its *First Supplement*, 1972.
A biographical dictionary covering 90 composers, ... emphasizing biography over criticism and giving ... which are indexed (pp. 453–89).
Reviewed by John E. Drues...

1.387* **Gammond, Peter.** ... *Musikalische Bibliothek*. 659 pp. + 22 fold-
Oxford University ... Succes... *Musikalisches Lexicon oder musikalische Bibliothek*. Reviewed by Bärenreiter (1953 and 1986)
pp. ...

1.59 **Walther, Johann G.** *Musikalisches Lexicon oder musikalische Bibliothek*. Leipzig: Wolffgang Deer, 1732.
ing plates. A facsimile reprint, edited by Richard Schaal, was published by Bärenreiter (1953 and 1986)
(Documenta musicologica, I/3).
A landmark in the history of music reference and the first music dictionary in German. This
Lexicon established the pattern for modern dictionaries that combine terms and biographies,
such as Riemann (**1.45**) and Moser (**1.38**). It is also a primary source of information about late
baroque musical knowledge and practice, expanding Brossard's work (**1.280**).

1.60 **Westrup, Jack,** and **Frank L. Harrison.** *The New College Encyclopedia of Music*. Revised by
Conrad Wilson. 608 pp. New York: W.W. Norton, 1976.
Published first in England as *Collins Music Encyclopedia*, 1959, and in the U.S. as the New
College Encyclopedia of Music, 1960, 739 pp. The present ed. was reprinted in Britain as *Collins*
Encyclopedia of Music. The 1976 ed. was reprinted in the U.S. in 1981 and in Britain in 1984.
An encyclopedia less scholarly than informative. Its focus is on standard composers, terms,
and titles, with brief attention given to early and modern topics. There are works summaries for
most important composers. There are occasional bibliographical references in the articles and
some illustrations, with musical quotations.
The 1960 ed. is reviewed by James B. Coover in *Notes* 17 (1960): 564–66.

1.61 **Willemze, Theo.** *Spectrum Muzieklexicon*. 4 vols. Utrecht: Het Spectrum, 1975.
A compendium of very brief entries, with composers, authors, and titles of pieces of music,
as well as definitions of terms. There are many cross-references from the major European
languages to Dutch, with extensive coverage of a broad span of Low Country musical culture. In
1981, the biographical entries were slightly updated and published separately in two volumes as
Componistenlexicon.

INTERNATIONAL BIOGRAPHY

... and encyclopedias, international in coverage, in which the empha-
... engaged in music-related activities, such as composers,
... that separates biographical dictionaries
... distinction is essentially between
... that are collec-

Das neue Lexikon des Blasmusikwesens (Suppan), 1.591
Neue Musik in Afrika, Asien und Ozeanien (Lange), 10.189
Neue Musik in der Bundesrepublik Deutschland, 11.48
Das neue Musiklexikon (Einstein), 1.13
Das neue Rock-Lexikon (Schmidt-Joos/Graves/Sigg), 1.406
Das neue Ullstein Lexikon der Musik (Herzfeld), 1.20
Neues Handbuch der Musikwissenschaft (Dahlhaus), 2.11
Neues historisch-biographisches Lexikon der Tonkünstler (Gerber), 1.78
Neuls-Bates, Carol:
Women in American Music, 4.398
Women in Music, 2.115
The New Everyman Dictionary of Music (Blom, Westrup, Cummings), 1.8
The New Grove Dictionary of American Music (Hitchcock/Sadie), 1.220, 1.251, 7.2, 9.1
The New Grove Dictionary of Jazz (Kernfeld), 1.368
The New Grove Dictionary of Music and Musicians (Sadie), 1.48, 1.250, 4.327, 5.504, 5.523, 5.542, 5.583, 7.2, 7.605, 9.1
The New Grove Dictionary of Musical Instruments (Sadie), 1.488
The New Grove Dictionary of Opera (Sadie/Bashford), 1.248, 1.469
The New Grove Dictionary of Women Composers (Sadie/Samuel), 1.103
A New Guide to Native American
New Vocal Repertory (Manning), 5.339
new wave music, 1.377, 1.392, 10.153
New World Recorded Anthology of American Music, 10.239
New York Gazette (Rivington), 4.92
The New York Musical World, 4.123
New York Public Library: *See also* libraries, United States.
Dictionary Catalog of the Rodgers and Hammerstein Archives of Recorded Sound, 10.13
Music Subject Headings, 13.80
New Zealand:
composers, 1.193
music libraries, 7.1, 7.2
music (literature), 4.329
music (printed), 5.32
National Archives, 7.120
Newberry Library, 7.117, 7.118, 7.119
The Newberry Library Catalog of

Figure 8.5 Extracts from Duckles, showing part of the contents pages, the index, and individual entries.

also remember not to type characters that look similar but are entirely different as far as the computer is concerned (such as the letters O and I and the figures 0 and 1, or the letter l and the figure 1).

The *Music in Words* Web site has links to all of the sites mentioned in this book. It is regularly updated with relevant new sites.