

Archival Description of Notated Music  
A Supplement to *Describing Archives: A Content Standard*

WORKING DRAFT, 1 February 2018

**COMMENT FORM URL: <http://bit.ly/2nfpjzW>**

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# Preface

*Elizabeth Surlles, Co-Chair, Working Group for Archival Description of Music Materials*

The Music Library Association's (MLA) Working Group for Archival Description of Music Materials got its start in 2016 at the MLA conference in Cincinnati, Ohio. The working group was initiated by MLA's Archives and Special Collections Committee, and charged officially by the MLA Board of Directors in June 2016. The focus of the charge was to create an MLA-endorsed guide to best practices for the archival description of music materials, to serve as a supplement to *Describing Archives: A Content Standard* (DACS). John Bewley and I, both members of the Archives and Special Collections Committee, agreed to co-chair the new working group. Upon getting board approval of our charge, we began to recruit group members.

The group, comprised of eight music librarians and archivists from various and primarily academic institutions, held its first meeting in September 2016. Group members contributed a broad spectrum of archival experience. Their membership in other professional groups, including the Rare Books and Manuscript Section of the Association of College and Research Libraries as well as the Society of American Archivists' Description and Performing Arts Sections and its Technical Subcommittee for *Describing Archives: A Content Standard*, has been a valuable asset during the process of writing this supplement. From the beginning, the group was concerned that this guide serve a broad professional spectrum, and we have endeavored to incorporate suggestions and comments from a wide array of archivists and librarians. This feedback has helped the group produce a guide that is practical for a range of professionals, from archivists with little musical knowledge to music librarians with little knowledge of archives.

The group's work comprised four main phases: determining the scope of the supplement, research, writing, and comment and revision. The working group decided to limit the scope of the project by excluding sound and moving image recordings, as they often contain non-musical recorded sound and/or visual images unrelated to music. They also present different descriptive issues and are more frequently described at an item level and/or are cataloged as opposed to described in a finding aid. Also, several professional organizations have already made

recommendations for the cataloging and description of sound and moving image recordings.<sup>1</sup> Further, the need to create and manage access and preservation copies alongside the original recordings makes description even more complicated; for all these reasons, the working group opted to focus on notated music.

After determining the scope of the supplement, the group conducted a literature review and looked at online finding aids to review existing descriptive practice. Next we developed an initial outline and began drafting our recommendations in the spring of 2017. Work on the draft continued through the end of 2017, and we then circulated the draft guide for comment. Based on these comments, the group revised the draft and [INSERT PUBLICATION DETAILS TBD.]

The working group anticipates that this supplement, like DACS, will be updated as professional standards evolve and change so that our recommendations remain current and relevant. At the time this supplement was being drafted, DACS was undergoing revision—specifically its “Statement of Principles.” Since this supplement focuses on descriptive elements as opposed to the underlying principles of archival description, we decided to move ahead with our work, so this supplement is based on the edition of DACS endorsed by SAA Council in 2013 with further revisions from March 2015.<sup>2</sup>

John and I would like to thank the MLA Board for supporting the working group’s efforts, MLA’s Archives and Special Collections Committee for their sponsorship of the group, the Society of American Archivists for supporting the creation of this guide, and especially the members of the working group for their time, expertise, enthusiasm, patience, and collegiality. We would also like to thank John Davis at the University of Maryland’s Michelle Smith Performing Arts Library for his assistance with the Alfred Reed music manuscripts.

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<sup>1</sup> S. Brylawski, M. Lerman, R. Pike, and K. Smith, eds. (2015). ARSC guide to audio preservation. Association for Recorded Sound Collections, Council on Library and Information Resources, and The Library of Congress.

<sup>2</sup> Society of American Archivists. (2013). Describing archives: A content standard. Chicago: Society of American Archivists.

We hope that this supplement offers easy-to-understand and useful information for professionals with responsibility for archival music materials, and that it serves as a potential model for DACS supplements for other types of archival materials in the future.

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# Chapter 1: Introduction

## Why create this supplement?

As indicated by its title, *Describing Archives: A Content Standard* (DACS) is a standard for archival description.<sup>3</sup> Created under the auspices of the Society of American Archivists, the second edition of DACS was adopted officially by the Society in 2013, revised in March 2015, and is used widely by archivists across the United States and beyond. Although DACS is applicable to any kind of archival content, it offers insufficient guidance about music materials because the standard does not clearly address the unique qualities of music (or any other specialized materials). To remedy this lack of information, this guide serves to supplement DACS and focuses on best practice description of notated music. Beyond notated music on a staff, the most common kind of graphic music notation in Western traditions, other types of graphic notation and/or verbal or descriptive notation (e.g., using language to provide instructions for performance) are sometimes present in archival collections. Further, music notation may be fixed on digital media, paper, and/or other materials. However, music notation does not equal music. Music is comprised of sound waves, typically heard but sometimes felt, and materials that depict, provide information about, or are used to produce this sound serve as proxies. For this reason, archival music materials present different kinds of information than do text-based records, and these differences should be taken into account in finding aids that include music materials. Because DACS was devised primarily for use with text-based archival records, it does not directly address these differences, thereby making consistent description a challenge when applying the standard.

Other characteristics of music further complicate archival description. Some of these include the broad variety of notated music formats (e.g., full score, part, sheet music, lead sheet), annotations and markings, and the different uses of notated music (e.g., scholarly research, public performance, musical instruction). The rules for archival description found in DACS work best when applied to collections consisting primarily of text documents that can be read and understood without specialized subject knowledge. In contrast, archivists must approach description of music with a somewhat different understanding: textual, contextual, and musical

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<sup>3</sup> Society of American Archivists. (2013). *Describing archives: A content standard*. Chicago: Society of American Archivists.

sources of information might all impact archival description of notated music. In some situations, specialized knowledge of music is essential to describing archival music materials, and professionals without a background in music and who have responsibility for archival music collections should keep this in mind and recognize when to consult an expert.

Standardization of archival description is important because it improves the accessibility of archival materials. For one, it helps users find what they want through better descriptive practice. Further, standardization helps align the level of descriptive granularity with the enduring value of the materials, such that repositories may find it less time-consuming to process long-held backlogs, thereby opening more collections for use in a shorter time frame. Standardization also enables the leveraging of digital technology to facilitate easier collections administration and, more importantly, easier access to collections through machine-readable finding aids. Since 1996, Encoded Archival Description (EAD) has been the standard document type declaration in the U.S. for encoding machine-readable finding aids. This machine-readability advances user discovery of archival collections via the internet and as a result, enables more widespread access to collections, one of the primary goals of any archival or library program. Because consistent markup of similarly structured documents is critical to processing them electronically, creating EAD finding aids that comply with DACS is essential. Although this supplement does not cover EAD, as this is not the supplement's goal, one of the motivations behind its genesis was to support the creation of EAD finding aids through improved standardized description.<sup>4</sup> Whatever the finding aid output—EAD, MARC record, text document, or otherwise—DACS-compliant finding aids should be made available online to maximize access to collections.

## Who is this supplement for?

This supplement is written with a variety of readers in mind, from music librarians with responsibility for archival collections who have little archival knowledge, to archivists with responsibility for music materials who have little knowledge of music. Readers who fall somewhere in between these two categories will also find this supplement useful, as it clarifies ways to approach music description and gives practical advice about the nuts and bolts of creating useful description according to best practices.

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<sup>4</sup> See DACS for a crosswalk between DACS and EAD.

## How to use this supplement

No content standard or best practice guide exists in a vacuum. Therefore, in order to make the fullest use of *Archival Description of Music Materials*, it is necessary to be conversant with the basics of DACS. In particular, the “Statement of Principles” provides a compact overview of the fundamentals of archival practice and its philosophical foundations, but readers who wish to learn more fully about general archival practice should read DACS in its entirety.<sup>5</sup> By design, *Archival Description of Music Materials* was created with the expectation that all readers would consult DACS as they apply the recommendations in this supplement.

## Archival description versus library cataloging

Readers with a background in cataloging will quickly notice that, while there are certainly similarities, there are fundamental differences between archival description and item-level cataloging. These include the immense latitude given to the practitioner in deciding the appropriate degree of archival description relative to several parameters, and the unique characteristics of archival collections are at the root of these differences. Most fundamentally, those characteristics are the range of possible types of materials (e.g., books, letters, 8-track tapes, digital media, musical instruments), and the amount of information available for description.

Another degree of latitude is necessary relative to the importance of a collection, its contents, and the availability of labor and expertise relative to other priorities within a repository. Archivists must consider the ethical obligations of archival practice; by their nature, ethical questions concern the need to balance the level and granularity of description with available resources on a collection-by-collection basis.

Additionally, user-centered archival description requires latitude for the professional judgment of the practitioner. As each collection is unique, standards and practices must leave room for the practitioner to decide the appropriate depth of description during the appraisal process, noting

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<sup>5</sup> Society of American Archivists. (2013). Statement of principles. *Describing archives: A content standard*, xv-xix. Chicago: Society of American Archivists.



that depth of description may vary according to materials and priorities within the same collection.

Therefore, it may surprise readers who are new to archival description that item-level description is frequently not necessary or appropriate. To borrow from the terminology of *Functional Requirements for Bibliographic Records*<sup>6</sup>, the collection is at once a work, expression, manifestation, and item unto itself, and its integrity is paramount (see also: *respect de fonds* and *provenance*).<sup>7</sup> Still, it is also generally composed of smaller parts, arranged hierarchically and described accordingly by repository, collection, container, filing unit, and, sometimes, item.

When getting started with archival description, one must bridge the gap between grasping the principles and translating them into an answer to the question: “But what do I *do* with this collection in front of me, and how much description is *enough*?” Here, DACS provides stepping stones via minimum, optimum, and added value tiers of description.

The work of Meissner and Greene, among others, has done a great deal in the past fifteen years to reinforce the reality that minimum description may provide adequate access. Indeed, in the face of institutional backlogs, “less is more” when *some* discoverability replaces no discoverability.<sup>8</sup> Still, adequate access may justify a higher level of archival description.

*Archival Description of Notated Music* aims to provide guidance through establishing best practices for minimum, optimum, and added-value archival description of notated music. Again, due to the diversity of archival collections, there are few “one size fits all” examples, and therefore, readers will do well to understand that examples contained in these pages are descriptive rather than restrictive, and starting points rather than boundaries.

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<sup>6</sup> IFLA Study Group on the Functional Requirements for Bibliographic Records., and International Federation of Library Associations and Institutions. Section on Cataloguing. Standing Committee. *Functional Requirements for Bibliographic Records: Final Report*. 1997; revised and amended, 2009. Web. 9 Jan. 2018. <http://www.ifla.org/VII/s13/frbr/>

<sup>7</sup> For definitions of terms, please refer to the glossary.

<sup>8</sup> Greene, M. & D. Meissner. (2005). More product, less process: Revamping traditional archival processing. *The American Archivist*, 68 (2), 208–263. Other readings about MPLP are listed in chapter four, “Related Resources.”

## How is the supplement organized?

Following the introductory chapter, the supplement is organized into four primary sections. Chapter two, “Considerations for the description of notated music in archival collections” offers substantial discussion of the many decision points archivists use when approaching description and the resultant implications for describing notated music. Because of the relationship between archival description, appraisal, and arrangement, understanding how appraisal impacts arrangement and description is a necessary first step. Chapter two also outlines considerations for appraisal of archival music materials as well as how their past and future use factors in the decision-making process.

Positioning descriptive practice in the context of appraisal and arrangement is key to the application of the recommendations in chapter three, “DACS elements guidelines and examples.” Since DACS provides for required, optimum, and added value levels of description, understanding when to go beyond the standard’s basic requirements will help readers apply the recommendations in this chapter. To further help readers apply these recommendations, chapter three is organized like DACS, such that the elements appear in the same order as they do in DACS, with the same element numbers and sub-numbers. At the end of each element description in chapter three, before the examples at the end of each element’s section, the written guidelines are provided to supplement specific passages in DACS, as indicated by the element numbers and sub-numbers. This chapter also includes numerous examples to further clarify how to apply the supplement’s recommendations. The supplement includes *only* the elements in DACS that can be tricky to apply to description of notated music, so if a DACS element is not discussed in chapter three, readers should refer to DACS for guidance.

In addition to the fabricated examples in chapter three, chapter two includes examples from finding aids for collections at various institutions. These examples illustrate the ideas presented in the chapter, but they may not conform to the recommendations in chapter three. For more robust examples that *do* comply with the recommendations, readers should turn to the appendix for complete sample finding aids with different levels of description and types of notated music. Titles for musical works in the examples reflect the punctuation or italicization present in the original example finding aid. In general practice, titles of substantial works of music are

italicized, with the titles of songs and shorter pieces put in quotation marks. However, electronically produced finding aids may make these conventions difficult to uphold, as computer programs often apply formatting automatically.

The last chapter of *Archival Description of Music Materials* provides an annotated list of resources with further information and a select bibliography, followed by a glossary of terms used in the supplement. Resources about best practice cataloging of notated music are readily available, and many have been recently revised because of the adoption of *Resource Description and Access*.<sup>9</sup> These are detailed in the last section of this supplement, and readers may want to peruse these resources for additional perspective and useful information.

## A note on terminology

Most importantly, the supplement's glossary includes both archives and music terminology, and readers are strongly encouraged to refer to this section whenever they encounter an unfamiliar word or phrase. In the supplement the word "music" is used in more than one capacity. The vast majority of times that "music" appears in the following pages, it refers to *notated* music. As mentioned above, notated music exists in more than one form and is fixed in multiple formats. Readers are cautioned that the word "score" is not equivalent to "notated music" in the supplement: although a "score" is notated music, its meaning is narrower and refers to notated music that includes a representation of the various parts and performing forces present in a piece of music. Scores may be incomplete (i.e., missing pages or passages), or in various states, but they are distinct from "parts," which include the music for only one of the performing forces in a work.

In a few places in the supplement, "music" may also connote the sound waves listeners hear and interpret as music. Readers may also notice that words "music" and "musical" are sometimes used interchangeably and should understand that the use of the word "musical" is not intended to indicate something related to staged musical theater productions, but rather, something that is related to music broadly speaking.

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<sup>9</sup> See DACS for a crosswalk between DACS and RDA.

In chapter two, the word “version” is used to indicate that a musical work has been transformed for another medium or genre from the original, while “state” is used to refer to the different stages through which a musical work progresses during the time of its composition. Also in chapter two as well as chapters three and four, the phrases “manuscript notated music” and “manuscript music” are used interchangeably.

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# Chapter 2: Considerations for the description of notated music in archival collections

## Introduction

Music is a deeply ingrained part of human activity. As a result, traces of it occur throughout the records of individuals and organizations. It can form anything from a single leaf of notated music to the entirety of a collection. It can exist as published or manuscript music in any possible combination. A review of the contents of *Resources of American Music History*<sup>10</sup> reveals how many institutions hold special music materials, much of which could potentially receive archival description. The institutions range from the Library of Congress through major universities and public libraries and down through small, local history museums. The types of notated music included cover the spectrum of musical output: sheet music, collections specific to certain instruments, collections generated by composers, arrangers, performers, and ensembles, collections of hymnals and jazz arrangements, etc. Each combination of collection creator, collection content, repository setting, and potential user needs creates a context unique to a collection and its description.

## Archival arrangement and description

The goal of archival arrangement and description is to provide accurate information about a collection, its contents, and its creator(s) that serves the needs of researchers and best suits the capabilities of a repository to meet those needs. This dynamic process consists of three components: appraisal, arrangement, and description. Each of the components can occur at the multiple levels of collection, series, and items. The process is fluid and ongoing, even to the extent of incorporating new descriptive information from users after an initial description has been made available.

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<sup>10</sup> Krummel, Donald William, and Jean Geil. *Resources of American Music History: A Directory of Source Materials From Colonial Times to World War II*. Urbana: University of Illinois Press, 1981. Although now dated, this volume provides a singular source for seeing how many institutions hold music materials.

## Appraisal and enduring value

Determining and clearly appraising the enduring value of an archival collection provides the foundation for all of the decisions needed to identify the best means of describing notated music within an archival collection. Decisions regarding the arrangement and description of the materials evolve from the initial and ongoing process of appraisal, so it is important to have a firm understanding of what archival appraisal entails.

The primary definition of archival appraisal in the Society of American Archivists' [A Glossary of Archival and Records Terminology](#) is:

“The process of identifying materials offered to an archives that have sufficient value to be accessioned.<sup>11</sup>”

The definition is further expanded in the note section:

“In an archival context, appraisal is the process of determining whether records and other materials have permanent (archival) value. Appraisal may be done at the collection, creator, series, file, or item level.<sup>12</sup>”

The last sentence makes clear that appraisal is not only a first step used to decide whether to accept or accession a collection. Instead, appraisal continues throughout the processing of the collection and informs decision-making, workflows, and more. It may be easier to grasp the concept of appraisal by looking at the narrower terms provided in SAA's glossary definition, including content analysis, context analysis, and use analysis.

### **Content analysis<sup>13</sup>**

A methodology to appraise records by considering the significance of the informational value and the quality of information contained in the records.

Notes: Content analysis assesses quality in terms of the time span, the completeness, and the level of detail of the information contained in records.

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<sup>11</sup> “Appraisal,” in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/a/appraisal>

<sup>12</sup> Ibid.

<sup>13</sup> “Content analysis,” in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/c/content-analysis>

### **Context analysis<sup>14</sup>**

A methodology for assessing the value of records in light of other sources of the same or similar information.

Notes: Context analysis considers whether information in the records is unique, is in a preferred form, is of superior quality, is scarce, or is in some form that enhances the importance or usefulness of the records.

### **Use analysis<sup>15</sup>**

A methodology to assess the worth of records based on the potential for future consultation.

Notes: Use analysis requires archivists to be familiar with the needs of their patrons and their past patterns of records use, as well as considering physical, legal, and intellectual impediments to access.

## What is value?

For the non-archivist, it is worth mentioning that much of archival practice and its terminology was developed for use with records management rather than personal or organizational papers. One need only compare the demands involved with handling the records of a corporation or governmental agency, with considerations about the quantity of materials, inherent legal issues, and redundant and expendable content, to a collection of papers of a musicologist to realize they represent two very different realms of archival context. Context is everything when assessing archival value.

The entry for “value” in the SAA glossary lists nineteen narrower terms and two related terms. Eight of the narrower terms are listed below with their definitions from SAA’s *A Glossary of Archival and Records Terminology* to assist the non-archivist who may not be familiar with the range or specificity of value definitions.

**Archival value<sup>16</sup>** (also permanent value, continuing value, enduring value, and, mostly outside the United States, indefinite value)

The ongoing usefulness or significance of records, based on the administrative, legal, fiscal, evidential, or historical information they contain, justifying their continued preservation.

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<sup>14</sup> “Context analysis,” in *A Glossary of Archival and Records Terminology*. Society of American Archivists. <https://www2.archivists.org/glossary/terms/c/context-analysis>

<sup>15</sup> “Use analysis,” in *A Glossary of Archival and Records Terminology*. Society of American Archivists. <https://www2.archivists.org/glossary/terms/u/use-analysis>

<sup>16</sup> “Archival value,” in *A Glossary of Archival and Records Terminology*. Society of American Archivists. <https://www2.archivists.org/glossary/terms/a/archival-value>

**Artifactual value<sup>17</sup>**

The usefulness or significance of an object based on its physical or aesthetic characteristics, rather than its intellectual content.

Notes: An item may have artifactual value because it is a particularly good example of the class to which it belongs. For example, an albumen cabinet card photograph may be collected because it possesses many key characteristics of that form and is in excellent physical condition, although the subject of the photograph may be unknown. Artifactual value is a key component of intrinsic value.

**Continuing value<sup>18</sup> or its synonym, Enduring value<sup>19</sup>**

The enduring usefulness or significance of records, based on the administrative, legal, fiscal, evidential, or historical information they contain, justifying their ongoing preservation.

Notes: Many archivists prefer to describe archival records as having continuing value or enduring value, rather than permanent value. The phrase 'continuing value' emphasizes the perceived value of the records when they are appraised, recognizing that a future archivist may reappraise the records and dispose of them. The phrases are often used interchangeably.

**Evidential value<sup>20</sup>**

The quality of records that provides information about the origins, functions, and activities of their creator.

Notes: Evidential value relates to the process of creation rather than the content (informational value) of the records.

**Historical value<sup>21</sup>**

1. The usefulness or significance of records for understanding the past. - 2. The importance or usefulness of records that justifies their continued preservation because of the enduring administrative, legal, fiscal, or evidential information they contain; archival value.

**Informational value<sup>22</sup> (also reference value and research value)**

The usefulness or significance of materials based on their content, independent of any intrinsic or evidential value.

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<sup>17</sup> "Artifactual value," in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/a/artifactual-value>

<sup>18</sup> "Continuing value," A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/c/continuing-value>

<sup>19</sup> "Enduring value," in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/e/enduring-value>

<sup>20</sup> "Evidential value," in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/e/evidential-value>

<sup>21</sup> "Historical value," in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/h/historical-value>

<sup>22</sup> "Informational value," in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/i/informational-value>



Notes: Census records have informational value to genealogists long after those records' evidential value as an enumeration of the population for the federal government has passed.

### **Intrinsic value<sup>23</sup>**

The usefulness or significance of an item derived from its physical or associational qualities, inherent in its original form and generally independent of its content, that are integral to its material nature and would be lost in reproduction.

Notes: Intrinsic value may include an item's form, layout, materials, or process. It may also be based on an item's direct relationship to a significant person, activity, event, organization, or place. Intrinsic value is independent of informational or evidential value. A record may have great intrinsic value without significant informational or evidential value; records with significant informational or evidential value may have little intrinsic value. The process of copying a document may sufficiently capture its informational or evidential value but fail to preserve some aspects of the material nature of the original - its intrinsic value - that merit preservation. Hence, documents with significant intrinsic value are often preserved in their original form.

For example, a document written by a famous individual, such as a signature on a scrap of paper, may tell us little about the person. However, the document may have intrinsic value if it is the only surviving specimen of a document written by the individual. The document may have intrinsic value if it is made using a process of historical interest, such as inks made from flowers.

### **Permanent value<sup>24</sup>**

The ongoing usefulness or significance of records, based on the administrative, legal, fiscal, evidential, or historical information they contain, that justifies their continued preservation.

Notes: Many archivists do not describe archival collections as having permanent value; changing circumstances may make it reasonable to deaccession a collection. Rather, collections are retained only as long as they have continuing or enduring value.

It is important for non-archivists to note that appraisal within the context of archival description does not refer to an estimation of monetary or market value. Instead, it refers to the assessment and analysis of the research and documentary value of a collection as a whole, as well as its component parts down to the level of its items. Some of the types of value listed above may be present in greater or lesser degrees in any given collection. For the purposes of the remainder of this discussion, references will be limited to enduring value, which for some people equates

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<sup>23</sup> "Intrinsic value," in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/i/intrinsic-value>

<sup>24</sup> "Permanent value," in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/p/permanent-value>

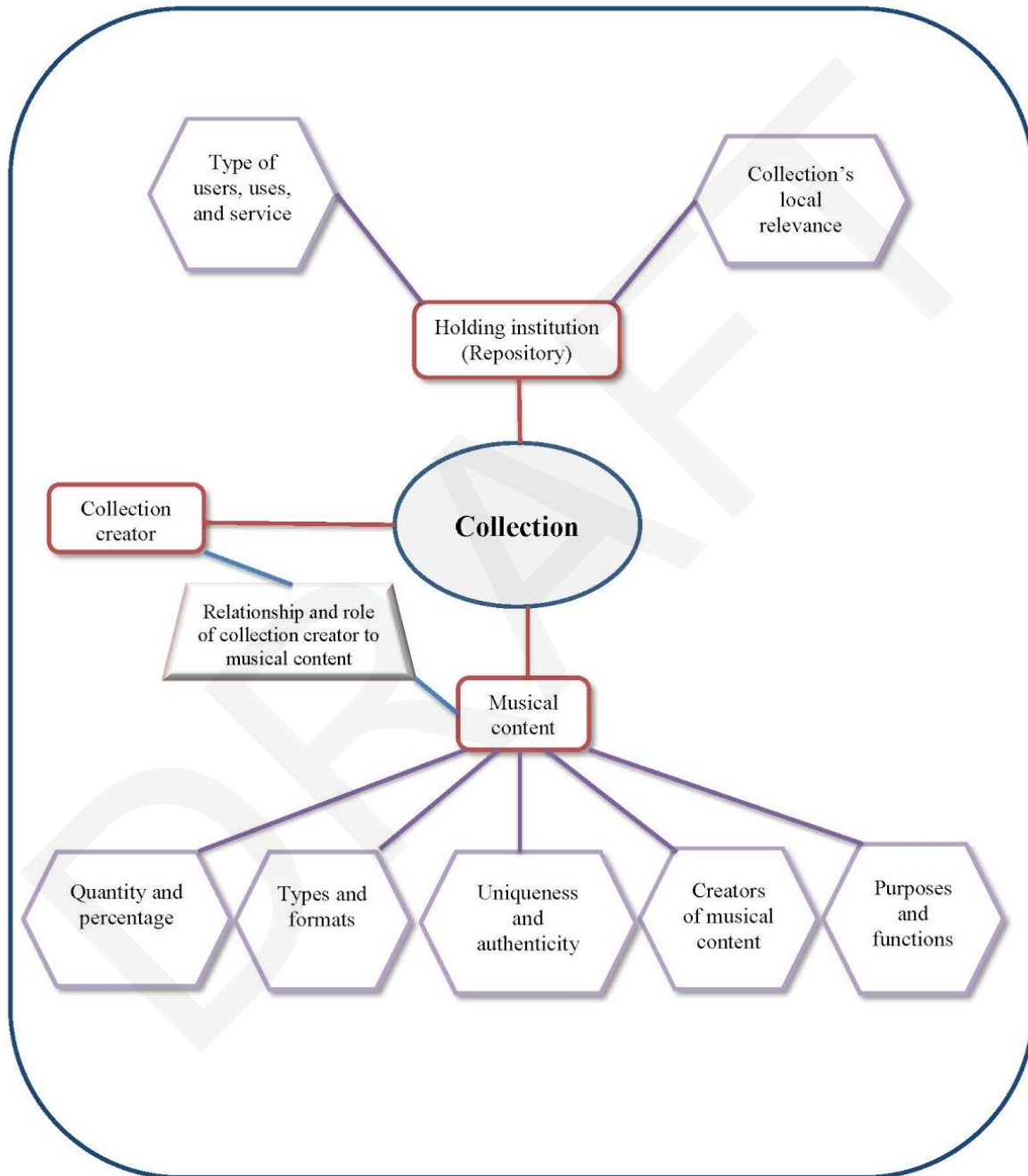
to research value, and to informational and evidential value. There are many readings in archival literature that provide guidance and different perspectives on the appraisal process.<sup>25</sup>

Context and appraisal value are determined by a number of interrelated factors as visualized in the following diagram. Of the two, context is the more objective to determine because it relies upon measurable or known facts. Value is subjective and dynamic. Archivists use their best judgments and may also consult with other subject experts such as faculty and scholars to estimate value and predict usage, but value can change over time as actual use reveals how the contents fill the needs of researchers.

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<sup>25</sup> Several readings about archival appraisal are listed in the bibliography section of SAA's A Glossary of Archival and Records Terminology online at <https://www2.archivists.org/glossary/source>. The list of related resources in this volume also contains a list of recommended readings.

## Archival Context and Value



Each of the contextual elements is further explained below with emphasis on conditions specific to music.

## Holding institution issues

Few, if any, archival collections stand on their own as the only collection within a repository. The local significance and relevance of any collection is measured directly against its relationships with the other holdings of a repository. Many of the issues related to the repository level of context, including its users, financial and human resources, mission, and collection scope, will have been considered during the initial appraisal process, leading to a decision whether to accept a collection. The questions include:

- Does the collection build on any other collection or enhance the value of other collections by broadening the coverage of a topic?
- Does the collection match the collection development policy and mission of the institution?
- Is the content directly related to events or personnel from the institution?
- Does the institution have the capability to adequately house, process, and preserve the collection?

## Types of use

Archivists can never be completely sure of every way in which a collection may be used. They rely on their training and experience, including their assessments of existing holdings and how patrons have used them, to make the best predictions possible in order to gauge the enduring value of a collection. In order to perform this task for collections containing notated music they must be aware of how the materials may be used. The following are some of the possible uses for music collections:

- Study of history and criticism
- Preparation of a critical or published edition
- Preparation for performance of neglected, hidden, or obscure repertoire
- Study of performance practice
- Study of music notation
- Study of compositional genesis
- Seeking musical materials to arrange or re-purpose
- Music publishing histories
- Music theoretical analyses

## Collection creator

Principle 8 of DACS states, “The creators of archival materials, as well as the materials themselves, must be described.” And, “In addition, the functions or activities of the creator(s) that produced the archival materials must be described.”

In other words, simply identifying a creator in terms of life facts is not sufficient for the purposes of appraisal or description. It is also necessary to learn and reveal how and why a collection was created by a particular person or organization. An additional level of complexity in the description of creators of musical collections is encountered when musicians have assumed multiple roles such as a composer who also has arranged music by other composers, a composer who is also a performer, a musicologist who also performs, a performer who is also an editor, a performer who is also an administrator, a composer who is also a theorist, or a recording technician who also performs. Each of a creator’s roles will be reflected in the musical content, and each will have different types of informational and evidential value that need to be noted.

For purposes of illustration, consider the following commonly encountered types of creator-collection contexts:

Collection creator directly responsible for creating the musical content in collection.

The key factor here is that new musical content is the result of the collection creator.

<b>Type of collection creator:</b>	Composer
<b>Relationship to musical content:</b>	Primary creator of musical content
<b>Purpose or function of material:</b>	The notated music is the direct result of the creative process of the collection creator.
<b>Possible contents:</b>	Notated music that may range from preliminary sketches through a final published product; unpublished or unknown works; accompanying textual, explanatory notes
<b>Possible significance or value:</b>	Primary and unique evidence of an individual’s creative process will most likely have high informational and evidential value.
<b>Representative collection:</b>	Library of Congress. <a href="#">Aaron Copland collection</a> The Aaron Copland Collection consists of published and

unpublished music by Copland and other composers, correspondence, writings, biographical material, datebooks, journals, professional papers including legal and financial material, photographs, awards, artwork, and books.

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<b>Type of collection creator:</b>	Arranger
<b>Relationship to musical content:</b>	Primary creator of musical content based on the work of other composers
<b>Purpose or function of material:</b>	The notated music represents the creation of new versions of musical works, usually for different instrumental or vocal forces and different functions than the original works. Note that musicians known as arrangers are often also composers, so the collection will likely also contain works entirely of their own creation.
<b>Possible contents:</b>	Notated music that may range from preliminary sketches through a final published product; unpublished or unknown works; accompanying textual, explanatory notes; original source materials on which the arrangements are based
<b>Possible significance or value:</b>	Primary and unique evidence of an individual's creative process will most likely have high informational and evidential value.
<b>Representative collection:</b>	Library of Congress <a href="#">Tommy Newsom Arrangements</a> Tommy Newsom (1929-2007) was a saxophonist, arranger, bandleader, and composer. The collection contains musical arrangements that he wrote for dance band, symphonic orchestra, and small ensemble. The arrangements include manuscripts, printed copies, and photocopies for both full scores and orchestral parts. Most of the music dates from his thirty-year stint with the <i>Tonight Show</i> band. A few of the arrangements are by other arrangers and are identified as such.

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<b>Type of collection creator:</b>	Editor
<b>Relationship to musical content:</b>	Primary creator of musical content based on the work of other composers
<b>Purpose or function of material:</b>	New editions of musical works
<b>Possible contents:</b>	Notated music including original source materials on which the editions are based, research materials justifying editorial decisions, various states of the final edition
<b>Possible significance or value:</b>	Valuable evidence of a secondary process of creating notated musical editions
<b>Representative collection:</b>	Harvard University. Houghton Library <a href="#">George Ritchie Kinloch papers for Ancient Scottish ballads</a>

George Ritchie Kinloch, best known as editor of *Ancient Scottish Ballads*, was born at Stonehaven, Kincardineshire, Scotland, about 1796, and became a lawyer. Includes ballad text transcripts, notes, letters, annotated printed copy, clippings, and manuscripts for publication for Kinloch's *Ancient Scottish ballads : recovered from tradition and never before published; with notes, historical and explanatory ; and an appendix containing the airs of several of the ballads*, London: Longman, Rees, Orme, Brown, & Green, 1827. Includes notes and annotations made after Kinloch's death, by Scottish ballad collector, William Macmath.

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Collection creator responsible for amending or annotating musical content created by others in collection.

<b>Type of collection creator:</b>	Performers, including instrumentalists, conductors, vocalists, and ensembles
<b>Relationship to musical content:</b>	Primarily functioned as collector of musical contents, but also as annotator, which in some cases may verge on the role of editor or arranger.
<b>Purpose or function of material:</b>	Preparation of pre-existing notated music for performance
<b>Possible contents:</b>	Notated music may consist of a mix of manuscript and printed scores; may also include multiple versions of works, including pre-publication versions. Conductors' collections may include both musical scores and associated instrumental parts. Supplementary documentation may include concert programs, itineraries, and contracts.
<b>Possible significance or value:</b>	Documentation of performance practice and programming. Some content may also document compositional practices in cases of commissioned works.
<b>Representative collection:</b>	University of Washington <a href="#">Milton Katims collection of music scores</a> Milton Katims was a violist and orchestra conductor who led the Seattle Symphony Orchestra from 1954-1976. This collection consists primarily of annotated music scores belonging to Milton Katims.

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Collection creator responsible for compiling musical content created by others.

<b>Type of collection creator:</b>	Collector
<b>Relationship to musical content:</b>	Primarily functioned as collector of musical content

**Purpose or function of material:** Possible purposes include research into a historical period, publishing histories, social histories, building comprehensive libraries, research by a journalist or critic, and private collecting

**Possible contents:** Music of different categories, including by instrument or voice, genres (opera, piano sonatas, etc.), format of music such as sheet music, with or without illustrations, etc.

**Possible significance or value:** Significance can pertain to the collective scope of the materials or as evidence of a person's research interests

**Representative collection:** Library of Congress  
[Harry and Sara Lepman collection](#)  
 Harry Lepman was a dentist and collector of American political memorabilia and artifacts. The collection consists of sheet music, mostly songs, the majority of which were composed to rally public support for military efforts in the Spanish-American War, World War I and World War II. The patriotic titles are enhanced by colorful cover art depicting American patriotic themes and images. Many notable songwriters of the day are represented, including Irving Berlin, George M. Cohan, and Albert and Harry von Tilzer.

Collection creator with no direct relationship to the musical content other than ownership.

**Type of collection creator:** In terms of the musical content, only the owner

**Relationship to musical content:** Incidental owner

**Purpose or function of material:** Notated music in a collection basically for non-musical purposes, such as accompanying correspondence or for illustration

**Possible contents:** Could include manuscript or printed music

**Possible significance or value:** The collective value is likely to be low but there is no predicting the value of individual objects of notated music. Something could be the sole surviving copy of an important musical work sent by a composer to a friend as a gift along with correspondence.

**Representative collection:** Harvard University. Houghton Library  
[Charles Follen Adams papers](#)  
 Charles Follen Adams was a dealer in dry and fancy goods in Boston, Mass., who achieved great popularity as the author of German dialect verse. His most famous piece was "Leedle Yawcob Strauss" (1876). Letters to Adams from various correspondents, chiefly concerning Adams's verse; manuscripts of poems and lectures; drawings by Morgan Sweeney (Boz) for books by Adams; contracts and



## Musical content

Many people, even those without any musical training, can recognize music notated in the Western system of staves, clefs, and noteheads. But, notated music encompasses a spectrum of possible formats and involves some terminology that is not always precisely defined. Plus there are some forms of graphic and textual notation that will be completely foreign to all but the most experienced music archivist. Beyond the simple recognition that a collection includes notated music, it becomes necessary to analyze different aspects of the music in order to sufficiently treat it for description. It should be evident when more specialized musical knowledge is required to create descriptions merited by the materials. The musically uninitiated archivist would do well to seek consultation and assistance from a trained musician prior to progressing too far into the process of describing the material.

It is essential to understand that different formats of notated music serve different purposes. Multiple formats or states of a single musical work should not be mistaken for duplicate copies that would be considered for disposal. Readers for whom music is an alien subject should consult the Glossary to familiarize themselves with the terminology of notated music and the range of possible formats.

An appraisal will take into consideration the following questions related to notated music content:

What quantity of notated music is present in the collection, and what percentage of the entire collection consists of notated music?

A large quantity or a high percentage alone cannot stand as an indicator of the value of notated music in a collection. A collection from a scholar whose work was devoted to researching a single, unique musical manuscript might only contain that one work, constituting a low percentage of the total content. The uniqueness of the manuscript would indicate that it has very high documentary value. Or, a collection of correspondence of a non-musician may contain a

unique musical manuscript bearing a dedication to the collector. The overall estimate of musical value would be lower due to the quantity, but the rarity of the musical manuscript itself would be high. But, in general, higher quantities of notated music in a collection point to a higher indication of musical value and possibly a greater need for musical expertise on the part of the processors<sup>26</sup>. During the initial appraisal a large quantity of notated music may only indicate to the archivist to be aware that more analysis will be required.

What types and formats of notated music are in the collection?

The format of the notated music in a collection is another indicator of its documentary value. Most archives place the highest priority on collecting materials that are unique. Therefore, an archivist appraising a collection that contains a high quantity of commercially published, commonly available notated music may decide that this portion of the collection has low documentary musical value unless the music has been significantly marked, has significant relationships and relevance to accompanying materials, or is held by very few other institutions.

<sup>27</sup> The published material may have high evidential value as a representation of a collection creator's interests or a performer's repertoire, but a separation list may serve to represent the evidential value of the published materials as a placeholder for the actual items that may be better suited to a general, non-archival collection.

By contrast, most manuscript notated music may initially be considered unique until further examination proves otherwise, as in the case of reproductions. Processors must also be aware of the difference between general manuscripts, being anything written by hand, and holographs, manuscripts which are written in the hand of a composer. Close examination is often necessary to determine if notated music is written in the hand of a composer or in the hand of a copyist<sup>28</sup>. The difference can play a part in determining the research value and context of the material.

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<sup>26</sup> Archival processing consists of the actions taken to arrange, describe, and house an archival collection. The processors of a collection may or may not be an actual archivist; they could also be trained students, paraprofessionals, or volunteers.

<sup>27</sup> Archivists lacking musical training should be aware that there are some subtleties involved with discerning when a commercial publication of notated music is unique. This is evident in, but not limited to the field of sheet music. As a result, consultation with a music librarian or musicologist may be beneficial.

<sup>28</sup> For more information about the role of music copyists, please see the section titled Distinguishing between types of manuscripts within the chapter part, Archival description and notated music.

Although notated music can be created for many purposes, the majority of it is created with the intention of it eventually being rendered as sound. An understanding of the process of moving from an initial musical thought through a final realization as sound is essential to developing the ability to fully assess the context of many collections of notated music. While the most commonly encountered form of notated music is commercially published and printed, that form is almost always the final step in a process that includes some sort of progression from sketches to a final version of a musical work.

For example, notated music for a musical composition may begin with written sketches and then progress to fuller drafts in varied states of completion, either in terms of the composition or instrumentation. Once a composer reaches a decision that a musical work is ready for performance, the score must be prepared in a version that is not only complete but also legible and ready for use by performers (excluding certain electronic and computer methods of composition). In some cases a composer may hire a professional music copyist at that point to prepare the most legible copy possible. That copy, as well as any derived parts required for performance, is provided to performers.

The process of performance often reveals the need for corrections, either due to errors in transcription or based upon musical judgments (for example, a section is too long, too loud, or inappropriate for certain instruments). Any changes and corrections can then be incorporated into yet another copy that can be provided to a publisher who in turn may either print the notated music directly from the copy provided or typeset the music. An archival collection may contain notated music that represents this entire process or any part of the progression. The archivist must be aware of this overall process and how given holdings fit into the process.

When manuscript notated music is present, it is also possible that there will be multiple states of a work, ranging from initial sketches, through complete first drafts, final proof copies, or corrected proof copies.<sup>29</sup> Extra care and analysis must be exercised when collections contain this type of musical content because there is considerable informational and evidential value in the material.

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<sup>29</sup> It will be helpful in this discussion of notated music to reserve the word “version” for those situations in which a musical work has been modified or adapted for another medium or genre from the original. The word “state” will be used to refer to notated music that results from different stages of the compositional process from sketch to final score.

Some formats of notated music also contain extra-musical value such as the illustrations on printed sheet music, words and dramas set to music, or various components that may accompany multimedia works. All of these factors should be considered in addition to the purely musical aspects during the appraisal process.

How rare is the notated music in the collection and is it authentic?

Rarity has already been considered in regard to manuscript notated music, where it is assumed to be unique. Printed published music may also be rare in terms of its distribution and availability, but it requires either bibliographic knowledge or research to establish how rare it truly is. Therefore, the general assumption regarding appraisal value is that unmarked printed notated music will have a lower value in terms of uniqueness than manuscript content.

The musical content must also be examined for the presence of reproductions. Collections originating in the twentieth century may contain several types of reproductions, some of which also present challenges regarding preservation due to the papers and chemicals used in the reproduction process. A reproduction that represents the only surviving copy of a musical work obviously has high documentary value regardless of not being the original. But, in general, reproductions require an extra level of examination to determine how rare they are, and, in general, collections comprised of a high percentage of reproductions may initially be assumed to have a lower informational value.<sup>30</sup> A fuller discussion of the types of reproductions can be found under the later section regarding Description.

The authenticity of notated music may also be questioned in some situations. One issue that can affect perceived value is whether an item is in the hand of the creator or in the hand of a contributing agent such as a music copyist. Forgery in music is certainly not as much a concern as it is in the visual arts, but documented cases do exist, so a check of authenticity should at least consider the possibility, especially in dealing with notated music that has a high profile or significance due to the content or creator.

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<sup>30</sup> As an example, appraisers should be aware of the common practice by music publishers of publishing directly from manuscript copies rather than typesetting an edition. Although serving an entirely different purpose than a publication of a facsimile of a nineteenth century composition, such publications are in effect facsimiles of manuscripts and can cause confusion for processors unaware of the practice.

## Who are the creators of the notated music content in a collection?

It is possible that an entire collection consists of notated music by the collection creator, but most collections contain music by multiple creators making it necessary for the purposes of appraisal, arrangement, and description to establish the identity of the content creators and their relationships to the works. This work will proceed at different levels during the ongoing appraisal process. The determination of value may rest in viewing the list of creators represented within a collection in terms of their historical significance, the rarity of their works, or the relevance to a local institution.

## What are the musical purposes and functions of the notated music in the collection?

Notated music can reflect different aspects of human activity and each has implications in terms of the types of collections and materials that are commonly encountered in archival collections.

- The creative process, typically expressed as the work of composers, arrangers, transcribers, and editors.
- The process of re-creating or interpreting music, typically expressed through the work of conductors and other performers.
- Music collected for organizational use, typically by an ensemble, club, or other institution.
- Music written or annotated for instructional use, such as method books, musical analyses, theoretical examples, and other types of research.
- Collections created as explorations of topical themes, historical periods, geographical area, ethnographic group, musical genres and styles, instrumental combinations, or any other focus of subject study.
- Music received as part of a collection for non-musical purposes or as a secondary consideration, as when attached to correspondence, received as gifts, or used for illustration.
- Mixtures of the above

## Summary

It should be clear that an appraisal of archival value is dependent upon, and intertwined with a determination of the overall context of a collection. While context remains fairly constant, value is more kaleidoscopic in nature: the revelation of a new aspect, either during appraisal, or by a

researcher after a collection has been fully described, may change the estimation of a collection's archival value.

## Arrangement

The definition of arrangement in the SAA's A Glossary of Archival and Records Terminology notes the significance of two principles, provenance and original order:

“The process of organizing materials with respect to their provenance and original order, to protect their context and to achieve physical or intellectual control over the materials.”<sup>31</sup>

But both of these principles are subjugated to the principle of Respect des fonds, as stated in Principle 2 of DACS<sup>32</sup>.

**Principle 2: The principle of *respect des fonds* is the basis of archival arrangement and description.**

The records created, assembled, accumulated, and/or maintained and used by an organization or individual must be kept together (i.e., identified as belonging to the same aggregation) in their original order, if such order exists or has been maintained. They ought not to be mixed or combined with the records of another individual or corporate body. This dictum is the natural and logical consequence of the organic nature of archival materials.<sup>7</sup> Inherent in the overarching principle of *respect des fonds* are two sub-principles—provenance and original order. The principle of provenance means that the records that were created, assembled, accumulated, and/or maintained by an organization or individual must be represented together, distinguishable from the records of any other organization or individual. The principle of original order means that the order of the records that was established by the creator should be maintained by physical and/or intellectual means whenever possible to preserve existing relationships between the documents and the evidential value inherent in their order. Together, these principles form the basis of archival arrangement and description.

In the context of this standard, the principle of provenance requires further elaboration. The statement that the records of one creator must be represented together does not mean that it is necessary (or even possible) to keep the records of one creator physically together. It does, however, mean that the provenance of the records must be clearly reflected in the description, that the description must enable retrieval by

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<sup>31</sup> “Arrangement,” in A Glossary of Archival and Records Terminology. Society of American Archivists. <https://www2.archivists.org/glossary/terms/a/arrangement>

<sup>32</sup>Society of American Archivists. Describing Archives: A Content Standard. Chicago: Society of American Archivists, 2013.

provenance, and that a descriptive system must be capable of representing together all the records of a single creator held by a single repository.

The non-archivist reading this should understand that much of archival theory and practice evolved from the need to organize and provide access to the large sets of records generated by organizations and institutions. While collections of personal records rarely conform to the same sets of conditions evidenced in institutional records, the archival community attempts to treat all archival records from a common set of principles. One of the chief differences encountered between organizational and personal records is the relative lack of order found in personal collections as received by repositories. In these cases it is necessary to pay particular attention to the issue of original order.

Fredric M. Miller noted another difference between organizational and personal, or manuscript, collections, stating that "... manuscript repositories concentrate on satisfying external research needs rather than the needs of internal administrators."<sup>33</sup> Personal collections are often received without a logical or identifiable internal order and thus require archivists to impose an order. At first this may seem a violation of the sacrosanct principles of provenance and original order, but the explanatory note accompanying the SAA definition of arrangement refers to the necessity of dealing with collections received with no discernible order:

"Arrangement with respect to original order presumes such an order is discernible. Archivists are not required to preserve 'original chaos', and may arrange such materials in a way that facilitates their use and management without violation of any archival principle."<sup>34</sup>

Given that most collections containing notated music will require decisions regarding arrangement, it is worth starting with a word of caution to approach this task with careful planning before proceeding to the steps that require physically changing the order in which materials were received. It is beneficial to create and test a plan of arrangement intellectually before physically rearranging materials. It may be impossible to rediscover meanings that existed in the original order once materials have been moved. For example, think of a seemingly unordered pile of manuscript scores. If the pile is randomly divided, say when removed from a carton to shelve on a truck, it is possible that some internal order such as the evidence of

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<sup>33</sup> Miller, Fredric M. *Arranging and Describing Archives and Manuscripts*. Chicago: Society of American Archivists, 1990. p. 69.

<sup>34</sup> SAA Glossary: Arrangement <https://www2.archivists.org/glossary/terms/a/arrangement>

progress from a sketch through the final copy of a score will be destroyed. In short, adopt the credo of “Do no harm.”

## Where to start

When faced with the need to devise an arrangement scheme, the archivist needs to refer to the knowledge gained through the appraisal process and then ask additional questions. There is no single template that can be applied regarding arrangement. While each collection holds its own contextual logic, there may not be a single best solution, only choices among best compromises. Also, decisions about arrangement and description should be made with careful consideration of local resources and policies, along with projections of how the materials will be used by researchers. The following discussion pertains to those collections that contain enough notated music to justify the music being treated as a separate series or subseries.

The process of arranging a collection most often requires two levels of organization: grouping and ordering. Grouping is the identification of larger logical components of a collection, while ordering relates to how contents are placed within any group. One aspect of notated music is that it often reflects individual intellectual entities as reflected in different musical works or compositions. Many researchers who use archival collections of notated music are seeking information at the level of these intellectual entities. As a result, it is common practice for the description of archival notated music to reveal this information at the level of folders and items. Therefore, the issue of how to order materials at the folder and item level presents itself more often to processors of collections containing notated music.

The appraisal process should have revealed the quantity and characteristics of the notated music within a collection. It should also have identified any needs for separation of physical and intellectual arrangements, such as the presence of oversized or miniature formats that may need to be housed in separate locations according to local practices (although this may not necessitate changing the intellectual groupings). With all these things in mind, the archivist can proceed to reviewing the most commonly applied schemes of grouping and ordering before making decisions regarding the final arrangement. Almost all collections require a combination of schemes in order to account for multiple levels of arrangement such as sub-series, folder, and items. It usually requires multiple passes through the collection and can be thought of as an



iterative, or spiral process in which larger groupings are identified first and then smaller groupings until the smallest desirable level has been reached.

The following schemes can be applied as the bases for either grouping or ordering, with some more useful for one than the other as noted. In every case the choice of any one scheme constitutes a compromise. No single scheme is best suited to all collections.

#### Original order as received

Using the original order for personal collections may be the exception rather than the rule, but if the collection creator has performed the necessary work to present a logical and serviceable order, it is best practice to accept the given order and will also save local efforts. Some collections purchased from dealers or antiquarians may have been cataloged and organized by the vendor in which case the received order may be acceptable. Maintaining the original order may also be a valid option if the appraisal indicates a low expectation of imminent use. A collection may initially be described in terms of the original order and later changed to something more detailed based on a record of patron use.

#### Alphabetically ordered by composer name

**Grouping:** Suitable for collections with large enough holdings of works or content by any single composer to create a grouping by composer

**Ordering:** This is a very common application for collections containing varied types of content by multiple composers

**Pros/Cons:** It requires only identification of names and almost eliminates the role of subjective decisions.

#### Alphabetically ordered by title

Ordering can be by titles transcribed from the items in hand, titles supplied by the processor, or uniform (preferred) titles, whether based on authority records or local practices.

**Grouping:** Suitable for a collection of works by a single composer in which there are multiple iterations or versions of single titles

**Ordering:** Useful for collections or series containing music by a single composer.

**Pros/cons:** Generally, there is less need to perform research or make subjective decisions when ordering by title. There may still be a need to provide additional ordering in the cases where there are multiple holdings of a title to distinguish between sketches, drafts, or formats.

## Chronological order

**Grouping:** Suitable for materials that are clearly dated or for which estimation of date ranges is viable and reveals something about the history of the collection creator.

**Ordering:** Possibly of greater use for smaller orderings within a group, say of the multiple states of a musical work.

**Pros/cons:** This requires detailed knowledge of the dates of works or the ability to supply good estimates of ranges of dates. This may be most feasible if the appraisal process revealed a prevalence of markings that date the materials or identified accompanying listings that do so. Otherwise, identifying dates for materials can be a time-consuming process. Avoid estimating dates unless the knowledge level and certainty is high. Do not provide misinformation especially if a finding aid will likely become a de facto reference resource for the material.

## Work order

Two types of work order can be considered. The first is by a number assigned to a work, either by the composer, a publisher, or some sort of cataloger. It is fairly common to encounter systems of work numbers for major composers, but not all composers have had numbers applied to their catalog of works, nor have all composers applied numbers themselves. The numbers may or may not match an exact chronological sequence. The second type of work order represents a sequence of events such as progress from a sketch to a first draft and to a final copy. This will also be a chronological sequence but dates are not necessarily known. It requires detailed analysis that depends upon a higher level of musical knowledge.

**Grouping:** Suitable for collections with multiple iterations of single works by a single composer, or for use grouping ranges of work numbers.

**Ordering:** Could present a clear ordering of folders or items for a single composer. The second method, showing logical process, is more suitable to ordering multiple iterations of single works.

**Pros/cons:** Unless there is a catalog or reference work widely available for researchers, ordering by work number may be unique to an institution's collection and prove less useful to general users than ordering by titles.

## Notation format type or purpose

There are many possible divisions in this category, including the following:

- Print versus manuscript notated music
- Original compositions versus arrangements and transcriptions
- Notated music marked for performance versus unmarked music
- Notated music marked with performance indications versus markings of theoretical or formal analysis
- Full scores versus vocal scores
- Scores versus parts

**Grouping:** Any of these schemes may be applied at the level of grouping depending upon the context of the collection.

**Ordering:** While these divisions will be most useful for grouping, they also have application as a means of distinguishing content at the folder or item level.

**Pros/cons:** Of the schemes above, print versus manuscript is the easiest to implement for an archivist lacking musical knowledge. Unless a collection was received with some of these divisions already in place, it could require a higher level of musical knowledge to implement. Most of these schemes could divide material related to the same intellectual entity such as a musical work.

## Genre, style, form, type of work, or medium of performance

There is a limitless supply of possibilities for this category of grouping or ordering. The appropriate selection of terminology will be directly related to the content and context of the collection. Archivists should strongly consider adopting a standard, controlled vocabulary as a source for terminology in an effort to support consistency and to avoid the use of local terminology that may not be as widely understood. Sources include:

*Library of Congress Subject Headings*  
<http://id.loc.gov/authorities/subjects.html>

*Library of Congress Medium of Performance Thesaurus for Music (LCMPT)*  
<http://www.loc.gov/aba/publications/FreeLCMPT/freelcmpt.html>

Genre/Form Terms Agreed on by the Library of Congress and the Music Library Association as in Scope for *Library of Congress Genre/Form Terms for Library and Archival Materials* (LCGFT)

This is currently a work in progress until the final manual is available.  
<https://www.loc.gov/catdir/cpso/lcmlalist.pdf>

Art & Architecture Thesaurus Online (AAT)  
Although the scope of the thesaurus is stated as being for “terminology needed to catalog and retrieve information about the visual arts and architecture,” it includes extensive terminology useful for other purposes.  
<http://www.getty.edu/research/tools/vocabularies/aat/index.html>

A very small sample of choices includes:

### Genres or Styles of Music

- Opera
- Ballet
- Jazz
- Electronic music

### Forms or Types of Works

- Sonatas

- Symphonies
- Madrigals
- Fugues

#### Mediums of Performance

- Solo piano
- Solo organ
- Solo instrument of any type
- Chamber music
- Choral music
- Orchestral music
- Band music

**Grouping:** Suitable for application for collections of music by a single, prolific composer or a collection of music by multiple composers

**Ordering:** This is much more likely to be applied at the grouping level. It may be used to distinguish different versions of a single work that exists in multiple versions, say a solo piano work that has been revised and orchestrated.

**Pros/cons:** It is not uncommon to encounter one or more works that defy easy categorization, and unless the collection was received in this order, it may require a considerable amount of analysis of the musical content compared to identifying a title. Also, it relies upon musical terminology that may either be open to argument or not familiar to users.

#### Topic or subject

In general, collections that lend themselves to grouping by topical subjects tend to contain the work of researchers or were created for non-musical purposes. Once again it is advisable to refer to a controlled vocabulary such as the *Library of Congress Subject Headings* for the sake of consistency. Some possible subject arrangements include:

- Geographical areas
- Chronological or stylistic periods
- Musical subjects such as harmony, counterpoint, orchestration, etc.
- Non-musical subjects or lyrical content, such as might be the subject of sheet music song collections – love, temperance, current events, etc.

**Grouping:** This is most likely to be used at the level of grouping, especially for collections that are by nature subject-oriented such as might be created by a researcher or that reflect some extra-musical concepts.

**Ordering:** This has minimal application at the level of ordering.

**Pros/cons:** Unless subjects are clearly evident in the original order of a collection, and reveal something about the creator's purpose in creating the material, the analysis required to clearly identify subjects may be costly. Results based on analysis by a processor may in the end be ambiguous and reflect biases of the processor.

## Arranging the groupings

After the archivist has decided how the material is to be grouped and ordered within the groups, it is necessary to decide how to order the groups themselves. Once again, there is no single best practice for this component of arrangement. Many institutions have developed internal guidelines that can be followed. Otherwise, an archivist can consider the following possibilities:

### Contextual meaning or relevance

The appraisal process may have revealed what portion of the collection contains the highest value or what seems most significant in relation to the context of the collection. For a collection belonging to a composer, the compositions by the composer would have higher value than compositions by other composers. Manuscript materials will have higher informational and evidential value than printed materials in most cases.

### Quantity

Objective measures of quantity of materials can provide a basis for the order of groupings. It could also relate to significance and value in some cases. For example, a collection created by a researcher with the chief interest of flute music may contain a high quantity of flute music compared to other content. The flute music has high relevance in relation to the collection's creator and is obviously reflected by the quantity of the music. In other cases, prioritizing quantity for ordering may not result in the most meaningful arrangement in terms of the context of the collection.

### Alphabetical

This may be useful if the titles of grouping reflect something from the collection creator rather than for groupings with titles supplied by the archivist such as Manuscripts, Sketches, or Publications.

### Chronological

This might be an appropriate choice if groupings consist of a single title repeated with distinguishing date ranges. It would not make sense to impose chronological order for overlapping date ranges or in most cases of disparate content types.

## Examples of groupings and orderings

The following examples serve as illustrations of various methods of arranging collections. Each one reflects the context of the collection and the holding institution. None are intended to be representative of a best practice. The examples were selected to illustrate arrangement, not full compliance with DACS.

Multiple groupings: work number, title, chronological, and composer

The [Aaron Copland collection](#) at the Library of Congress is a large (approximately 400,000 items), comprehensive collection that contains multiple formats of documentation, including notated music. As one of America's most prominent composers, Copland's compositional output is of obvious importance. This is reflected in the top level of arrangement grouping in which the first series is Copland's music, followed by categories of supporting materials.

- Music, 1841-1988
- Writings and Oral Presentations, 1925-1988
- Diaries, 1910-1985
- Correspondence, 1911-1991
- Professional Papers, 1917-1990
- Subject File, 1923-1990
- Scrapbooks
- Biography, 1921-1988
- Awards, 1934-1985
- Art Works, 1944-1983
- Photographs, 1889-1985
- Victor Kraft Materials, 1918-1976
- Copland Library, 1908-1988

The Music series itself is further divided into two main series (numbered here for convenience), with music composed by Copland prioritized as the first group. Four methods of ordering are employed at the level of the subseries: work number, title, chronologically, and composer.

### **Music, 1841-1988**

1. Music by Aaron Copland, 1911-1985
  - Music Manuscripts and Printed Editions, 1920-1985  
Arranged by Copland's own work numbers
  - Published Compilations of Works by Copland, 1982-1986  
Arranged alphabetically by title
  - Music Composed by Copland Not Assigned ARCO Numbers, 1911-1985  
Arranged alphabetically by title
  - Juvenilia, 1911-1926
    - Juvenilia, 1911-1926  
Arranged chronologically
    - Juvenilia, 1911-1926  
Arranged alphabetically by title

- Copland Transcriptions or Arrangements of Works by Others, 1841-1988  
Arranged alphabetically by original composer, and then by title
2. Music by Others, 1912-1988
- Music Manuscripts and Facsimiles by Others, 1912-1988  
Arranged alphabetically by composer, compiler, or editor, then by title
  - Printed Music by Others, 1841-1986  
Arranged alphabetically by composer, compiler, or editor, then by title

Once the Library of Congress (LC) had decided upon this arrangement of subseries, decisions were needed to order the content within each subseries. For the most important subseries, Music Manuscripts and Printed Editions, LC had the option of organizing the content according to a numbering system developed by Copland himself. The statement in the finding aid explains how the content is ordered:

Arranged numerically by Copland's numbering system, then by decimal numbers for manuscripts and copies of manuscripts and by alphabetic suffix for published editions (except works not numbered arranged alphabetically by title).

It appears that there are one hundred numbered works and only twelve unnumbered works, so Copland's numbering clearly covers the majority of his compositions. If there's a drawback to this order, it is a lack of easy title access. LC compensates for that by providing a separate alphabetical title index that cross references both the work numbers and collection box numbers.

### Grouping by instrumentation and genre

The [Ferdinand Praeger Collection of Scores](#) at the University at Buffalo Music Library consists almost entirely of manuscript notated music. The collection is arranged by instrumentation and genre with broader categories for the series and narrower categories for subseries. Order within each subseries is arranged alphabetically by uniform titles. The rationale for the arrangement was presumably based on how the collection had been previously organized, which was in turn based on an order created by the antiquarian music dealer that sold the collection.

- I. Keyboard works
  - A. Piano
  - B. Piano four hands
  - C. Organ
  - D. Piano reductions
- II. Chamber works with piano
  - A. Violin and piano
  - B. Viola and piano
  - C. Violoncello and piano
  - D. Piano trios
  - E. Piano quartets
- III. String chamber works

- A. String quartets
- B. String octets
- IV. Large ensemble works
  - A. Orchestra
  - B. Wind band
- V. Vocal works
  - A. Solo songs
  - B. Duets
  - C. Part-songs and choruses
  - D. Opera excerpts
- VI. Sketches and fragments
- VII. Documents

### Grouping by subject

The collection, [Illustrated Sheet Music, 1839-1948 \(MS Thr 883\)](#) at Harvard University's Houghton Library is a collection of printed sheet music chiefly collected for the illustrated covers. The original order of the collection creator was retained, as seen in the following series representing subject groupings.

- I. Illustrated sheet music featuring royalty and military personalities
- II. Illustrated sheet music featuring flowers, fruits, trees, and plants
- III. Illustrated sheet music featuring sports, games, and pastimes
- IV. Illustrated sheet music featuring ships, transportation, and the transatlantic cable

### Summary

Although the process of deciding how to arrange a collection may initially seem complex for a non-archivist, it is usually the case that the context of a collection presents only a limited number of logical options to explore. It is important to remember that there is no single solution that applies to all collections, or possibly even within a collection, and that any choice entails compromise.

### Archival description and notated music

The use of the word “description” as a term in archival practice can be ambiguous because it is purposely applied at different levels, and while it is desirable to establish a standard approach to the information ascribed to the description of different levels, it is also necessary to understand how the language of description can vary according to levels. This point is noted in multiple locations in DACS, especially in the principles below:

- Principle 4: Description reflects arrangement



- Principle 7.1: Levels of description correspond to levels of arrangement
- Principle 7.3: Information provided at each level of description must be appropriate to that level

A person lacking experience or knowledge of archival practice who searches the archival landscape for exemplar descriptions of notated music in archival collections may be confused by finding a wide range of practices across, and even within repositories. Policies and rules have changed through the years, rules may have been interpreted and applied inconsistently, and institutions rarely have the resources to return to earlier work to upgrade or correct earlier efforts. Nowhere is the confusion more evident than in the variance in levels of description and the amount of detailed information provided by repositories.

In short, there is no prescribed best practice regarding the correct level of description to be applied for any archival collection, and this is by design. This is clearly indicated in the statement on page 7 of DACS:

“DACS does not attempt to define the proper level of description for any set of archival materials.”

This lack of prescribed best practices is an aspect of archival description that most differs from cataloging practice and can be the source of discomfort for the non-archivist. For example, compare the description represented by the standard text fields of a MARC record to how the same item may be minimally described in the container list of a finding aid. The MARC record would be acceptable as shared copy for almost all music library catalogs, while the description in the finding aid container list would be open to many variations.

MARC record (text fields, without field indicators or subfields)

100 Babbitt, Milton, 1916-2011.  
 245 It takes twelve to tango : 1984 / Milton Babbitt.  
 260 [1984?]  
 300 1 score (8 unnumbered pages) ; 28 cm  
 500 Holograph (photocopy).  
 500 Caption title.  
 500 "For Ivar Mikhashoff."  
 500 Duration: 2:30.  
 500 At end: 6/22/84.  
 500 Includes composer's instructions for performance typed on t.p.  
 650 Piano music.  
 650 Tangos.  
 600 Babbitt, Milton, 1916-2011 -- Manuscripts -- Facsimiles.

Two possible descriptions that could be used in a finding aid container list:

Basic, with composer, title, and date only:

Box 1	Folder 6	Babbitt, Milton, 1916-2011 "It takes twelve to tango," 1984
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Expanded description:

Box 1	Folder 6	Babbitt, Milton, 1916-2011 "It takes twelve to tango," 1984 1 score (8 pages) ; 28 cm Holograph (Photocopy) "For Ivar Mikhashoff" Includes composer's instructions for performance typed on title page.
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## Levels of description

No two holding institutions and no two collections are the same. Every archivist attempts to find a workable compromise between developing expedient and sustainable processing workflows and providing the level of access that suits the needs of an institution's patrons. Decisions regarding how much descriptive detail to provide and at what level, from collection down through item level, must be determined weighing several factors, including the appraised research value, the quantity of the local work backlog and other duties, the quantity and skill of personnel available to process collections, and potential patron needs and patterns of use.

Once the collection's arrangement has been decided, the archivist must decide what levels of description will be applied and how much detail will be provided. The factors examined during the appraisal process come directly into play again here. The comments under DACS Principle 4 summarize what must be considered:

"The amount of description and level of detail will depend on the importance of the material, management needs and resources of the repository, and access requirements of the users."

Some questions to ask in determining the level of detail to provide:

- How are patrons expected to request and use the collection?
- How will service be provided for the collection? For example, is it possible or advisable to provide patrons with a box of material at once or is it necessary to limit what is given at any one time to folders or less?
- Will the collection be stored offsite? If so, does that mean that more descriptive detail would benefit service, or is it an indication of expected low use for which minimal detail is warranted?

- Does the expected amount of use justify the effort and cost of providing detailed description?
- How significant is the value of the collection to the institution?
- How labor-intensive is the description?
- Will processing be done at a minimum or baseline level?
- Is the material a candidate for digitization? If so, is more or less detailed description required?
- Is there a pre-existing source for the descriptive metadata?

## Examples of description at series and subseries levels

Descriptive content at the levels of series and subseries is almost always broader and more general than at the item level. In many cases the decisions regarding the titles for series and subseries have already been determined during the process of deciding upon an arrangement scheme. Further description then consists of dates, extent, scope and content, and any further arrangement at the next lower level.

For example, the following is the description at the series level for the collection of [Alfred Reed manuscript scores](#) at the University of Maryland, Special Collections in Performing Arts.

### **Series 1: Scores, 1953-1966, and undated (2.00 Linear Feet)**

This series contains sketches, condensed manuscript scores, and full manuscript scores for several of Reed's original compositions and arrangements. All documents are in Reed's hand. Scores are arranged alphabetically by composer and title.

## Commonly encountered issues when providing detailed description of notated music

The need for greater knowledge about notated music increases as processing progresses towards item-level description. While the issues addressed below will inform description at upper levels (see how Maryland specifies the formats of sketches, condensed and full scores in the series description above), they will probably be most pertinent when dealing with item-level description of notated music. In many cases, details related to the following issues will be indicated on the music, so the processor will find it less burdensome to analyze the music.

### Distinguishing between types of manuscripts

Archival repositories prize their manuscript materials as an indication of the unique research value of their holdings. But when it comes to notated music, not all manuscripts are created equal. Music is written by hand to fill a number of different needs. As a result, not all notated music in manuscript form is written in the hand of its respective musical creator. Prior to the widespread availability of large-scale, mechanical methods of reproduction, hand copying was

often the only method available to create access to some music. There is an obvious difference in the informational and evidential value of music written in the hand of its musical creator versus the same music written in someone else's hand. Therefore, it is necessary to be able to differentiate types of manuscripts. The most familiar type of manuscript consists of music written in the hand of the creator as a product of the creative process. But there are other purposes for writing out music by hand, including the examples below:

- A researcher may need to copy a unique source of notated music by hand due to its fragility or rareness. Or a composer may copy by hand the music of another composer in order to study it.
- An editor or performer may need to re-notate music from an older system of notation such as lute tablature into modern notation.
- Scribes who specialize in copying music by hand are referred to as music copyists. People continue to earn their living by working as copyists. They may work in parts of the music industry such as film and music theater, where new parts are often demanded on tight deadlines. Many orchestra librarians are trained music copyists who must supply replacement or modified instrumental parts for performances. Copyists may also work directly for either a composer or a publisher. Copyists as a whole are a major source of manuscript notated music in archival collections. While copyists have continued to work in the digital age using computer notation software, the result of their work is difficult to distinguish from other notated music produced from computer software and composers in general are less dependent upon copyists. Many copyists complete their work as members of local musicians unions and may include union stamps to indicate that relationship.
- The full score of a musical or an orchestral work may need to be re-created from an existing set of surviving parts because the original score is lost.

Consistent local use of terminology in the description of manuscript materials will assist users in understanding the nature of the material. Three terms will be considered for the purpose of description: manuscript, holograph, and autograph.

- Manuscript – the generic term for any notated music written by hand without specific reference to its creator
- Holograph – according to Stanley Boorman's definition of holograph in *Grove Music Online*<sup>35</sup>,

“A document written in the hand of the author or composer. This distinguishes it from the more commonly used word, AUTOGRAPH, for the latter, strictly, means merely that the document is written by someone who can be named. Thus, an accounting of the manuscripts written by C.P.E. Bach would include not only his

<sup>35</sup> Boorman, Stanley. “Holograph.” *Grove Music Online*. Edited by Deane Root. Accessed 3 October, 2017. <http://www.oxfordmusiconline.com>

holographs, copies of his own compositions, but also his autograph copies of the works of his father, J.S. Bach.”

- Autograph – according to Nicholas Marston’s definition of autograph in *Grove Music Online*<sup>36</sup>,

“A manuscript written in the hand of a particular person; in normal musical parlance, the manuscript of a work in the hand of its composer.”

Definitions of holograph and autograph in other sources do not all make the same distinction between holograph and autograph, often treating the two terms as synonymous. As a result, archivists should pay special attention to the careful use of these terms. Clear explanations as to usage should be included somewhere in the finding aid.

Providing detailed description that distinguishes between manuscripts and holographs can require special knowledge, or it can be immediately evident from the context of the contents. Processors should avoid providing information that cannot be verified, so in the case of doubt the term manuscript should be used rather than holograph. An explanation of how the terms have been used in a finding aid and how decisions were made regarding the application of one or the other should be provided at a higher level of description.

## Different states of the same musical work

Collections of manuscript notated music, especially those of single composers, may contain different states of a musical work, including sketches, drafts, fair copies, and copies with revisions. These multiple states of a work can be described as a unit (folder or series) or as separate items. Some institutions decide to keep such material in separate physical enclosures in order to prevent intermixing materials upon use by patrons. If the different states are separately described, it may be necessary either to supply titles or add further descriptive terms to a given title in order to make the distinction between the various states clear to the user.

An example of item-level descriptions used to differentiate different states of a single work can be seen in the [Aaron Copland collection](#) at the Library of Congress. Note that this level of descriptive detail may not be merited by most collections. Also, note that even the published, printed copies of the score contain holograph markings.

### 51) *Fanfare for the common man* [brass & percussion]

BOX-FOLDER 73/51  
51

*Fanfare for the common man.*  
Ms. Score for brass and percussion ensemble; 5 leaves;  
38 cm.

<sup>36</sup> Marston, Nicholas. “Autograph.” *Grove Music Online*. Edited by Deane Root. Accessed 3 October, 2017. <http://www.oxfordmusiconline.com>

Note: Holograph in ink on transparent paper.

At end: Oakland, Nov. 6 '42.

On microfilm: MUSIC 1906, Item 21.

BOX-FOLDER 73/51.1  
51.1

*Fanfare for the common man.*

Ms. (photocopy). Full score; [4] leaves; 36 cm.

Copy of manuscript score in the hand of Julia Smith.

Includes photocopy of copyist's manuscript of theme to "Danzon Cubano."

BOX-FOLDER 73/51.2  
51.2

*Fanfare for the common man.*

[New York]: Boosey & Hawkes, [1956].

Publisher's proof. Score for brass and percussion ensemble; 3 leaves c1944 by Boosey & Hawkes.

Plt.: B. Ens. 97.

Note: Photocopy of proof with holograph markings in ink and pencil.

BOX-FOLDER 73/51.3  
51.3

*Fanfare for the common man.*

New York: Boosey & Hawkes, [1956].

Publisher's proofs. Brass and percussion ensemble parts; various paginations.

c1944 by Boosey & Hawkes.

Plt.: B. Ens. 97.

Note: Photocopies with holograph markings in pencil.

BOX-FOLDER 73/51.4  
51.4

*Fanfare for the common man.*

New York: Boosey & Hawkes, [1971].

Publisher's proof. Score for brass and percussion ensemble; 4 leaves.

c1944 by Aaron Copland; renewed 1971.

Plt.: B. Ens. 97.

Note: Photocopy of proof with holograph markings in ink and pencil.

BOX-FOLDER 73/51.5  
51.5

*Fanfare for the common man.*

New York: Boosey & Hawkes, [1971].

Publisher's proof. Score for brass and percussion ensemble; 4 leaves.

c1944 by Aaron Copland; renewed 1971.

Plt.: B. Ens. 97.

At head in blue pencil: Copy of corrected finals.

- BOX-FOLDER 73/51.6  
51.6 *Fanfare for the common man.*  
Ms. Original pencil sketches; 4 p.; 32 cm.  
Note: Holograph in pencil.  
Included with this item is a brief history of the "Fanfare,"  
with text by Aaron Copland.  
As can be seen by this sketch, the final title did not come  
easily.
- BOX-FOLDER 73/51.7  
51.7 *Fanfare for the common man.*  
Ms. (photocopy).  
Original sketches in pencil; 4 leaves; 32 cm.  
Note: Copy of holograph score ARCO 51.6.
- BOX-FOLDER 73/51.8  
51.8 *Fanfare for the common man.*  
Ms. Piano sketch; 4 p.; 34 cm.  
Note: Holograph in pencil.  
On microfilm: MUSIC 1906, Item 21.
- BOX-FOLDER 73/51a  
51a *Fanfare for the common man.*  
London: Boosey & Hawkes, [1944].  
Score for brass and percussion ensemble; 3 p.  
c1944 by Boosey & Hawkes.  
Plt.: B.Ens. 53.  
Note: Holograph markings in pencil throughout.

However, in many cases it may be preferable to describe multiple states of a musical work more broadly, or at something higher than item level. The following three examples from the collections of the Music Division of The New York Public Library demonstrate a range of descriptive practice that can be utilized to inform the patron about the existence of multiple states of musical works in a collection.

**Music Division, The New York Public Library.**  
**Guide to the David Amram papers.**  
<http://archives.nypl.org/mus/22972>

#### **Scope and Content** (excerpt)

The scores are for forty-two works, dating from 1958 to 2009. They contain sketches, drafts, finished and annotated holographs, and copyist scores and parts. Most of the scores are for concert music. They range from Amram's first-performed works, such as the *Trio for Tenor Saxophone, Bassoon, and French Horn* (1958), *Autobiography for Strings* (1960) and the *Sonata Allegro for String Orchestra* (1959); to later compositions such as the opera *Twelfth Night* (1968), the *Triple Concerto for Woodwind Quartet, Brass Quintet, Jazz Quintet, and Orchestra* (1970), and *Three Songs: A Concerto for*

*Piano and Orchestra* (2009). Other works present include the *Bassoon Concerto*, *Concerto for Horn and Orchestra*, the opera *The Final Ingredient*, and the chamber orchestra pieces *The American Bell* and *Shakespearean Concerto*. Program notes or essays regarding some compositions can be found in the subject files.

#### Container list (excerpt)

- |            |  |
|------------|--|
|            | <i>Celebration Suite (Three Movements for Orchestra)</i> , 1992                  |
| b. 61 f. 1 | Full Score   |
| b. 58 f. 6 | Annotated Reduction Scores   |
|            | <i>Concerto for Bassoon and Orchestra</i>  |
| b. 60 f. 3 | Sketches, circa 1970   |
| b. 61 f. 2 | Piano Reduction of First Movement with Annotations, 1970                         |
| b. 60 f. 4 | Piano Reduction of First Movement by Kenneth Pasmanick, 1993                     |
| b. 61 f. 3 | <i>Concerto for Horn and Orchestra</i> , 1967 (Full and piano reduction scores.) |
| b. 60 f. 4 | <i>Concerto for Small Orchestra</i> , 1959 (Full score.)                         |
|            | <i>Concerto for Violin and Orchestra</i> , 1974                                  |
| b. 60 f. 5 | Sketches   |
| b. 61 f. 4 | Full Copyist Score   |
| b. 60 f. 6 | <i>David Amram's First Composition</i> 1940s (For choir. Ink holograph.)         |

#### Music Division, The New York Public Library.

##### Guide to the Larry Bell papers.

<http://archives.nypl.org/mus/23283>

#### Scope and Content (Excerpt)

About 130 scores and sketches comprise the majority of the collection. With the exception of two scores by Gregory Kosteck and one by Roger Sessions, all are for music by Bell. Most of the scores, dating from 1970 to 2013, were published by Bell's company, Casa Rustica Publications. Bell's music is arranged by opus number, which roughly matches chronological order. Two scores that do not bear opus numbers are at the end of Bell's score list. Loose sketches and sketchbooks are integrated with the score files, with the exception of sketchbooks containing work on more than one composition. These are arranged chronologically under Sketches at the end of the score list.

#### Container list (excerpt)

- |            |  |
|------------|--|
| b. 4 f. 12 | <i>Miniature Diversions for Piano</i> , Op. 15, 1983             |
| b. 5 f. 7  | <i>String Quartet No. 1</i> , Op. 16, 1982                       |
| b. 7 f. 1  | <i>Fantasia on an Imaginary Hymn</i> , Op. 17, 1983              |
| b. 4 f. 13 | <i>Sleep Song: A Lullaby for Violin and Piano</i> , Op. 18, 1984 |
| b. 4 f. 14 | <i>Incident for Baritone Voice and Piano</i> , Op. 19, 1984      |
| b. 4 f. 15 | <i>Four Sacred Songs for Soprano and Piano</i> , Op. 20, 1984    |
|            | <i>Revivals for Piano</i> , Op. 21, 1984                         |
| b. 4 f. 16 | Sketches   |



b. 7 f. 2	Score
b. 4 f. 17	<i>First Tango in London for Piano</i> , Op. 22, 1985 <i>Sacred Symphonies for Orchestra</i> , Op. 23, 1985
b. 7 f. 3	Sketches
b. 6 f. 3-4	Sketches
b. 8 f. 1	Score

**Music Division, The New York Public Library.**  
**Guide to the Rudolph Crosswell scores**  
<http://archives.nypl.org/mus/22815>

### Scope and Content (Complete)

The Rudolph Crosswell scores, dating from 1949 to 1986, hold manuscripts or manuscript copies for 21 compositions. They include solo pieces for flute, oboe, bassoon, and piano; duos for violin and piano, cello and piano, and clarinet and piano; a mass for mixed chorus; a woodwind quintet; and a string quartet. There are also chamber pieces for unique instrumentations such as xylophone, violin, clarinet, and bassoon; and flute, clarinet, trumpet, guitar, piano, and percussion. Several works are untitled, and there is a single folder containing a 2nd bassoon part for an unidentified work.

### Container list (complete)

b. 1 f. 1-16	C - T and untitled
b. 2 f. 1-6	C - W

### Different notated music formats of the same work

Both manuscript and printed notated music can be created in different formats that serve different purposes. For example, the notated music for an opera may exist in the format of a full score that shows all the instrumental, choral, and vocal performing parts, or as a vocal score that reduces all of the instrumental parts into a single piano part. When providing description of notated music, it is necessary to distinguish between different formats, especially if a single work is held in multiple formats. This can be accomplished either by adding a format descriptor (vocal score, conductor score, etc.) to the title, extent, or note element. If an institution has elected to apply uniform or preferred titles, these may also reflect some of the formats.

As an example, compare the measures of music from the full score of Berlioz's opera, *Les Troyens* to the same measures in the vocal score. It is apparent that the two formats contain the same basic musical content (look at the voice parts) but with very different presentation of the musical information. The two formats of full score and vocal score serve very different purposes.

All.<sup>o</sup> non troppo e pomposo. (♩ = 132)

1<sup>o</sup> et 2<sup>o</sup> Fl.

Pi<sup>o</sup> Fl.

Bass. b.

Clar. en SI<sup>b</sup>.

4 Bassons. Unis. *mf*

Cors en RE.

Cors en MI<sup>b</sup>.

Tromp. en SI<sup>b</sup>. *mf*

C<sup>o</sup> à Pist. en SI<sup>b</sup>. Unis. *mf*

Tromb. *mf*

Ophicléide. *mf*

Timb. en SI<sup>b</sup>-FA.

Gr<sup>o</sup> C<sup>o</sup> et Cymb.

Harpes.

V<sup>ns</sup>.

*SCÈNE DERNIÈRE*  
 = LA GLOIRE DU CAPITOLE ROMAIN =

*On voit dans une gloire le Capitole Romain au fronton duquel brille le mot: ROMA.*

**All<sup>o</sup> non troppo e pomposo** *(Elle se lève debout)*

Ro - me... Ro - me... immortel -

**All<sup>o</sup> non troppo e pomposo** (♩ = 138) *(Elle retombe)*

*DIDON meurt. ANNA tombe évanouie à côté d'elle.*

le...

The image shows a musical score for a scene. It consists of two systems of music. The first system features a vocal line and a piano accompaniment. The vocal line is in a soprano clef (C1) and has lyrics: 'Ro - me... Ro - me... immortel -'. The piano accompaniment is in a grand staff (treble and bass clefs) and includes a dynamic marking 'p' and a tempo marking 'All<sup>o</sup> non troppo e pomposo (♩ = 138)'. The second system continues the piano accompaniment and includes a vocal line with lyrics: 'le...'. The piano accompaniment in the second system features a prominent triplet pattern in the right hand. The tempo marking 'All<sup>o</sup> non troppo e pomposo' is repeated at the start of the second system. The scene description in French is provided above and below the piano accompaniment.

Some of the formats for notated music that may appear in a collection include<sup>37</sup>:

- Full score
- Vocal score
- Conductor's score
- Chorus score
- Part
- Lead sheet
- Tablature
- Short score
- Close score

<sup>37</sup> Please see the Glossary for definitions of terminology for types of scores.

## Arrangement

Arrangement is defined in the *Harvard Dictionary of Music* as:

“The adaptation of a composition for a medium different from that for which it was originally composed, usually with the intention of preserving the essentials of the musical substance.<sup>38</sup>”

The latter part of the sentence is critical to understanding the difference between arranging a work versus transforming a work. An example of the former is a composer reworking a sonata for flute and piano so the sonata is playable by violin and piano. The composer has no intention in this case of creating an entirely new musical work. However, a composer who sets out to write a set of variations using a theme by another composer begins with an intention to create an entirely new work to demonstrate compositional prowess.

### Arrangements of works by other composers

Notated music for musical arrangements can be found in several types of collections. Processors should be aware that unless a composer has arranged one of his or her own compositions, there are usually two creators represented: the original composer and the arranger. The exception is when traditional or folk music is arranged (see example below under Copland’s arrangement of the folk tune, “John Henry”). It is possible that within the context of a collection consisting solely of musical arrangements by a noted arranger, that inclusion of the names of the original composers will be of secondary interest. In such cases an institution could decide to omit the names of the original creators altogether. This is another example of how the appraised context of a collection may determine both arrangement and description.

This is how the Library of Congress decided to treat the items in the collection of [Tommy Newsom arrangements](#), with titles listed alphabetically:

BOX-FOLDER 1/1	Alone again Manuscript full score For symphony orchestra with vocal feature (for Paul Anka).
BOX-FOLDER 1/2	Anyone can whistle Photocopy of full score For woodwind quintet.
BOX-FOLDER 13/6	Aphrodite's nightie Manuscript full score For dance band with trumpet feature.
BOX-FOLDER 13/7	April in Paris

<sup>38</sup> Randel, Don Michael. 2003. *The Harvard dictionary of music*. Cambridge, Mass: Belknap Press of Harvard University Press.

Photocopy of full score  
For dance band (for Louis Bellson).

However, within other contexts, processors may decide to include the name of the original composer and possibly use the name as the ordering element. This is the case in the Library of Congress's [Aaron Copland collection](#).

### **Copland Transcriptions or Arrangements of Works by Others, 1841-1988**

- |                    |  |
|--------------------|--|
| BOX-FOLDER 117F/1  | Beethoven, Ludwig van<br><i>Quartet</i> , op. 131 : for piano - 2 hands / transcribed for piano solo by A. Copland (n.d.).<br>Piano solo; [1] p.; 34 cm.<br>Note: Manuscript in pencil by Copland.             |
| BOX-FOLDER 117F/24 | Brahms, Johannes<br><i>[Intermezzo in E major, op. 116, no. 6]</i> : piano solo / copied by A. Copland (1919).<br>Piano solo; 2 p.; 34 cm.<br>Note: Manuscript in ink by A. Copland.<br>At end: June 25, 1919. |

### Multiple versions of a musical work

There is a long and productive tradition in music of reusing and revising existing works, or parts of works. The practice occurs in all types of music, for a multitude of reasons, and by all types of musicians. The purposes can be either commercial or artistic, but the result is the same: multiple versions of what is basically the same piece of music. While there are recognized categories of reuse, there is also ambiguity concerning the borderlines among them, and musicians may not agree on a final label or type. Therefore, the goal of the following discussion is to provide examples of how multiple versions of a work may occur, and inform archivists of the value in retaining multiple versions of musical works.

Archivists should strive for a consistent approach to distinguishing works and versions of works and to providing accurate descriptions of manuscript material relating to them. To that end it is necessary to determine titles that identify works uniquely and support searching by title. LCNAF contains authoritative titles for works, formulated according to RDA cataloging rules. While DACS does not require use of title authorities, conformance to authorities and application of standards in devising work titles will support identification and description of music manuscripts.

## Revisions

The process of composition almost always involves some element of revision. Until a work reaches what a composer designates as a final state, there can be a constant process of revision that may be revealed in the manuscript stages of a work. However, composers often continue to revise their works even after publication. Just as with texts, this can result in a new version with an indication of “Revised edition.” Changes can include corrections of errors, such as incorrect notes revealed through performance, excisions or additions of passages, changes to instrumentation, tempi, or expression markings, or even the work’s title. As long as the composer considers the end result to be the same basic work, it is usually considered to be a revision and not an arrangement.

If it is possible to determine that an item in hand is a revised version, preferably from indications from the composer, this information should be included in the description, especially if a collection includes multiple versions of the work. But, if a composer has not marked an item as being a revision, it can require fairly sophisticated analysis to determine if a work has been revised and the nature of the revisions. Once again, archivists should strive for consistent use of terminology within the context of the collection in hand and provide clear explanations of any terminology used in descriptions.

Here are two examples from the Library of Congress’s [Aaron Copland Collection](#) of notated music with revisions. The first example shows a published score that Copland marked with revisions, the nature of which are not specified in the description.

BOX-FOLDER 56/24.7  
24.7

*Short symphony* (No. 2).  
Ms. Full score; 91 p.; 38 cm. (spiral bound).  
Note: Copy of manuscript score ARCO 24.6, with  
holograph revisions in ink and pencil.  
At end in pencil: Addition to end suggested by L. Bernstein.

The second example, edited from the full listing in the Library of Congress finding aid, shows the three versions of Copland’s short work, *John Henry*, first written for small orchestra, and subsequently revised for full orchestra, and later, for school orchestra. The revised versions in this example go beyond simple corrections and changes.

BOX-FOLDER 67/42  
42

*John Henry*.  
Ms. Full score; 22 p.; 45.5 cm. (bound).  
Note: Holograph in pencil.  
On title page: This is original version which later was  
revised in 1952, A.C.  
At end: Feb. 25, 1940.  
Timing: about 3:35.

On microfilm: MUSIC 1906, Item 81.

BOX-FOLDER 67/42-A  
42-A

42-A) *John Henry* [orchestra] (revised)  
*John Henry*.  
Ms. Full score; 20 p.; 34 cm.  
Note: Holograph in ink and pencil.  
On title page: 1940, revised 1952.  
Commissioned by the Columbia Broadcasting Co. Based on the well-known folk-tune.  
Duration: Approx. 3:30.  
On microfilm: MUSIC 1906, Item 81.

BOX-FOLDER 67/42-Ba  
42-Ba

42-B) *John Henry* [youth orchestra]  
*John Henry: a railroad ballad for orchestra*. London: Boosey & Hawkes, 1982.  
Full score; 16 p. (2 copies).  
c1940; revised edition 1953 by Aaron Copland.  
Plt.: B. & H. 20534.  
Ser. title: The HSS300 Series (Hawkes School Series), HSS 304.  
Duration: 3 min.

The most extreme type of revision results in what is considered to be a new work, which is often assigned a new title as well. For example, Christoph Willibald Gluck reworked his opera, *Orfeo ed Euridice*, from the original 1762 Italian version to create a new version in 1774, titled *Orphée et Eurydice*, for performances before French audiences. There are also cases where composers have repurposed only sections of their works, such as George Frederick Handel's reworking of his Italian duet, "No, di voi non vuo' fidarmi," to become an aria titled "For unto us a child is born" in his oratorio *The Messiah*.

Archivists may wish to refer to either the *Library of Congress Name Authority File* or the *Virtual International Authority File* in order to provide an authorized title for a work and its different versions. It will be beneficial to collocate different versions when possible. Collocating multiple versions by title may not be possible or advisable in cases in which a revised version qualifies as an entirely new work entered under an entirely different title or if collocating would interfere with maintaining the original order. Descriptions for these titles require an additional note to indicate the connection between the two versions.

For example, Elinor Remick Warren reworked her piano composition, "Frolic of the Elves," for orchestra and renamed the orchestral work "Scherzo." The Library of Congress finding aid for the Elinor Remick Warren Papers accounts for this change of title by listing the two versions separately and noting the link between the works in notes.

- BOX-FOLDER 7/3      *Frolic of the elves*; piano solo.  
Boca Raton, Florida: Masters Music Publications, Inc.,  
undated. Piano score.  
This work was orchestrated in 1938: the new work was  
titled Scherzo.
- BOX-FOLDER 22/1      *Scherzo*; orchestra.  
Manuscript full score.  
Originally composed for piano as *Frolic of the elves*.  
Bound copy.
- BOX-FOLDER 22/2      *Scherzo*; orchestra.  
Manuscript full score.  
Originally composed for piano as *Frolic of the elves*.  
Also: one reverse image copy.  
Unbound copy.
- BOX-FOLDER 22/3-5      *Scherzo*; orchestra.  
Manuscript orchestral parts.  
Originally composed for piano as *Frolic of the elves*.  
Laid in: one page of notes. Two copies.

Of course, musicians other than a work's original composer also make revisions to notated music. There are many examples of performers critically revising a composer's work, sometimes as a composer's collaborator, to refine idiomatic writing for a specific instrument. Details about such interactions can be included in descriptions, as in the following example from the Library of Congress's [Aaron Copland collection](#).

- BOX-FOLDER 51/17-A.1      *Vocalize* : for flute and piano.  
17-A.1      Ms. (ozalid). Score for flute and piano; 5 p.; 35 cm.  
(bound).  
At head: Flute part edited by Doriot Anthony Dwyer.

Conductors often mark scores during rehearsals to identify corrections and possible changes, some of which may extend to subjective judgments regarding the length of passages or other matters that go well beyond mere technicalities. In some cases changes suggested by conductors, especially those made during rehearsals for first performances, may be adopted by the composer and incorporated into the published version of the score.



## Transcriptions

Transcription is yet another word that has been ambiguously used in music. Sometimes it appears to be synonymous with the term, arrangement. It is difficult to discern much difference between the Harvard Dictionary definition of arrangement above and the following definition of transcription from the same source.

“The adaptation of a composition for a medium other than its original one, e.g., of vocal music for instruments or of a piano work for orchestra ...<sup>39</sup>”

Other uses of the term transcription are more precise. It can be used to indicate that a piece of music has been literally transcribed, or re-written from one notation system into another. This is a common practice for making available music that might otherwise remain obscure due to the specialized features of its notation. For example, music written in a tablature system, such as was used for Renaissance or Baroque lute music, could be re-notated into standard notation so it is more easily performed by a wider audience. The term can also be applied to describe the result of writing out music from aural sources, such as a jazz solos or ethnomusicological recordings.

The latter two types of transcription should be easy to identify based in part on the context of a collection. For example, the collection, Otto Gombosi Papers at Harvard University's Eda Kuhn Loeb Music Library, contains multiple examples of the musicologist's transcriptions from original sources of early lute and keyboard music. Descriptions of this type of transcription often include details about the original source.

Box 2, Folder 9

Gombosi's title: "La Spagna.

Materials used in Gombosi's Capirola edition. Photocopies from early prints. Notes and music transcriptions from keyboard sources, mostly SPK Mus. Ms. 40026.

The following example from University of California Los Angeles's Bill Green Jazz Collection shows the description for one of the solo transcriptions done by Green. The series title identifies the content as solo transcriptions and the subseries identifies the transcriptions as being by Bill Green. The item description provides the performer of the solo and the name of the tune.

<sup>39</sup> Randel, Don Michael. 2003. *The Harvard dictionary of music*. Cambridge, Mass: Belknap Press of Harvard University Press.

Series XI. Transcriptions of Solos

Subseries 1. By William Green

Box 33, Folder 1

Stitt, Sonny. *My Mother's Eyes*. ms; onion skin; xerox; 7 p.

3 items: ms version; onion skin xerox.

The context of the collection and/or creator-supplied labels and titles will often provide the information necessary to describe an item either as an arrangement or a transcription. If the creator of a collection or a publisher chooses to call an item one or the other there is no reason to dispute their use of terminology. However, if it is the archivist's prerogative to describe an item as either a transcription or an arrangement, it is important to supply any rationale for the choice of terminology somewhere in the description. It might be best practice to reserve the use of the term transcription for one of the two literal applications.

## New musical and artistic entity, paraphrases, parodies

The practice of reusing existing music to create a newer form of the work dates back at least to the 14<sup>th</sup> century<sup>40</sup>. There is not always agreement among musicologists or catalogers concerning when a composition that reworks existing music crosses from being an arrangement to a new work. In some cases, such reworking can become a matter for heated legal dispute concerning copyright. Music catalogers tend to rely upon known and established examples in order to provide benchmarks for newly encountered works. It is perhaps more critical for archivists to understand the basic context of how a work evolved and to provide accurate description of the item in hand without necessarily making a decision whether something is an arrangement or a new work. The same guidelines discussed for arrangements and transcriptions still apply.

## Marked (annotated) notated music

The most common example of markings on notated music results from performers preparing the music for performance. In some cases, especially when performers work closely with the composer of the music, performance markings may also include corrections to the music. Other examples of markings might be music that has been analyzed in some way by a performer, theorist, composer, or a musicologist. Another category of marking is inscriptions, including composer autographs or indications of gifts. The preparation of a score for publication may also result in markings such as those by editors or printers on various iterations of the copy. Archivists must examine all such markings to appraise their value. This can be labor-intensive work if it requires page by page examination.

<sup>40</sup> Refer to Malcolm Boyd's article, "Arrangement," in *Grove Music Online* for the long history and many types of musical arrangements.

Performer markings may include substantial musical changes to the notated music, including additions, cuts (deletions), changed pitches, or other major editorial decisions. Markings may also deal with practical matters such as piano fingerings or string bowings. In some cases these markings may be useful for studies of performance practice. But it is also common practice for performers to simply reinforce the visibility or importance of certain markings such as dynamics for ease of visibility or as memory aids. An archivist must reach decisions whether such markings merit inclusion as archival material, or if included, if such material should be in a separate grouping. A processor needs to adopt an approach that suits the repository's policies for retention, the context of the collection, and the needs of researchers.

## Unmarked published notated music

The chief question to be addressed regarding unmarked, published notated music in a collection, probably by reference to repository policy, is whether unmarked published material belongs in an archival collection. Libraries and archives sometimes face donor situations in which a collection of unmarked published material is offered on the condition that it remain intact as somebody's personal library. While there is a great tradition of libraries using large or specialized personal collections as building blocks in the past, it is the exception to encounter a similar level of gift at most institutions. Most archival repositories are very reluctant to include commonly available, published content in their archival collections if for no other reason than concerns about space. One common solution is to remove such material after creating an inventory that can be used to supply a list of separated content. Such a list can provide information about the original scope of the collection's contents.

## All, or chiefly unmarked published notated music, such as a collection of historical sheet music

This type of collection highlights a policy question: is such a collection truly an archival collection or is it a special collection being treated via archival methods rather than through traditional cataloging? There are many cases of collections of this nature being held by a repository that may lack the resources to provide item-level cataloging. Treating the collection with archival description at least provides some level of description and means of providing access. Some collections may also have some thematic element that provides a rationale for its existence, such as the history of a publisher, a geographical area (either as subject of the content or as a location of publications), subject content illustrated through the music, or some bibliographic specialty of a collector. A decision regarding the treatment of such collections will most likely be made through repository policy.

## Collections with notated music as parts

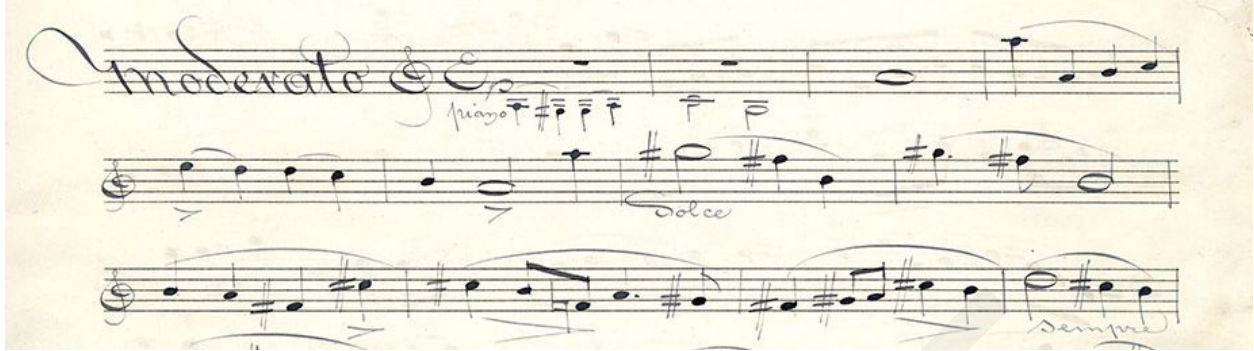
The term "parts," when applied to notated music, can be a source of confusion for non-musicians. Music for anything more than a solo instrument or voice may be notated as a

score showing, in vertical alignment, all the musical forces employed in the work. But for the work to be performed, each instrumentalist needs the music for their respective instrument alone. Reading from a full score is impractical not only due to visibility, but also due to how many times pages need to be turned during a performance. The individual instrumental lines are extracted and copied separately to create a “part.”

For example, the traditional notation for a sonata for violin and piano would consist of a score that shows a staff of music to be played by the violin vertically aligned with two staves of music for the piano below it. The pianist will in most cases perform from this score but the violinist will perform using a separately written sheet of music that contains only the staff for its music without the piano’s music. The violinist’s sheet of music is called a violin part, or part.

Here are the opening measures of the manuscript score of a violin sonata by Ferdinand Praeger, followed by the same measures in the violin part. It is from the [Ferdinand Praeger Collection of Scores](#) at the University at Buffalo Music Library.

The image displays a handwritten musical score on aged, yellowed paper. The top staff is labeled "Violino" and features a treble clef, a common time signature (C), and the tempo marking "Moderato". The second staff is labeled "Piano" and uses a grand staff with both treble and bass clefs. The score begins with a key signature of one sharp (F#) and a common time signature. The first measure of the violin part is a whole rest, while the piano part starts with a half note chord (F# and C). The second measure of the violin part is a half note (F#), and the piano part continues with a half note chord (F# and C). The third measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The fourth measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The fifth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The sixth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The seventh measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The eighth measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The ninth measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The tenth measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The eleventh measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The twelfth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The thirteenth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The fourteenth measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The fifteenth measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The sixteenth measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The seventeenth measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The eighteenth measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The nineteenth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The twentieth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The twenty-first measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The twenty-second measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The twenty-third measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The twenty-fourth measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The twenty-fifth measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The twenty-sixth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The twenty-seventh measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The twenty-eighth measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The twenty-ninth measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The thirtieth measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The thirty-first measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The thirty-second measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The thirty-third measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The thirty-fourth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The thirty-fifth measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The thirty-sixth measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The thirty-seventh measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The thirty-eighth measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The thirty-ninth measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The fortieth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The forty-first measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The forty-second measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The forty-third measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The forty-fourth measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The forty-fifth measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The forty-sixth measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The forty-seventh measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The forty-eighth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The forty-ninth measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The fiftieth measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The fifty-first measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The fifty-second measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The fifty-third measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The fifty-fourth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The fifty-fifth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The fifty-sixth measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The fifty-seventh measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The fifty-eighth measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The fifty-ninth measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The sixtieth measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The sixty-first measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The sixty-second measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The sixty-third measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The sixty-fourth measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The sixty-fifth measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The sixty-sixth measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The sixty-seventh measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The sixty-eighth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The sixty-ninth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The seventieth measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The seventy-first measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The seventy-second measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The seventy-third measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The seventy-fourth measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The seventy-fifth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The seventy-sixth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The seventy-seventh measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The seventy-eighth measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The seventy-ninth measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The eightieth measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The eighty-first measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The eighty-second measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The eighty-third measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The eighty-fourth measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The eighty-fifth measure of the violin part is a quarter note (D), and the piano part continues with a half note chord (F# and C). The eighty-sixth measure of the violin part is a quarter note (E), and the piano part continues with a half note chord (F# and C). The eighty-seventh measure of the violin part is a quarter note (F#), and the piano part continues with a half note chord (F# and C). The eighty-eighth measure of the violin part is a quarter note (G), and the piano part continues with a half note chord (F# and C). The eighty-ninth measure of the violin part is a quarter note (A), and the piano part continues with a half note chord (F# and C). The ninetieth measure of the violin part is a quarter note (B), and the piano part continues with a half note chord (F# and C). The hundredth measure of the violin part is a quarter note (C), and the piano part continues with a half note chord (F# and C). The word "dolce" is written in the left margin of the first two staves, and "sempre" is written in the right margin of the third staff.



The item-level description notes the presence of the part in the statement of extent:

- |   |     |   |
|---|-----|---|
| 8 | 381 | Praeger, Ferdinand, 1815-1891.<br>Uniform title: <i>Sonatas, violin, piano, no. 2, A minor</i><br><i>Second sonata for violin and piano in A minor I</i><br>1885<br>1 ms. score (22 p.) + 1 ms. part ([6] p.) ; 35 cm.<br>For violin and piano.<br>Manuscript (Ink).<br>Title page: 9th May 1885. |
|---|-----|---|

A set of parts for an orchestral work may contain dozens of instrumental parts, one for each instrument and multiple copies of parts for instruments that perform from the same part such as the string instruments. This is one reason orchestras must have their own orchestra librarians to manage all of the scores and parts.

The following is an example of the opening measures of Johann Sebastian Bach's *Brandenburg Concerto no. 2*, first in the format of the full score and then just the beginning of the solo trumpet part. Each of the instruments listed at the left margin of the score would have corresponding, separate parts.

# Brandenburg Concerto No. 2 in F Major

Score for Brandenburg Concerto No. 2 in F Major, BWV 1047. The score includes parts for Tromba, Flauto (Flûte à bec), Oboe, Violino, Violino I. di ripieno, Violino II. di ripieno, Viola di ripieno, Violone di ripieno, and Violoncello e Cembalo all'unisono. The music is in F major and 3/4 time. The Tromba part features a trill (tr.) in the final measure of the first system.

## Johann Sebastian Bach Brandenburg Concerto No. 2 In F Major, BWV 1047

Tromba in F alto

1.

5

10

15

19

The Tromba part in F alto consists of five systems of music. The first system begins with a trill (tr.) over a note. The second system has a first ending bracket (1) at the end. The third system has a first ending bracket (1) at the end. The fourth system has a first ending bracket (1) at the end. The fifth system has a trill (tr.) over a note.

All decisions regarding the level and amount of descriptive detail to provide for parts should be made with close regard to the context of the collection. Dealing with parts can involve a lot of labor-intensive work that should only be undertaken when warranted by specific needs. The

primary task is to clearly identify any parts and distinguish them from scores. They have very different informational and evidential value, musical purposes, and research uses. The highest musical value for parts is evident where they are the only surviving representation of a musical work. Parts can be used to reconstruct entire musical scores in such cases. In other cases, when a full score is present as well as parts, merely mentioning the existence of parts in the scope and content note may be sufficient.

A practical concern regarding parts is recording the quantity of parts<sup>41</sup>. This does not require much additional effort for smaller combinations of instruments, but can require considerable attention for larger ensembles such as orchestras. Some institutions may choose to simply indicate that parts are included without specifying either a total quantity or supplying a specific breakdown. Completeness of the set of parts is another aspect that might be considered. Whatever the decisions, an explanatory note will be beneficial to the user. As an example, a set of parts for an orchestral work may total 100 which will exceed the number of instrumental lines indicated in the score. That discrepancy is due to the fact that multiple copies of parts are required for some sections of the orchestra such as the strings in which the first violin part may be performed by ten violins.

Parts may also contain performance markings. These can also be assessed to see if details concerning the markings should be included in the description. If the parts are together with a matching marked score, the markings in the parts may have less value than the score. But, if only the parts survive, any markings in them may have higher significance.

## Notated music with associated media essential to the performance of the work

Musical works sometimes include components that do not consist of notated music. In the twentieth century and beyond, this may include electronic media that may have been originally contained on magnetic tape, music on a piano roll (which itself is a form of notated music), computer software, or video in different formats. In all these cases, the associated media is an integral component of the compositional creation and the composition cannot be considered complete without it (unless a composer has designated it as optional). Therefore, the first concern for such material is that everything is retained. The associated material may be kept together with the notated music, or in some cases may be separated to be held in a separate series. Because the integrity of the musical work consists of all the components, not just the notated music, the associated materials should be included in the description even if only to note their presence without any further detail about format or technical information. Note that this class of materials is a different category than media such as a sound recording of a

<sup>41</sup> Repositories will also have to reach decisions regarding the retention of multiple copies of parts. For example, a set of parts for an orchestral work may include 10 first violin parts. In some cases the parts may contain different annotations, some of which may be of significance. A final decision regarding retention of multiple parts will be based upon the context of the collection and its potential use.



performance of a musical work that happens to be received together with the notated music of the same work.

These materials also present a possible preservation need. Even if a work for piano and electronic tape was published, it doesn't mean that the publisher has assumed responsibility for preserving and making available the electronic tape or an equivalent format on a continuing basis. If a repository's material is unique, it should seriously consider preserving such added content by any means possible.

The New York Public Library's [J. K. Randall Collection](#) contains an example of a musical work, *Lyric Variations for Violin and Computer*, which would be incomplete if only the notated music had been retained. The full description is in effect split between the series scope note and the item-level description in the container list.

The scope note for the series contains explanatory notes:

The composition with the most documentation is *Lyric Variations for Violin and Computer* (1965-1968). The piece contains 20 variations, and there are written sketches and final scores for the violin part, preliminary notes and sketches for the computer component, and extensive code printout. Randall made multiple attempts at achieving the sound he wanted, and several different code printouts exist for each variation. Randall's notes in pen on the first page of printout usually designate the variation in question. The first few lines of code also provide clues to identification, as they list Randall as author and have a field for title. Randall also wrote titles in ink along the stacked sides of the printout.

The description in the container list provides descriptive titles for the contents related to the work:

*Lyric Variations for Violin and Computer*

- b. 13 f. 1-6 Notes and Sketches, 1965-1967
- b. 14 f. 1-2 Notes and Sketches, 1967
- b. 14 f. 3 Score for Variations 12-20 with Preliminary Violin Part, undated
- b. 14 f. 4 Computer Notes for Variations 12-19, undated
- b. 11 f. 7 Violin Part and Notes, 1968
- Code Printouts
- b. 15 Variations 6-10, 1966-1967
- b. 16 Variations 11-19, 1967-1968
- b. 17 Variations 11-19, 1968
- b. 18 Variations 11-19, 1968
- b. 19 Variations 11-19, 1968
- b. 20 Variations 11-19, 1968
- b. 21 Variation 20, 1968
- b. 14 f. 5-6 Unidentified Variations, 1968



## Works based on literary texts or sources

A lot of notated music either consists of musical settings of texts or uses literary sources in other ways. Such musical works may be songs, choral works, operas, monologues with music, incidental music for dramas, television or film music, or programmatic music. Including information about the authors and titles of related literary texts, or notes about translations and adaptations of original literary texts recognizes the extra-musical values that exist with the materials.

## Notated music with additional content such as concert programs, correspondence, photographs, other music, audio recordings, or other texts

Notated music in a collection is often received grouped together with additional, related content. In many instances, such material may be received attached to the music, received in a folder with it, or in some other manner placed in close physical proximity that indicates an intentional relationship with the music. Additional content of this sort may include concert programs for performances of the work, an audio recording of the work, program notes for the work, correspondence regarding the music, contracts, photographs, or other materials. This situation is distinct from collections of overall mixed content in which there may be a group of programs or correspondence.

Once again, the context of the collection and repository policies will inform decisions about how to treat these materials. Some repositories may have a preference to keep like materials together and might decide to separate something like correspondence from music so it could be placed in an existing sequence of the collection's other correspondence (usually while indicating in some way where the correspondence was originally placed, or replacing the original with a photocopy). Accompanying related material may be deemed to be of little added value and ignored in the item-level description, but included in an upper level description. Other accompanying material may be deemed to have significant informational and evidential value that merits description at the item level either as part of the musical item or separately from it. The archivist may also have to decide if such content requires separate housing or item description.

Here are examples of item-level descriptions for notated music that is accompanied by additional material. It is from the [Pauline Oliveros Papers](#) at the University of California, San Diego:

- |                   |   |
|-------------------|---|
| Box: 1 Folder: 9  | <i>Anarchy Waltz</i> . Includes manuscript score, annotated photocopy, programs, and review, 1980 |
| Box: 1 Folder: 10 | <i>Angels and Demons</i> . Includes manuscript score, mimeograph and                              |

programs, 1980

The item-level description for this score in the New York Public Library's [Jean Morel collection](#) notes that a photograph was originally included with the item but was removed to another location in the library, a practice that may no longer be supported in many repositories.

A37                      Piston, Walter. [Symphonies, no. 2]  
*Symphony No. 2.*  
New York: Associated Music Publishers, Inc., c1944.  
129 p.  
Pl. no. AMP-96237-129.  
Annotations, signed. The cover contains composer's inscription to Morel.  
Photo of Piston removed to D32.

## Reproductions of notated music

As previously noted, reproductions of various types are often used as a means of distribution for musical works, either prior to publication or for works that remain unpublished. Reproductions of notated music may contain crucial information regarding the genesis and distribution of notated music, so within some contexts it may be important to include details about the type of reproduction in the description. Included in this area is the description of certain types of music paper that were used not as reproductions themselves, but were used specifically to facilitate reproduction. This chiefly applies to a type of paper called vellum, a semi-transparent paper used to create master copies for the blueprint or diazo process of reproduction roughly from the 1930s to the 1980s. A score or part written on vellum paper was most likely prepared as a master final copy when compared to the same music written on regular music paper. Additionally, due in part to the fragile nature of the vellum paper, there are many cases where only the ozalid, diazotype reproductions survived.

Caution should be exercised when deciding if multiple reproduced copies of notated music should be discarded. There are many cases where composers and performers have marked multiple copies differently. For a composer, these different markings could constitute multiple revisions worthy of retention.

# Chapter 3: DACS elements guidelines and examples

## How to use this chapter

Each element below is organized in four sections:

- Overview of descriptive issues relating to notated music
- General guidelines for application to notated music
- Supplements to specific DACS guidelines, identified by DACS number
- Examples of multilevel description, illustrating required and optional applications of elements. Examples are illustrative, not prescriptive.

Only those parts of DACS elements requiring supplemental guidelines for notated music are included here. See DACS for a complete guidelines for required, optimum, and added value elements.

## Title (DACS 2.3)

### **Required at each level**

#### Overview:

At the collection level, DACS 2.3 outlines the general terms papers (for personal materials), records (organizational), and collection (for topical aggregations). In most cases, either of the first two will be sufficient. This segment of DACS also describes how more limited terms can be applied if an entire collection consists primarily of a single type of document. For example, collections of composers or arrangers may consist wholly of sketches and scores, in which case the name of the creator followed by “music manuscripts” or “sketches and scores” may be desired, depending on institutional practice. However, personal collections often contain multiple document types, and titles usually become more specific at lower levels of description, such that “papers” can be named in the collection title, and “music manuscripts,” “sketches,” or “scores” can be applied to series, sub-series, or file sets.

If the decision is made to include titles of compositions or arrangements, the level of detail is not prescribed and is dependent on collection appraisal, local user needs and expectations, and the time and resources available to the archivist. If the appraisal of research value is low to medium, and all the notated music present is by the same creator, mention of a few of the titles in the

scope and content note may be all that is necessary. If work by multiple composers is present, there can be sub-levels assigned to each composer and perhaps a list of titles can be provided for each, or certain composers may have all titles of works present, while others have only a brief summary. Highly-appraised collections with extensive content may require more detailed titles that include sub-levels for works or revisions. If the archivist feels the need for highly detailed information about all music manuscripts in a collection, consider the option of item-level cataloging rather than trying to accommodate large amounts of item-level information within a finding aid, which is after all a tool meant for collective description.

### General guidelines:

- Generally, titles are devised, using standard music terms and/or preferred work titles.
- For a single-level description of a single item, or for multilevel descriptions containing listings of single items, optionally formal titles may be transcribed.
- Determine titles based on level of description and system of arrangement at each level.
- Collections: generally, devise a title, using standard terms for notated music as appropriate.
- Series, subseries, or files: generally, devise titles, using standard terms for notated music or using preferred work titles as appropriate.
- Single Items: differentiate from other single items, if possible, by transcribing formal titles or supplying preferred work titles. Optionally, devise titles based on types of composition, physical descriptions, or other standard terms for notated music.
- In multilevel descriptions, any segment of a title may be inherited from a higher level.

### Supplements to **DACS Guidelines**

#### Purpose and Scope (DACS 2.3):

- Manuscript notated music may include formal titles identifying works, versions of works, revisions, or arrangements.
- Formal titles are common for both published and unpublished works.
- A devised title may consist of or include a preferred work title.

#### Sources of information. Devised Titles (DACS 2.3.1):

Use the following sources for standard music terms:

- Formats of notated music: see the glossary.
- Types of composition: "[Types of Composition for Use in Authorized Access Points for Music : A Manual for Use with RDA.](#)"
- Preferred work titles: [Library of Congress Authorities](#) or other authoritative composers' works lists.

Sources of information. Formal Titles (DACS 2.3.2):

For formal titles, apply rules in [Descriptive Cataloging of Rare Materials \(Music\) \(DCRM\(M\)\)](#) or another companion standard.

General rules (DACS 2.3.3):

- Nature of archival unit segment: when appropriate, identify the material as notated music.
- Topic of archival unit segment: optionally, include a preferred work title.
- For single items, devise a title if a formal title is not present, or if a formal title is inaccurate, misleading, or does not uniquely identify the item within the system of arrangement.

General Rules. Name Segment (DACS 2.3.4-2.3.18):

- Prefer forms of names found in [Library of Congress Authorities](#) or other standard reference sources.
- When appropriate, use a family name for materials assembled or owned by a family.
- When appropriate, use a corporate name for materials assembled or owned by a corporate body.

General Rules. Nature of Archival Unit Segment (DACS 2.3.19-2.3.21):

For collections containing, but not limited to notated music, use standard terms such as papers, records, or collection. If all contents are notated music, use a general term such as:

- Music manuscripts
- Manuscript music
- Manuscript and printed music
- Or, optionally, use one or more terms that identifies the format of notated music, type of composition or other characteristics of the material.

General Rules: Topic of the Archival Unit (DACS 2.3.22-2.3.23):

- Optionally, for a single item or a group of material relating to a single work, use a preferred work title.
- Optionally, use terms relating to the content of work, their creation or performance, or assembly of collections, such as terms identifying:
  - Historical periods.
  - Geographic locations.
  - Topical subjects of vocal texts.
  - Other topical subjects.

## Examples

Collection creator: New Philharmonia Society  
Collection title: New Philharmonia Society records  
Series title: Manuscript and printed music  
Subseries title: Copland, Aaron. *Fanfare for the common man*.  
Arrangement for orchestra  
File title: Full score, manuscript, with revisions  
File title: Parts, manuscript, with revisions

Collection creator: Jones, Emma, 1900-1985  
Collection title: Emma Jones papers  
Series title: Manuscript music  
Subseries title: *Fanfare* (brass and percussion)  
File title: Sketches, holograph  
File title: Score, holograph

Collection creator: Allen, William  
Collection title: William Allen music arrangements  
File title: "St. James Infirmary Blues"

Collection creator: Rogers family  
Collection title: Rogers family music collection  
Series title: Songs  
Subseries title: World War, 1914-1918  
File title: "Keep the home fires burning"

## Date (DACS 2.4)

### Required at all levels

#### Overview

Dating can be a confusing issue for music manuscripts, and sometimes even for published music. Some composers, arrangers, and copyists date their work as a matter of course, but the practice is by no means universal. As with undated textual manuscripts, contextual material helps: envelopes, files, and entire boxes are sometimes dated; and copyist billing statements, letters, and other dated items found with or in undated material are invaluable and should not be separated from music manuscripts. If dating can only be approximate, use "circa" with dates to stress this.

Published music not authored by the collection creator may contain annotations, or may have been used for reference. Rather than recording printed publication or copyright dates, annotations should be dated according to their use by the collection's creator. Again, contextual material is helpful, as well as a knowledge of why the creator owned the published music, and what creative activity it was associated with. Publication and copyright dates can be misleading, particularly if they skew the dating of the entire collection far earlier than the rest of the papers. Publication or copyright dates may be valid for the published version of a composer's work, but the work-in-progress (sketches, alternative orchestrations, revisions, etc.) may have a range of earlier (or later) dates which should be recorded.

## General guidelines

- Record dates or date spans for the creation of manuscripts.
- Include dates of annotations and revisions within date spans.
- For undated manuscripts, supply a date, if possible, based on the history of the work, such as dates of creation, copyright, performance, broadcast, or audiovisual recording.
- If no date is available from any source, either estimate dates or date spans, or optionally use the term "undated."
- Also include dates in Scope and Content elements, if this aids in clarity.

## Supplements to **DACS Guidelines**

### Purpose and Scope (DACS 2.4):

Generally, use for dates of production of manuscripts.

Optionally, include other types of dates in the administrative/biographical history, scope and content, or notes elements.

### Exclusions (DACS 2.4.1):

Record dates related to work history, such as dates of creation, copyright, performance, broadcast, or audiovisual recording in the administrative/biographical history.

### Sources of Information (DACS 2.4.2):

Prefer dates present on manuscripts.

For undated manuscripts, supply dates, using standard reference sources or any reliable source.

## Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection date: 1880-1991

Series title: Printed and manuscript music

Series date: 1895-1990 (bulk 1920-1965)  
Subseries title: Copland, Aaron. *Fanfare for the common man*.  
Arrangement for orchestra  
File title: Full score, manuscript, with revisions  
File date: 1967

Collection creator: Jones, Emma, 1900-1985  
Collection title: Emma Jones papers  
Collection date: 1910-1985  
Series title: Manuscript music  
Series date: 1925-1984  
Subseries title: *Fanfare* (brass and percussion)  
File title: Sketches, holograph  
File date: circa 1979-1983

Collection creator: Allen, William  
Collection title: William Allen music arrangements  
Collection date: 1935-1970  
File title: "St. James Infirmary Blues"  
File date: circa 1945  
Optional File note: Copyright 1945

Collection creator: Rogers family  
Collection title: Rogers family music collection  
Collection date: circa 1870- circa 1980 (bulk circa 1890-1935)  
Series title: Songs  
Series date: circa 1890-1935  
Subseries title: World War, 1914-1918  
File title: "Keep the home fires burning"  
File date: copyright 1914

## Extent (DACS 2.5)

**Required at collection and series level; optional at subseries, file or item level**

### Overview

This element is used to record statements regarding the quantity and nature of the physical materials. Recommendations for music include suggestions for how to formulate generalized statements of multiple types of notated music as well as suggestions for identifying specific types of notated music when that is warranted.



## General guidelines:

- Record extent in terms consistent with repository practice.
- Use standard terms for material types specific to notated music (see glossary).
- Collections, series, and subseries: record a numerical quantity in terms of linear feet, number of containers, items, material types, or a combination of these.
- Files: optionally, record a numerical quantity in terms of items, material types, or a combination of these.
- Single items: optionally, identify as a single item or material type, and/or record a page count.

## Supplements to [DACS Guidelines](#)

### General Rules (DACS 2.5.3-2.5.11):

For extent statements identifying material types specific to notated music, either use a general term such as music manuscripts, or, optionally, use a specific term applicable to all materials as defined in the glossary, such as:

- Sketches
- Drafts
- Scores
- Parts

For item-level extents, optionally apply rules in [Descriptive Cataloging of Rare Materials \(Music\) \(DCRM\(M\)\)](#) or another companion standard.

## Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection extent: 35.45 linear feet (85 boxes)

Series title: Printed and manuscript music

Series extent: 12.5 linear feet (50 oversize boxes)

Subseries title: Copland, Aaron. *Fanfare for the common man*.

Arrangement for orchestra

File title: Full score, manuscript, with revisions

Collection creator: Jones, Emma, 1900-1985

Collection title: Emma Jones papers

Collection extent: 14.6 linear feet (35 boxes)

Series title: Manuscript music

Series extent: 200 folders

Subseries title: *Fanfare* (brass and percussion)

File title: Sketches, holograph  
Optional file extent: 2 items.

Collection creator: Allen, William  
Collection title: William Allen arrangements  
Collection extent: 18.77 linear feet (45 boxes)  
File title: "St. James Infirmary Blues"  
Optional file extent: 6 lead sheets

Collection creator: Rogers family  
Collection title: Rogers family music collection  
Collection extent: 10.43 linear feet (25 boxes)  
Series title: Songs  
Series extent: 2.5 linear feet (6 boxes)  
Subseries title: Bound volumes  
Optional subseries extent: 6 volumes  
File title: *Favorite songs with guitar accompaniment*  
Optional file extent: circa 100 songs

## Name of creator(s) (DACS 2.6)

### **Required if known (unless inherited from a higher level)**

#### Overview:

DACS element 2.6 identifies the people and/or groups responsible for the creation of materials being described. The name of the creator can differ depending on the level of description. At the collection level, the creator element should name the person, people, family, business, organization, or other type of institution responsible for the creation and/or accumulation of the materials in the collection. For example, if a collection consists solely of a composer's works and writings, then the composer is the collection creator. At lower levels, the creators of particular file sets or items may be identified, if that level of description is desired.

A collection creator may differ from the agents responsible for creating content within the collection. For instance, scholars often accumulate research materials about persons or topics, as seen in these collection titles:

Carol Baron research files on Stefan Wolpe  
William Engvick collection of Alec Wilder scores

In these cases, Wolpe and Wilder are not the collection's creators, despite the focus of the collections on their work. The composers of works found in collections such as these can be listed as added entries to assist in findability and access, but as the composers did not create the collection, they should not be listed as creators at the collection level.

Though music collections may contain notated music by different creators, it is not necessary to include creator elements at every level. Optionally, scope and content elements can be used instead to list the composers at series, subseries, or file levels, particularly if that content does not represent a significant part of the collection in either physical or intellectual terms.

For instructions on creating authority records for creators, consult DACS, part II, “Archival Authority Records.”

## General guidelines

- If possible, identify the collection creator.
- Optionally, identify other creators represented in the collection, such as composers, arrangers, authors of vocal text, copyists, publishers, performers, collectors, or others associated with the creation, performance, and publication of works, or with creation, usage, or collection of manuscripts.
- If possible, use name forms and dates as established by LCNAF or another authoritative source.
- Optionally, identify relationships using terms from LCNAF or another authoritative source.
- In multilevel descriptions, a creator may be inherited from a higher level.

## Supplements to **DACS Guidelines**

### Purpose and Scope (DACS 2.6):

Creators of notated music are generally composers and their collaborators. Differentiate between creation of works and creation of manuscripts, which may be copies produced by others, such as fair copies produced by copyists. Revisions or annotations may be created by others, such as performers, publishers, or collectors. Collectors may be individuals, families or corporate bodies, who assembled or used a collection or single item.

### Sources of Information (DACS 2.6.3):

Usual source is Title element, when title is devised. Other sources are the Administrative/Biographical History or other descriptive elements. If not otherwise present in the description, optionally use standard reference sources or any reliable source.

General Rules (DACS 2.6.4-2.6.7):

Generally, use the Library of Congress authorities to determine forms of names and relationship terms.

Optionally, use other standard music reference sources to determine forms of names, birth and death dates, or relationship terms.

## Examples

Collection creator: New Philharmonia Society  
Collection title: New Philharmonia Society records

Collection creator: Jones, Emma, 1900-1985  
Collection title: Emma Jones papers

Collection creator, with optional relator term: Allen, William, arranger  
Collection title: William Allen music arrangements

Collection creator, with optional relator term: Rogers family, collector  
Collection title: Rogers family music collection

Collection creator: Rogers family  
Collection title: Rogers family music collection  
    Series title: Songs  
        Subseries title: World War, 1914-1918  
            File title: "Keep the home fires burning"  
            Optional file Creator: music by Ivor Novello; words by Lena  
            Guilbert Ford

## Administrative/Biographical History (DACS 2.7)

### **Optimum (may be inherited from a higher level)**

#### Overview:

This element provides biographical or historical information about persons, families, and corporate bodies identified in creator elements, and description of the creative and historical context of music associated with them. Biographical and historical information need not be comprehensive and should focus on information most relevant to collection contents. Sources of information may include the collection itself, standard references sources, or other reliable resources.

Biographical and historical information may describe relationships between creators and collaborators (for example, “Mary Lou Williams published a large amount of her music through a company she incorporated, Mary Records, LLC”). Significant relationships should be determined in conjunction with appraisal of research value; examples include relationships between solo performer and ensemble, publisher and composer, arranger and composer, or producer and club owner. The collection context may also require biographical information such as a summary of a musician’s performing career, a composer’s works list, identification of ensembles that performed a composer’s works, or a chronology of events in the history of a recording company.

For instructions on creating authority records for creators, consult DACS, part II, “Archival Authority Records.”

### General guidelines:

- Collection level: optionally describe collection creator, if not already sufficiently identified in creator element.
- Describe persons, corporate bodies, families, and works sufficiently to differentiate these from similar names or titles, and for location in standard biographical, historical, or reference sources.
- Optionally, include description of works by the creator, to provide context for the research value of associated music manuscripts.
- Optionally, cite sources consulted outside of collection content.
- Generally, describe co-creators in separate administrative/biographical histories.
- Generally, describe associated persons, families, and corporate bodies, such as performers, publishers, and collectors, in scope and content elements.
- In multilevel descriptions, any part of the administrative/biographical history may be inherited from a higher level.

### Supplements to **DACS Guidelines**

Rules for Biographical Historical Notes Done Within the Description (DACS 2.7.5-2.7.9):

- At the collection level, describe persons, families, or corporate bodies who created or assembled the collection as a whole.
- Optionally, at the series or file level, identify other creators whose works are present in a collection.

### Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Optional Collection Administrative/Biographical history: The New Philharmonia Society, founded in 1880 in Boston, Massachusetts, sponsored concert series and education programs, 1880-1990....

Collection creator: Jones, Emma, 1900-1985

Collection title: Emma Jones papers

Optional Collection Administrative/Biographical history: Emma Jones (1900-1985), was born in Boston Massachusetts...

Collection creator: Allen, William

Collection title: William Allen music arrangements

Optional Collection Administrative/Biographical history: William Allen (1915-1978) founded the Allen Jazz Sextet in 1947. He composed and arranged music for the Sextet and other ensembles during the 1950s-1960s....

Collection creator: Stevens, John

Collection title: John Stevens arrangements of big band music

Optional Collection Administrative/Biographical history: John Stevens (1928-2015), composer, conductor, and arranger of big band music for symphony orchestras. During the 1960s, Stevens created arrangements primarily of music by Duke Ellington and Benny Goodman...

Series Title: Duke Ellington

Optional series Administrative/Biographical history: Duke Ellington (1899-1974), pianist, bandleader, and composer...

## Scope and content (DACS 3.1)

### **Required (unless inherited from a higher level)**

#### Overview

Scope and content of notated music is similar to other types of materials, but the detail of description will vary based on the appraisal of research value. Collections appraised at lower research value may have only a general description of the types of music manuscripts and other materials present, while collections appraised more highly may have item-level music description. And these represent extreme approaches: in hybrid approaches some music manuscripts may receive a high level of description while others have a more cursory treatment. Larger collections may demand lighter description if only because of the limited time and resources.

Collections appraised as having lesser research value may only mention notated music in a collection-level scope note, while others may have an entire series devoted to notated music, with a detailed scope note and possibly item-by-item description within the container list. If notated music is to receive at least minimal description, the composers or arrangers should be noted, as well as at least some of the work titles (if known), and type of material present (such

as sketches, parts, score types, lead sheets, letters, or contracts). Higher levels of description may break down these details for each work, or only for the most significant works in the collection. Such description may document versions of compositions (such as revisions or re-orchestrations). **In all cases, the scope and content notes should make clear the significance of the notated music present to the creative activity documented in the collection.**

## General guidelines

### Collection level:

- Identify the presence of manuscript or printed notated music, and identify formats of notation, using standard terms (see glossary)..
- Provide enough description to justify name, title, subject, and genre access points not already present in other descriptive elements.
- Optionally, describe research value by further identifying the relationship of manuscripts to the creation, performance history, or publication history of works. The description may encompass the following characteristics of notated music, if applicable and if not already clear from the rest of the description:
  - Relationship of manuscripts to a published or unpublished works, revisions, or arrangements.
  - Production and use of manuscripts, such as drafts made during creation of a work; fair copies made for performance; setting copies made for publication; or manuscripts made for study or other uses.
  - Collaboration with other creators, such as authors, translators, or adaptors of vocal text.
  - Reproductions produced for use in performance or as a method of publication.
  - Annotations by creators, performers, publishers, or collectors, or others.
- Optionally, describe the relationship of works or manuscripts to eras of music history, or to other historical, literary, geographic, or topical subjects.
- Optionally, use a narrative format for clarity, combining with general notes and repeating information from other elements as appropriate.
- In multilevel descriptions, any part of the scope and content may be inherited from a higher level.

### Series, subseries, file, or item level:

- Optionally, if not already present in other parts of the description, describe works present, identifying types of composition, and, if applicable, instrumentation or voices.
- Optionally, provide detailed description as appropriate for characteristics such as:

- Creation, revision, or arrangement of works.
- Extent of works represented.
- Handwritings.
- Methods of reproduction.
- Annotations relating to performance, broadcast, audiovisual recording, or other uses.
- Annotations relating to publication history of works.

## Supplements to **DACS Guidelines**

### Purpose and Scope (DACS 3.1):

Provide information specific to notated music, including, as appropriate:

- Function: purpose of creation and evidence of use.
- Documentary form: format of notation and identification of handwriting or method of reproduction.
- Date and geographic location: dates and places of creation, copyright and publication, and performance.
- Subject matter: type of composition, musical style, and relationship to era of music history or other topics.

### Exclusions (DACS 3.1.1-3.1.2):

Generally, record biographical information about creators and historical information about works in the Administrative/Biographical History element.

Optionally, record or repeat biographical or historical information in the Scope and Content element if this will clarify a narrative description.

### General Rules. Completeness (DACS 3.1.5):

Optionally, describe extent of the works represented, identifying if possible:

- Formats encompassing partial works, such as sketches, short scores, vocal scores, or parts.
- Intentionally-created partial works, such as excerpts or quotations.
- Manuscripts not completed by the creator.
- Fragments of originally more extensive manuscripts.

Use standard terms as defined in the glossary.



If completeness is undetermined, use the term “unidentified.” Avoid terms that are unverifiable or that assign a status that may change, such as “unknown,” “illegible,” “unfinished,” or “unpublished.”

#### General Rules. Reproductions (DACS 3.1.7):

Optionally, describe method of reproduction, identifying if possible:

- Techniques such as photocopy, ozalid, or computer printout.
- Reproductions issued as publications, including place and publisher name.
- Other purposes and uses of reproductions.
- Reproductions annotated in manuscript.

Use standard terms as defined in the glossary.

Record the date of reproduction in the Date element.

Optionally, record associated dates, such as composition, copyright, publication, or other associated dates in the Administrative/Biographical History element or the Scope and Content element.

## Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection scope and content: Records include conductors' scores and sets of parts used in the Society's concert series during 1960-1998....

Series title: Printed and manuscript music

Optional series scope and content: Most music consists of published sets of scores and parts, with some manuscript arrangements. Manuscripts were created by unidentified copyists, unless otherwise indicated.

Subseries title: Copland, Aaron. *Fanfare for the common man*.

Arrangement for orchestra

File title: Full score, manuscript, with revisions

Optional file scope and content: Arrangement of original version for brass and percussion was first published in 1942. Revisions document performances in 1970 and 1985.

Collection creator: Jones, Emma, 1900-1985

Collection title: Emma Jones papers

Collection scope and content: Correspondence, writings, notated music, sound recordings, and other personal papers....

Series title: Manuscript music

Optional series scope and content: Holograph sketches, drafts, and fair copies representing most of Jones's works...

Subseries title: *Fanfare* (brass and percussion)  
File title: Sketch, holograph  
Optional file scope and content: Commissioned by the Philharmonia Chamber Society, and first published in 1984. Fragment from an unidentified draft.

Collection creator: Allen, William  
Collection title: William Allen music arrangements  
Collection scope and content: Scores and sets of parts for arrangements...  
File title: "St. James Infirmary Blues"  
Optional file scope and content: diazo reproduction, with manuscript annotations relating to an unidentified sound recording

Collection creator: Rogers family  
Collection title: Rogers family music collection  
Collection scope and content: Published and manuscript music collected by members of the Rogers family and performed at family events...  
Series title: Songs  
Optional series scope and content: Published sheet music, some with manuscript annotations...  
Subseries title: World War, 1914-1918  
File title: "Keep the home fires burning"  
Optional file scope and content: Manuscript annotations relating to war bonds events in New York City, 1918

## **Technical access (DACS 4.3.6)**

### **Added Value**

#### Overview:

This element may be used to describe technical requirements for accessing digital music notation, digital audiovisual recordings, or other digital content. Description may include identification of playback or computer hardware, operating systems, software, and any other parameters necessary to use these materials.

Digital materials may include software for music notation, computer music composition, musical analysis, music mathematics, and software required to view notated music files stored as either PDFs or other image formats. For proprietary software programs, it is necessary to identify the software version in order to access and preserve content.

This element may also be used to identify technical information integral to music composition but separate from the notated music, such as an accompanying electronic files or audiovisual recordings.

### General guidelines:

- Optionally, identify and describe the purpose of electronic media accompanying manuscript materials, including:
  - Media used for composition or performance of electronic music.
  - Technical requirements for accessing digital or other audiovisual equipment.
- Use standard terms, as defined by International Association of Sound and Audiovisual Archives (IASA) standards:
  - [Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy](#) (IASA c-03)
  - [Guidelines on the Production and Preservation of Digital Audio Objects](#) (IASA tc-04)
  - [Handling and Storage of Audio and Video Carriers](#) (IASA tc-05)
- Identify born digital and digitized materials.
- Identify proprietary music notation software and determine conservation requirements.
- Note that in some cases, such as electronic music, accompanying media may be essential to the performance of a work

### Supplements to [DACS Guidelines](#)

General Rules (4.3.5-4.3.6):

Use companion standards to determine standard terminology for describing equipment, digital media, and technical requirements.

### Examples:

Collection creator: Jones, Emma, 1900-1985

Collection title: Emma Jones papers

Series title: Manuscript music

Subseries title: *Soundings* (electronic keyboard, synthesizer, and audiotape)

File title: Sketches

File title: Full score (Digital)

Optional file technical requirements for access: Digital scores are in Finale v.17. Finale Notepad for Windows is necessary to render these files.

## Languages and Scripts of Material (DACS 4.5)

### Required (unless inherited from a higher level)

#### Overview:

Notated music is often accompanied by supporting textual materials and may itself be a musical setting of texts. This element provides the opportunity to record that information and specify the relationship of the language use to the musical content.

#### General guidelines:

- Vocal texts:
  - Record languages of the vocal texts.
  - Optionally, identify translated texts and original languages.
- Identify and record the language of other types of texts, such as performance instructions, annotations, or accompanying materials.
- If no text is present, indicate this by “no linguistic content.”
- Optionally, identify non-standard systems of music notation. Consult a specialist for guidance if needed.

#### Supplements to **DACS Guidelines**

##### Purpose and scope (4.5):

Optionally, use to identify systems of music notation

##### Sources of Information (DACS 4.5.1):

For translations, derive information from the materials themselves, from standard reference sources, or from any reliable source.

#### Examples:

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection languages and scripts: Most records are In English; includes vocal music in English, Italian, French, and other languages.

Series title Manuscript and printed: music

Subseries title: Mozart, Wolfgang Amadeus. *Le nozze di Figaro*. Excerpts

File title: Vocal score

Optional file languages and scripts: Vocal text in Italian, with English translation in manuscript

Collection creator: Jones, Emma, 1900-1985  
Collection title: Emma Jones papers  
Collection language and scripts: Vocal music includes texts in English and French  
Series title: Manuscript music  
Subseries title: *Spring poems* (song cycle)  
Optional subseries language and scripts: Vocal texts translated into French

Collection creator: Allen, William  
Collection title: William Allen music arrangements  
Collection language and scripts: Annotations and accompanying material in English.  
File title: "St. James Infirmary Blues"

Collection creator: Rogers family  
Collection title: Rogers family music collection  
Collection language and scripts: Vocal music includes texts in English, German, and Spanish.  
Series title: Songs  
Subseries title: Bound collections  
File title: *Favorite songs with guitar accompaniment*  
Optional file languages and scripts: Includes accompaniments in guitar tablature

## Notes (DACS 7)

### Added Value

#### Overview:

This element is used for description that is not accommodated by other elements. It is important to note that the use of this element is optional. Archivists must carefully determine how much detail best suits the needs of their users and the policies of their repository.

#### General guidelines

- Optionally record information not already present in another element.
- Optionally record additional details relating to information in another element.
- For detailed descriptions, consider noting the following characteristics of notated music, if not already present in the description:
  - Variant titles of works.
  - Variant titles present on manuscripts.

- Names of collaborating creators.
- Creators and titles of texts in vocal music.
- Creators and titles of other related works.
- Copyright dates of works.
- Publisher names and locations, publication dates, and publisher and plate numbers of related published music.
- Accompanying material.
- Processing decisions affecting scope and content or system of arrangement.
- Nonstandard terminology or abbreviations used in the description.
- Make notes separately or combine notes in a narrative format for clarity.
- Generally make separate notes in the same order as their most closely related descriptive elements.

## Supplements to **DACS Guidelines**

Specialized Notes. Alphanumeric Designations (DACS 7.1.6):

Optionally note publisher or plate numbers for related published music. Especially consider noting publisher or plate numbers present on manuscripts used as printer's setting copies or on publishers' proofs.

Specialized Notes. Variant Title Information (DACS 7.1.7):

Optionally note variant work titles. For formal titles of single items, optionally note variant titles present on the manuscript.

Specialized Notes. Processing Information (DACS 7.1.8):

Optionally note:

- Processing decisions affecting scope and content, such as deaccessioning of unannotated duplicate parts or copies of published music.
- Definitions and sources of specialized terminology.
- Definitions and sources of nonstandard abbreviations, such as for instruments or vocal ranges.

## Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection scope and content: Records include conductors' scores and sets of parts used in the Society's concert series during 1960-1998....

Optional collection note: Unannotated photocopies of music were deaccessioned during processing.

Collection creator: Jones, Emma, 1900-1985

Collection title: Emma Jones papers

Series title: Manuscript music

Optional series note: The following abbreviations have been used in work titles:

Subseries title: *Fanfare* (br. and perc.)

Collection creator: Allen, William

Collection title: William Allen music arrangements

File title: "St. James Infirmary Blues"

Optional file note: Also titled: "St. James Blues"

Collection creator: Rogers family

Collection title: Rogers family music collection

Series title: Songs

Subseries title: World War, 1914-1918

Optional subseries scope and content: Published sheet music

File title: "Keep the home fires burning" (London: Ascherberg, Hopwood & Crew, 1914)

Optional file note: Plate number: 1703

# Chapter 4: Related resources

## Introduction

The Working Group consulted a wide range of literature and offers the following recommendations for the archivist facing describing notated music materials for the first time, for the music librarian newly encountering archival description, or for the experienced professional adhering to recommended best practice. The works elucidate at least one of three areas: the description of music materials, archival description, or informative complementary format-based standards or guides. The intention is that the majority of these works serve as references, though a few are identified as essential reading.

## Existing standards

There are two general, overarching standards for archival description that should inform the work of archivists. First, the documentation for the widely accepted and adopted [Describing Archives: A Content Standard \(DACS\)](#) is essential reading. Indeed, it is the national standard for which this guide intends to serve as a companion. Developed by the Society of American Archivists, its general descriptive guidelines, subject- and output-neutral, is aligned with existing International Council on Archives (ICA) standards. Archivists describing notated music should take note of the Statement of Principles, Overview of Archival Description, and the Levels of Description (Part 1, Chapter 1). As DACS evolves, so shall this companion standard<sup>42</sup>.

The second is the consultation draft from September 2016 of [Records in Context: A Conceptual Model for Archival Description](#), currently under development by the International Council on Archives Experts Group on Archival Description (ICA EGAD). This is intended to incorporate existing International Standard Archival Description (ISAD) standards. Archivists should especially review the Introduction, which explains the goals of expanding fonds-down and multilevel ISAD description standards to multi-dimensional description more amenable to linked open data.

<sup>42</sup> See Appendix B in the 2nd edition of DACS for other companion standards.



There are multiple guides or standards specific to music that merit consideration. The most essential of these is [DCRM\(M\): Descriptive Cataloging of Rare Materials \(Music\)](#), 2016. Part of a group of DCRM manuals covering several rare materials formats, these manuals were originally based on AACR and ISBD, and are now aligning with RDA. Developed jointly by ALA Rare Books and Manuscripts Section (RBMS) and the Music Library Association (MLA), the manual covers rare printed music and modern (post-1600) manuscript music. Rules specific to the manuscripts supplement are integrated with rules for printed music. Appendix B addresses print and/or manuscript collection-level records. Archivists must keep in mind, however, that these guidelines are based on other DCRM manuals and do not align with DACS or incorporate archival principles. That said, the rules stated here can also prove helpful as archivists contemplate levels of description for manuscript notated music.

[MLA's Best Practices for Music Cataloging, version 1.1, released February 2015](#), can be used to apply the Resource, Description and Access (RDA) and MARC21 standards to notated and audio music materials. The documentation is arranged by RDA instruction number; there are also links to these best practices incorporated in RDA. The [Supplement to MLA Best Practices for Music Cataloging, version 1.5, was released in April 2016](#) consists of guidelines for Describing and Encoding Attributes of Audio Recording Carriers. The same batch of example MARC records are included in each document. However, there is an example for how to describe in MARC an unpublished manuscript score.

Also of interest is the [BIBCO Standard Record \(BSR\) for Notated Music Metadata Application Profile \(MAP\)](#) developed by LC Program for Cooperative Cataloging (PCC), and released September 2010. This standard defines required fields in PCC MARC records for notated music. Take note that this is mainly for published music and does not address manuscript music in detail. The earlier *Cataloging Sheet Music* (2003) by Lois Schultz and Sarah Shaw remains a useful source. Published as MLA Technical Report No. 28, these are guidelines for using AACR2 to create item-level catalog records for published sheet music, which are defined as a physical format of 10 pages or less.

Lastly, any archivist contemplating working to such standards will more than likely present the description of these resources in online finding aids. As such, the Tag Libraries for EAD (version 2002, and EAD3) are essential. Archivists describing composers and the context within which

they worked are also recommended to adhere to the recommendations outlined in [Encoded Archival Context Corporate Bodies, Persons, and Families](#) (EAC-CPF).

## Processing and cataloging manuals with descriptive standards

For standards in music, the [Music Discovery Requirements](#) report by the Music Library Association's Emerging Technologies and Services Committee features noteworthy recommendations for music search tools, as well as a discussion of music descriptive elements. To see samples of practices at institutions worldwide, archives should review the report of [International Association of Music Libraries \(IAML\) Project Group on Access to Music Archives](#). The project goal was to develop cross-searchable national databases of music archives, including links to finding aids. The resultant website recommends basic processing advice. IAML is currently collaborating with RISM on an update of the RISM series C volume, [Directory of Music Research Libraries](#), which will also prove useful when seeking out sample practice.

MLA's Cataloging and Metadata Committee (Encoding Standards Subcommittee) currently provides a guide to [Metadata for Music Resources](#). This is essentially a clearinghouse of resources on issues and trends, workflow and documentation, sample metadata, management tools, training, and ontologies of interest. A well-culled bibliography accompanies the resources.

For more general standards, any archivist working on describing notated music may also wish to review complementary format based descriptive standards, or processing and cataloging manuals for repositories with strong collections in printed music. In terms of format based descriptive standards, Megan McShea's [Guidelines for processing collections with audiovisual material](#) for the Archives of American Art warrants perusal. Specifically as the Guidelines demonstrate an effective strategy for the technical description for a format within a larger manuscript collection. Similarly, archivists may also wish to review *ARSC Guide to Audio Preservation* by Sam Brylawski, et al, from 2015. The work is openly available from <http://www.clir.org/pubs/reports/pub164/pub164.pdf>

Many institutions offer their processing manuals online. The [Beinecke Library Manuscript Unit Processing Manual](#) features the local guidelines for physical processing and creation of DACS-compliant finding aids in ArchivesSpace. Section 5.7 addresses music description for

finding aids, and brings important consideration to the surface that are easy to miss when adhering to iterative archival processing programs. For more detailed recommendations on published notated music, [Yale Music Library's Music Cataloging at Yale](#) shares their local procedures and reference sources for creating MARC records. The [University of California Libraries Guidelines for Efficient Archival Processing](#) does not address notated music, though it covers other formats in discrete chapters (most notably photographs and audio-visual media). It is the comprehensive nature to the collection lifecycle that makes the UC guidelines useful in this context.

## On music archives

Repositories whose sole mission is to collect on music, or perhaps the performing arts, hold collections created by complex people and organizations, who leave behind collections rich in equally complex formats. The following literature speaks to those considerations. Adriana P. Cuervo and E. Harbeson provide an essential overview in their “Not just sheet music: Describing print and manuscript music in archives and special collections” from 2015 (*Archival Issues: Journal of the Midwest Archives Conference*, 33(1), 41-55). This article presents very direct justifications for the creation of this companion standard, including a literature review that points out the lack of literature specific to the subject. The differences between music- and text-based collections and how researchers use them is examined. Also featured is a discussion of the use of item-level description for music, music-specific issues such as describing and housing multiple versions of a work, and notes the existence of non-Western music and specialized needs for description.

Earlier in 2007, Jenn Riley and M. Dalmau described an initiative at Indiana University in their article, “The IN harmony project: Developing a flexible metadata model for the description and discovery of sheet music.” Of particular use is their background for user studies (search logs) based on sheet music collections. Furthermore, the article includes a breakdown of findings by fields (title, name, date, subject, and cover art), as well as an overview of decision-making factors. M. Baca produced a similar study in 2003 in “Practical issues in applying metadata schemas and controlled vocabularies to cultural heritage information” (*Cataloging & Classification Quarterly*, 36(3-4), 47-55. doi:10.1300/J104v36n03\_05).

For this area, archivists will consider issues of managing processing and description. The working group is unanimous in their recommendation of utilizing appropriate levels of processing as an approach to working with notated music. This theory is codified in Mark Greene and Dennis Meissner's "More Product, Less Process: Revamping Traditional Archival Processing," colloquially known as "MPLP" (*The American Archivist* 68 (2): 208–63). However, for an updated and more iterative approach to incorporating multiple levels of processing, archivists should review the recommendations put forth in Daniel Santamaria's *Extensible Processing for Archives and Special Collections: Reducing Processing Backlogs* (Chicago: ALA Neal-Schuman, 2015). Santamaria takes the recommendations of MPLP and expands them into a more practical program. For another view, archivists can review Carl Van Ness's 2010 article "Much Ado about Paper Clips: "More Product, Less Process" and the Modern Manuscript Repository" (*The American Archivist* 73 (1): 129–45). Van Ness makes the case for an effective appraisal program to ensure priority description and processing.

Lastly, given that one of the audiences this companion standard is aimed at is music librarians, *Keeping time: An introduction to archival best practices for music librarians* by Lisa Hooper and Don Force (Middleton, Wis.: A-R Editions; Music Library Association, 2014) is essential for those subject specialists requiring a primer for this area of the information profession.

## User studies

The diverging profiles of user at the different types of institutions represented in MLA may shape descriptive practices. Absent from the literature are explicit user studies solely on accessing and using archival music materials. Three other works, though, serve for developing an understanding of the needs of users.

Katie Lai's "A Revival of the Music Conspectus: A Multi-Dimensional Assessment for the Score Collection" (*Notes*, 66, no. 3: 503-18, 2010) addresses how general score collections are used and discovered in an academic music library in Hong Kong. Given that our users are frequently in search of specific compositions and not always holographs or rare editions of those compositions, this article will prove useful to the creation of an assessment program for discovering notated music in archival collections.

Paul Cary and Laurie J. Sampsel examine a particular contingent of users in their “Information Literacy Instructional Objectives for Undergraduate Music Students: A Project of the Music Library Association, Bibliographic Instruction Subcommittee” (*Notes* 62, no. 3: 663-79, 2006). Searching and discovering scores in any type of collection are included in this evaluation by the Music Library Association (MLA) Reference and Public Services Committee’s Bibliographic Instruction Subcommittee, which has created information literacy instructional objectives for undergraduate majors based upon ACRL’s “Information Literacy Competency Standard for Higher Education.”

Branching out into general archives, Christopher J. Prom provides a useful study in “User Interactions with Electronic Finding Aids in a Controlled Setting” (*The American Archivist* 67, no. 2: 234-68, 2004). This article presents findings from a study conducted to measure and describe interactions with online archival finding aids. As this is one area where many archivists will describe scores, Prom’s article offers helpful strategies to adopt and adapt.

## Sources for terminology and definitions

Though this companion standard features a glossary, archivists should avail themselves of the following sources:

- Hadley, Margery and Michael Gourlie, for the ASA Archives Institute. [Archives Terminology - Select Terms](#). 2006.
- Hooper, Lisa, and Donald C. Force. *Keeping Time: An Introduction to Archival Best Practices for Music Librarians*. Middleton, Wis.: A-R Editions, Inc., 2014. Glossary.
- Pearce-Moses, Richard. [A Glossary of Archival and Records Terminology](#). Chicago: Society of American Archivists, 2005.
- [MLA Best practices for Library of Congress Medium of Performance Thesaurus for Music \(LCMPT\)](#)
- [MLA Best Practices for Library of Congress Genre/Form Terms for Library and Archival Materials \(LCGFT\)](#)

## Further readings

Brimmer, J. (2005). Providing a national resource: The management of music manuscripts in the UK. *Journal of the Society of Archivists*, 26(2; 2), 215-232. doi:10.1080/00039810500284713

Garrison, E. (1996). Neither fish nor fowl nor good red meat: Using archival descriptive techniques for special format materials. *Archival Issues*, 21(1), 61-71.

Hooper, L. (2011). Moving to preserve the past: Current state of archival music collections and future possibilities. *Music Reference Services Quarterly*, 14(1), 14.

Huck, J. (2010). Descriptive metadata for audio-oriented digital collections. Retrieved from <http://capping.slis.ualberta.ca/cap10/JohnHuck/>

Jeffrey, D. H. (2005). The repository of last resort? three-dimensional objects in archives (Master's thesis). Retrieved from Carolina Digital Repository. doi:uuid:ad19d700-b1f0-4be8-b8a0-c786cf507746

McShea, Megan. Putting Archival AV Media into Context: An Archival Approach to Processing Mixed-media Manuscript Collections.

McKnight, M. (2002). *Music classification systems*. Lanham, Md. ; London; Middleton, Wis.: Scarecrow Press; Music Library Association.

Mudge, S., & Hoek, D. J. (2000). Describing jazz, blues, and popular 78 RPM sound recordings: Suggestions and guidelines. *Cataloging and Classification Quarterly*, 29(3), 21-48.

Nielsen, Elizabeth. [Implementing DACS: a Case Study](#) [at Oregon State University]. 2006.

Pruter, R. (2000). Words and music: Understanding the value of textual content on commercial sound recording labels. *Archival Issues*, 25(1/2), 57-68.

Rush, Michael, Lynn Holdzkon, Prudence Backman, Daniel A. Santamaria, and Andrea Leigh. Applying DACS to Finding Aids: Case Studies from Three Diverse Repositories. *American Archivist*, V. 71 (Spring/Summer 2008): 210-227.

Rush, Michael, Lynn Holdzkon, Prudence Backman, Daniel A. Santamaria, and Andrea Leigh. Applying DACS to Finding Aids: Case Studies from Three Diverse Repositories. *American Archivist*, V. 71 (Spring/Summer 2008): 210-227.

Sepko, D. (2013). Sound records: Genre and popular music in rules for archival description. *IASA Journal*, (40), 5.

Smiraglia, R. P., & Pavlovsky, T. (1997). *Describing music materials : A manual for descriptive cataloging of printed and recorded music, music videos, and archival music collections : For use with AACR2 and APPM (3rd, rev. and enl. ed.)*. Lake Crystal, Minn: Soldier Creek Press.

Smiraglia, R. P., & Young, J. B. (2006). *Bibliographic control of music, 1897-2000*. Lanham, MD: Scarecrow Press.

Thomas, D. H. (1990). Cataloging sound recordings using archival methods. *Cataloging and Classification Quarterly*, 11(3-4), 193-212.

Weitz, J., & Sheehy, M. (2004). *Cataloger's judgment: Music cataloging questions and answers from the music OCLC users group newsletter*. Westport, Conn; London: Libraries Unlimited.

White, L. (2002). Museum implementation of encoded archival description. *Art Documentation: Bulletin of the Art Libraries Society of North America*, 21(1), 15-20.

DRAFT

# Glossary

NOTE: These terms were directly copied or adapted from several online reference sources cited following each definition, or were created by Vin Novara as common knowledge in 2017.

## **Adaptation**

The practice of adapting a work for instruments other than those originally specified by the composer. The term is also used when a work is adapted for a different style.

## **Annotation**

Information, especially explanatory notes or commentary, added to a completed document.

Pearce-Moses, Richard. "Annotation." *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 20 Oct. 2017. <[https://www2.archivists.org/search/saasearch\\_glossary/annotation](https://www2.archivists.org/search/saasearch_glossary/annotation)>

Notes: In music, annotations can include any marking (with symbols or text) that inform the performance of the work by a conductor, instrumentalist, or vocalist.

## **Appraisal (archival)**

1. The process of identifying materials offered to an archives that have sufficient value to be accessioned. - 2. The process of determining the length of time records should be retained, based on legal requirements and on their current and potential usefulness. - 3. The process of determining the market value of an item; monetary appraisal.

Notes:

In an archival context, appraisal is the process of determining whether records and other materials have permanent (archival) value. Appraisal may be done at the collection, creator, series, file, or item level. Appraisal can take place prior to donation and prior to physical transfer, at or after accessioning.

The basis of appraisal decisions may include a number of factors, including the records' provenance and content, their authenticity and reliability, their order and completeness, their condition and costs to preserve them, and their intrinsic value. Appraisal often takes place within a larger institutional collecting policy and mission statement.

Appraisal is distinguished from monetary appraisal, which estimates fair market value. Appraisal is distinguished from evaluation, which is typically used by records managers to indicate a preliminary assessment of value based on existing retention schedules.

Pearce-Moses, Richard. "Appraisal." *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 20 Oct. 2017. <[https://www2.archivists.org/search/saasearch\\_glossary/appraisal](https://www2.archivists.org/search/saasearch_glossary/appraisal)>



### **Archival collection**

Per DACS Principle 1, “the documents organically created, accumulated, and/or used by a person or organization in the course of the conduct of affairs and preserved because of their continuing value.”

### **Archival processing**

The arrangement, description, and housing of archival materials for storage and use by patrons.

Pearce-Moses, Richard. “Archival processing.” *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 12 Jan. 2018.<<https://www2.archivists.org/glossary/terms/a/archival-processing>>

### **Arrangement (archival)**

1. The process of organizing materials with respect to their provenance and original order, to protect their context and to achieve physical or intellectual control over the materials. - 2. The organization and sequence of items within a collection.

Notes:

Archivist Oliver Wendell Holmes identified five levels of arrangement: repository; collection or record group; series; folder; and item. Many archives arrange records only to the folder level, although some archives arrange the items within each folder. Arrangement is often combined with the process of rehousing materials into archival containers and folders, and includes the labeling and shelving of materials. Though not widely practiced, arrangement can be employed in an intellectual sense, without a corresponding physical ordering of material. For example, five folders stored in four different boxes can be listed together in a finding aid as an ordered series without changing their storage location.

Arrangement with respect to original order presumes such an order is discernible. Archivists are not required to preserve 'original chaos', and may arrange such materials in a way that facilitates their use and management without violation of any archival principle.

Arrangement is distinguished from classification, which places materials in an order established by someone other than the creator.

Pearce-Moses, Richard. “Arrangement.” *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 20 Oct. 2017.<[https://www2.archivists.org/search/saasearch\\_glossary/arrangement](https://www2.archivists.org/search/saasearch_glossary/arrangement)>

### **Arrangement (musical)**

*Adaptation* of a piece of music for a medium other than that for which it was originally composed. Sometimes ‘*Transcription*’ means a rewriting for the same medium but in a style easier to play. (In the USA there appears to be a tendency to use ‘Arrangement’ for a free treatment of the material and ‘*Transcription*’ for a more faithful treatment. In jazz ‘Arrangement’ tends to signify ‘*orchestration*’.)

"Arrangement." *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*. Oxford University Press. Web. 20 Oct. 2017.  
<<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e561>>.

### **Autograph**

A manuscript written in the hand of a particular person; in normal musical parlance, the manuscript of a work in the hand of its composer. It is thus generally distinguished from 'copy', a manuscript in the hand of another person. There may exist more than one autograph manuscript for a given work: for example, the replacement finale of Beethoven's String Quartet in B♭ op.130 survives in two autographs, the writing of the second having been necessitated by the extreme amount of revision and recomposition carried out in the first. In such cases it is usual for the two autographs to be described respectively as *Urschrift* and *Reinschrift*. 'Autograph' may be used adjectivally, for example in referring to 'a copy of the "Eroica" Symphony with Beethoven's autograph corrections'. The term 'holograph' is sometimes used to distinguish a manuscript wholly in the hand of its author or composer (see *Holograph*).

For the period before 1600 relatively few manuscripts of works wholly or largely in the hand of the composer can be identified with any certainty (for a discussion of the problems and a list of suggested attributions in the period c1450–1600, see Owens, 1997; for earlier cases, see Bent, 1967–8, and Stone, 1994); and in the case of some medieval repertories the distinction between autograph and copy becomes difficult to sustain when a scribe's editorial intervention is such that a significantly different text results from the process of 'copying'. The survival of composers' autographs increases greatly for the period after 1600. And while the advent of computer-based music processing has rendered them theoretically obsolete, preparation of an autograph score remains a normal stage in the process of composition.

Nicholas Marston. "Autograph (i)." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Web. 20 Oct. 2017.  
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/01567>>.

### **Black-line score**

"Black-line" is commonly used in categorizing colors of *Diazotypes*. Diazotype papers are manufactured to give images in a range of colors. The oldest commercial prints were Red-line positives which are still preferred in some countries. In the United States the *Blue-line* is most popular, and since World War II there has been a growing demand for Black-line prints. The resulting copy is called an ozalid copy and the masters used for the printing are called vellum masters.

Melina Avery, University of Chicago. Email to an MLA member shared on the MLA List, 14 August 2013.

### **Blueline process (or Blueprint)**

"Blue-line" is commonly used in categorizing colors of *Diazotypes*. Diazotype papers are manufactured to give images in a range of colors. The oldest commercial prints were Red-line positives which are still preferred in some countries. In the United States the Blue-line is most popular, and since World War II there has been a growing demand for *Black-line* prints. The

resulting copy is called an *Ozolid* copy and the masters used for the printing are called vellum masters.

Melina Avery, University of Chicago. Email to an MLA member shared on the MLA List, 14 August 2013.

### **Blue sheet**

See *Blueline*

### **Bowings**

A series of markings, most frequently found on parts, that indicate bow strokes for string instruments that result in more uniform production of sound and quality. For many orchestras and opera companies with a designated score librarian, that person will hand write the bowings onto each part.

### **Changes**

Jazz and popular musicians' term for a sequence of chords: for example 'blues changes,' referring to a blues progression.

"Changes." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 20 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/49244>>.

### **Choir book**

A large music book made to be placed on a stand in front of a choir. Each part is notated separately, usually in the configuration that presents, when the book is open, the soprano and tenor parts on the verso of a leaf, and the alto and bass parts on the recto of the next leaf.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

### **Choral (chorus) score**

A score for distinct choral works where the voices are ordered from highest to lowest and presented top down. A soloist, despite range, appears above the other voices in a choral score. Instrumental accompaniment (piano, organ, guitar, percussion, etc.) appears below the voices. Larger forms that feature a chorus (operatic, symphonic, etc.) situate the voices either in traditional position between the violas and the cellos or above the first violins (soloists are, again, placed above the chorus). Note that the presence of a chorus within a larger form does not render that score a choral score.

Novara; and "Full score." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2728>>.

### **Computer notation**

Computer typesetting has now replaced traditional engraving in the production of new scores. The evolution of software for music notation has proved especially challenging, since there is no

obvious correlation between the graphic symbols of a music score and the alphanumeric code traditionally used by computers to represent information internally. The difficulties encountered here extend not only to music-printing but also to other applications that require the digital manipulation of music data. Early attempts to produce a comprehensive representational language for music met with varying degrees of success. In many instances the results fell short of a precise representation of every nuance encountered in the visual mapping of a conventional music score and involved complicated and error-prone manual coding procedures. The subsequent development of graphics-driven notation programs for personal computers was altogether more successful, and this has put increasing pressure on the industry to develop a universal standard for representing common music notation as digital data. One such format, known as NIFF (Notational Interchange File Format), was proposed in 1995 but has yet to achieve universal acceptance.

Manning, Peter. "Computers and music." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press. Web. 20 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1535>>.

### **Condensed score**

A score in which the number of staves is reduced to two or a few, generally organized by instrumental sections or vocal parts, and often with cues for individual parts; *used for* close score, reduced score, short score.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

### **Conductor's score (or part)**

A reduction of an orchestral score to two or a few more staves with the parts for transposing instruments notated at sounding pitch and all entrances of the different instruments cued. Band scores are often printed in this form, which is also known as 'condensed score'

"Conductor's part." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/06267>>.

### **Copyist**

A person who writes by hand music notation from an original to a form better suited for dissemination and use. A copyist also creates part sets for performance. The advent of music printing, and then computer notation applications, has relegated this practice to the past. The authentication of historic music manuscripts also includes considering those copyists known for their affiliation to specific composers. This is also determined by the copyist's union number or stamp on the score (when present). For working big bands in the 20th century, the arranger frequently served as the copyist for that ensemble.

### **Copyist's manuscript**

An *autograph* of a score or part created as a copy from a score with the purpose of serving as a reproduction. This is distinguished from a holograph, which is an *autograph* by the composer of a composition, sketch, or work in progress.

## Corrections

In music printing, corrections include the adjustment of notation after the creation of a *proof copy*. In music *autographs*, corrections include the handwritten adjustment of notation towards the intended result. The context for each type of correction requires different considerations pertaining to the creative process or the history of editions.

## Cue sheets

Cue sheets were a shorthand guide to the film which listed appropriate works of music associated with a specific moment or "cue" of the film. For accompanying a silent film live, the selections printed on the cue sheet were only suggestions that the players might follow closely or ignore. Most directors or accompanists had, at most, one chance to view the film before they performed on opening night. To aid in a successful presentation of the film, cue sheets were sent out to help guide the local talent make effective choices. The pianist, organist, or orchestra leader would look over the cue sheet, watch the film once (when possible), and organize music accordingly to play during the film's public run, adjusting afterward or as needed. Furthermore, cue sheets are the primary means by which performing rights organizations track the use of music in films and TV. Without cue sheets, it is highly challenging to compensate composers and publishers for use of their work. An accurately filled out cue sheet is a log of all the music used in a production.

"Silent Movie Night." Blog. 15 Dec. 2017.

<<http://kittanningsilents.blogspot.com/2011/05/how-to-fit-music-to-film-cue-sheets.html>>.

BMI. "What is a cue sheet?" 15 Dec. 2017.

<[https://www.bmi.com/creators/detail/what\\_is\\_a\\_cue\\_sheet](https://www.bmi.com/creators/detail/what_is_a_cue_sheet)>.

## Cuts

The practice of eliminating portions of music, usually undertaken by a conductor or choreographer. For many orchestras and opera companies with a designated score librarian, that person will ensure that the cuts are reflected in the parts used by the performers. When instruments are eliminated from a performance, the proper term is *tacet*.

## DACS (*Describing Archives: A Content Standard*)

The North American expression of ISAD(G) and ISAAR-CPF. Part I discusses the description of archival materials, and Part II discusses the creation of archival authority records.

Minimum - descriptive elements which must be present for a basic, valid finding aid

Optimum - additional contextual information

Added-value - any additional descriptive information deemed important to include

## Diazo process (Diazotype)

A photographic process that produces images by exposing diazonium salts to ultraviolet light, then developing the image using ammonia fumes.

Pearce-Moses, Richard. "Diazo process." *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 20 Oct. 2017. <[https://www2.archivists.org/search/saasearch\\_glossary/diazo-process](https://www2.archivists.org/search/saasearch_glossary/diazo-process)>

### **Dynamics**

The intensity of volume with which notes and sounds are expressed. In the 20th century dynamics came to be seen as one of the fundamental parameters of composition which function interdependently to create musical meaning and structure.

Matthias Thiemel. "Dynamics." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 20 Oct. 2017.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08458>>.

### **EAC-CPF (Encoded Archival Context for Corporate Bodies, Persons, and Families)**

An XML standard for machine-readable archival records, informed by ISAAR-CPF.

### **EAD (Encoded Archival Description)**

An XML standard for machine-readable archival finding aids, informed by ISAAD(G)

### **Emendation**

1. The act or practice of emending. 2. An alteration designed to correct or improve.

"Emendation." Merriam-Webster Dictionary Online. Web. 20 Oct. 2017.

<<https://www.merriam-webster.com/dictionary/emendation>>

### **Fair copy**

A neat and exact copy especially of a corrected draft.

"Fair copy." Merriam-Webster Dictionary Online. Web. 13 Oct. 2017.

<<https://www.merriam-webster.com/dictionary/fair%20copy>.>

### **Finding aid**

n. ~ 1. A tool that facilitates discovery of information within a collection of records. - 2. A description of records that gives the repository physical and intellectual control over the materials and that assists users to gain access to and understand the materials.

### **Notes:**

Finding aid<sup>1</sup> includes a wide range of formats, including card indexes, calendars, guides, inventories, shelf and container lists, and registers. - Finding aid<sup>2</sup> is a single document that places the materials in context by consolidating information about the collection, such as acquisition and processing; provenance, including administrative history or biographical note; scope of the collection, including size, subjects, media; organization and arrangement; and an inventory of the series and the folders.

Pearce-Moses, Richard. "Diazo process." *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 9 Jan. 2018. <[https://www2.archivists.org/search/saasearch\\_glossary/finding-aid](https://www2.archivists.org/search/saasearch_glossary/finding-aid)>

### **FRBR (Functional Requirements for Bibliographic Records)**

FRBR is a structured framework for relating the data that are recorded in bibliographic records to the needs of the users of those records, including recommendations for a basic level of functionality for records created by national bibliographic agencies. The records are defined in relation to the following generic tasks that are performed by users when searching and making use of national bibliographies and library catalogues:

- using the data to find materials that correspond to the user's stated search criteria (e.g., in the context of a search for all documents on a given subject, or a search for a recording issued under a particular title);
- using the data retrieved to identify an entity (e.g., to confirm that the document described in a record corresponds to the document sought by the user, or to distinguish between two texts or recordings that have the same title);
- using the data to select an entity that is appropriate to the user's needs (e.g., to select a text in a language the user understands, or to choose a version of a computer program that is compatible with the hardware and operating system available to the user);
- using the data in order to acquire or obtain access to the entity described (e.g., to place a purchase order for a publication, to submit a request for the loan of a copy of a book in a library's collection, or to access online an electronic document stored on a remote computer).

IFLA Study Group on the Functional Requirements for Bibliographic Records., and International Federation of Library Associations and Institutions. Section on Cataloguing. Standing Committee. *Functional Requirements for Bibliographic Records: Final Report*. 1997; revised and amended, 2009. Web. 9 Jan. 2018. <http://www.ifla.org/VII/s13/frbr/>

### **Full score**

A score in which each instrumental or vocal part is separately displayed. A full score is ordered in groups from the top down as follows: woodwind, brass, percussion, strings. Two or more opposing ensembles, as in music for double orchestra, are laid out in self-contained areas. Each group is subdivided in roughly descending order of tessitura: flutes (with piccolo etc.), oboes (with English horn), clarinets (with bass clarinet), bassoons (with double bassoon); horns, trumpets, trombones, tuba; timpani, side drum, bass drum, triangle etc.; first violins, second violins, violas, cellos, double basses. The untuned percussion may be written on single-line staves.

"Full score." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2728>>.

David Charlton and Kathryn Whitney. "Score (i)." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017.  
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25241>>.

### **Graphic notation**

A system developed in the 1950s by which visual shapes or patterns are used instead of, or together with, conventional musical notation. Graphic scores tend to fall into one of two categories. First there are those which attempt to communicate particular compositional intentions. Examples include Morton Feldman's pioneering *Projection* (1950–1) and Karlheinz Stockhausen's *Prozession* (1967). Second there are those in which visual, often aesthetically pleasing, symbols are presented so as to inspire the free play of the performer's imagination in unstipulated ways. Earle Brown's *Novara* (1962) is one example, and Cornelius Cardew's *Treatise* (1967) has the status of a classic in this idiom.

Pryer, Anthony. "graphic notation." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017.  
<<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3008>>.

### **Holograph**

In notated music, a manuscript score or part written completely in the hand of its composer. (See *Autograph*)

### **ISAD(G) (General International Standard Archival Description)**

Guidelines on archival description produced by the International Council on Archives (ICA).

### **ISAAR-CPF (International Standard Archival Authority Record for Corporate Bodies, Persons, and Families)**

Guidelines on archival authority records produced by the International Council on Archives (ICA).

### **Lead sheet (or leadsheet)**

A score, in manuscript or printed form, that shows only the melody, the basic harmonic structure, and the lyrics (if any) of a composition. Many performances of jazz are realized from lead sheets, which may be collected and bound together to form a Fake book.

Robert Witmer. "Lead sheet." *The New Grove Dictionary of Jazz*, 2nd ed. Ed. Barry Kernfeld. *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017.  
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/J262200>>.

### **Master**

In printing, a master refers to a sheet, block, or other object for reproducing printed music for dissemination and use. For born digital scores, the master is a file designated for generating print copies, be it the original file or a PDF. The term master is also used for audio and video technology for reproducing media also intended for dissemination.



### **Multi-level description**

Description of a collection in multiple, hierarchical levels. The description corresponds to the physical arrangement of the materials, and relationships between levels are clearly described. Common levels of description include:

- Series - groupings of like materials according to physical characteristics (e.g., audio or print materials) or intellectual content (e.g., correspondence). Very large collections may have sub-series as well.
- Container - drawer, box, etc.
- Filing unit - folder
- Item - discrete entity within a filing unit or container

### **Music manuscript**

Unpublished notated music (score or part). The term can apply to any stage in the lifecycle of a musical composition, including an *adaptation*, *arrangement*, or *transcription*. Not all music manuscripts are necessarily created by the original composer of a work.

### **Negative copies**

In printing, any process that requires the creation of a negative *Master* for producing positive prints for dissemination and use. This is the method with block prints, *Photostat*, or any other photographic printing process.

### **Proof copy**

In printing, a proof copy is produced for review and confirmation that the printed work is suitable for reproduction and dissemination. Changes at this point in the process necessitate a change to object or file that was created to serve as the master.

### **Original order**

The organization and sequence of records established by the creator of the records.

Notes:

Original order is a fundamental principle of archives. Maintaining records in original order serves two purposes. First, it preserves existing relationships and evidential significance that can be inferred from the context of the records. Second, it exploits the record creator's mechanisms to access the records, saving the archives the work of creating new access tools.

Original order is not the same as the order in which materials were received. Items that were clearly misfiled may be refiled in their proper location. Materials may have had their original order disturbed, often during inactive use, before transfer to the archives; see restoration of original order.

A collection may not have meaningful order if the creator stored items in a haphazard fashion. In such instances, archivists often impose order on the materials to facilitate arrangement and

description. The principle of respect for original order does not extend to respect for original chaos.

Pearce-Moses, Richard. "Original order." *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 20 Oct. 2017. <[https://www2.archivists.org/search/saasearch\\_glossary/original-order](https://www2.archivists.org/search/saasearch_glossary/original-order)>

### **Ozolid**

See *Black-line* and *Blue-line*

### **Part**

A component consisting of the notated music for the use of one or more, but not all, performers.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

### **Photostat copies (or Photostatic)**

In printing, this is an outmoded form of reproduction from the early 20th century wherein a document is photographed by a large camera and the image is exposed onto photographic paper. The result is a negative print, which was used to produce positive copies for dissemination and use.

Novara, based on "Camera Based Photocopy Machines," [http://www.earlyofficemuseum.com/copy\\_machines.htm](http://www.earlyofficemuseum.com/copy_machines.htm), last accessed 16 October 2017.

### **Piano conductor part**

A performance part for a piano performer in an ensemble, with cues for the other instruments that enable the performer of that part also to conduct. Occasionally referred to as a "production score" if used in a recording studio, and at times marked up by either the conductor or the producer.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

Snyder, Matthew. 9 November 2017.

### **Piano score**

A reduction of an instrumental work or a vocal work with instruments to a version for piano. May include the words of a vocal work.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

## **Provenance**

1. The origin or source of something. - 2. Information regarding the origins, custody, and ownership of an item or collection.

### Notes:

Provenance is a fundamental principle of archives, referring to the individual, family, or organization that created or received the items in a collection. The principle of provenance or the *respect des fonds* dictates that records of different origins (provenance) be kept separate to preserve their context.

Pearce-Moses, Richard. "Provenance." *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 20 Oct. 2017. <[https://www2.archivists.org/search/saasearch\\_glossary/provenance](https://www2.archivists.org/search/saasearch_glossary/provenance)>

## **Repository**

A place where things can be stored and maintained; a storehouse. Used throughout this document to refer to an entity holding archival collections.

VJN and Bewley, John. January 2018.

Pearce-Moses, Richard. "Provenance." *A Glossary of Archival and Records Terminology*. Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 9 Jan. 2018. <[https://www2.archivists.org/search/saasearch\\_glossary/repository](https://www2.archivists.org/search/saasearch_glossary/repository)>

## **Respect des fonds**

See *provenance*.

## **Revisions**

In composing music, revisions constitute adjustments to the creative work towards a desired result. In music *autographs*, revisions include the handwritten adjustment of notation. For the *computer notated* scores, revision is less obvious and will require the comparison of various files to appreciate the evolution of the work. The context for each type of revision require different considerations pertaining to the creative process.

## **Score**

Commonly known as a graphical, symbolic, or word-based musical notation representing the sounds of all the parts of an ensemble or a work for solo performer or electronic media. The noun 'score' means: (a) a form of manuscript or printed music in which the staves, linked by bar-lines, are written above one another, in order to represent the musical coordination visually (see §3(vi) below); (b) a page, volume, fascicle or other artefact containing a complete copy of a musical work; and (c) by extension, a piece of music customarily written 'in score', i.e. in the form of a score as defined under (a) above. As a verb, "score" indicates the act of marking vertical lines through one or more staves of music to form bars.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

Charlton, D., & Whitney, K. (2001). Score (i). *Grove Music Online*. 15 Dec. 2017.  
<<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0mo-9781561592630-e-0000025241>>.

### **Short score**

A reduction of a full score to a smaller number of staves. The term is applied to that stage in the composition of an ensemble work where the composer may write out the music on a few staves, showing indications of scoring and harmonization to be written out fully later.

Cochrane, Lalage. "Short score." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017.

<<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6162>>.

### **Sheet music**

The common term for any system of music notation written or printed onto sheets of paper to enable performance or study. Evidence of sheet music is seen in ancient civilizations, but the rise of, and advances in, printing technology sparked mass dissemination and commercial enterprise. In contemporary usage this term usually refers to unbound pages numbering approximately ten or less, and typically confined to single works. The format is especially prevalent in popular music publication, as well as in frequently use for displaying the cover imagery.

### **Single-level description**

Description of a collection as a whole, also known as collection-level description.

*Describing Archives: A Content Standard*. Second Edition. Society of American Archivists. 2013. 8.

### **Sketch**

A composer's written record of compositional activity not itself intended to have the status of a finished, public work. A sketch may record work in progress on a specific composition or may be made independently of any such project; while typically fragmentary or discontinuous, even consisting of no more than a few notes, a sketch may also represent a more fully worked-out musical idea. Even though a sketch might be sufficiently extensive and fully notated as to be performable, its origin as an essentially private notation distinguishes it from a composer's manuscript of a completed work (see Autograph), a document typically intended as the basis for subsequent copying and publication. The term 'sketch' usually refers to an idea recorded in musical notation, but may be extended to include verbal remarks or the numerical tables and rows frequently used in the composition of serial works. While some writers (see Benary, *MGG2*) attempt to distinguish, principally on grounds of length and completeness, between 'sketch' (*Skizze*) and 'draft' (*Entwurf*), such distinctions cannot be rigidly maintained; a distinction between sketch and draft, on one hand, and 'fragment', on the other, may be more tenable inasmuch as a fragment may frequently (though not exclusively) refer to all that survives of a formerly complete score, or of a score initially intended to record a complete, finished composition

Nicholas Marston. "Sketch." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/42828>>.

### **Special Collections**

Special collections have characteristics that set them apart from other types of collections in libraries. These special aspects may include:

- **Rarity:** materials that are old, scarce or unique
- **Format:** irregular materials that need special handling, such as photographs, slides, films, audio recordings, maps, artworks, artifacts and other objects
- **Comprehensiveness:** accumulation of materials that collectively create an important resource because of their relevance to a particular topic or individual, the individual items may not be particularly valuable, but once put together, they become a special collection

"Research Using Primary Sources." Glossary. University of Maryland Libraries. Web. 9 Jan. 2018. <<http://lib.guides.umd.edu/researchusingprimarysources>>

### **Study score**

A score issued in a musical image of reduced size, not primarily intended for use in performance. A descriptive phrase such as "Study score," "Miniature score," "Taschenpartitur," "Partition de poche," etc., usually appears on the resource.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

### **Table book**

A music book made to be placed on a table and displayed in such a way that the performers can read their parts while seated or standing across or around the table. Each part is notated separately, usually in a configuration that presents, when the book is open, different parts in inverted and/or perpendicular positions.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

### **Tablature**

System of writing down music to be performed other than by use of notes. Instead figures, letters, and similar signs are used. There were systems of organ and lute tablature in which the symbols represented the position of the player's fingers, not the pitch. Diagrammatic notation used today in popular music for guitar, ukulele, etc. is a type of tablature.

"Tablature." *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*. Oxford University Press. Web. 13 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10045>>.

## **Tacet**

An indication found in vocal and instrumental parts, mainly when a performer is silent for a whole movement. "Tacet al fine" shows that the performer is not required for the rest of the piece.

"Tacet." *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 20 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27352>>.

## **Transcription**

*Adaptation* of a piece of music for a medium other than that for which it was originally composed. Sometimes 'Transcription' means a rewriting for the same medium but in a style easier to play. (In the USA there appears to be a tendency to use '*Arrangement*' for a free treatment of the material and 'Transcription' for a more faithful treatment. In jazz '*Arrangement*' tends to signify '*orchestration*'.)

"Arrangement." *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online.* Oxford University Press. Web. 20 Oct. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e561>>.

## **Vellum**

1. Sheets made from unsplit calfskin, treated with alum and polished. - 2. High-quality paper with a rough surface that imitates the appearance of such writing materials.

Notes:

Vellum is distinguished from leather, which is tanned. Vellum is often used interchangeably with parchment, although parchment may also be made from goat or lamb skin. The sheets are relatively translucent.

Pearce-Moses, Richard. "Vellum." *A Glossary of Archival and Records Terminology.* Chicago, IL: Society of American Archivist, 2005. Updated online May 2016. Web. 20 Oct. 2017. <[https://www2.archivists.org/search/saasearch\\_glossary/vellum](https://www2.archivists.org/search/saasearch_glossary/vellum)>.

## **Violin conductor part**

A performance part for a violin performer in an ensemble, with cues for the other instruments that enable the performer of that part also to conduct.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

## **Vocal score**

A score showing all vocal parts, with the instrumental accompaniment either arranged for keyboard(s) or other chordal instrument(s) or omitted.

"Music Cataloging at Yale." Irving S. Gilmore Music Library. Yale University. 15 Dec. 2017. <<http://www.library.yale.edu/cataloging/music/content.htm#7.20>>.

## Appendix: Finding aid examples

The following examples of DACS-compliant finding aids are arranged from lower (single-level) description to higher (multi-level). (See DACS chapter 1 for further discussion of levels of description.) The first example contains text, EAD, and MARC formats to demonstrate the crosswalks between the three; all others are in text format only.

### Single-level description

Collection, or single-level description means one scope and content note describes the entire contents of the collection, with no further detail provided. Collection level descriptions do not include a container list. This level of description can suffice for a small collection for which the archivist does not anticipate a high level of researcher demand.

The following finding aid examples exemplify this type of description. A single-level description can be formatted as a text document, MARC record, and/or EAD file. One MARC record is sufficient for a single-level description and can be DACS-compliant, which is not dependent on platform and format.

Ned Lebac papers at the Music Division of The New York Public Library for the Performing Arts.  
<http://archives.nypl.org/mus/22808>

### Text

**The New York Public Library - New York Public Library for the Performing Arts  
Dorothy and Lewis B. Cullman Center  
Music Division**

#### **Guide to the Ned Lebac papers**

1920-1997

JPB 14-07

Compiled by Matthew Snyder, 2014

#### **Summary**

**Creator:** Lebac, Ned, 1899-1999

**Title:** Ned Lebac papers

**Date:** 1920-1997

**Extent:** .25 linear feet (1 box)

**Source:** Donated by Jane Sherman Lebac in 1999.

**Abstract:** Ned Lebac (née Ned Levin, 1900-1999) was a composer who contributed to several Broadway revues between 1930 and 1942. The Ned Lebac papers, dating from 1920 to 1997, document Lebac's music career through scores, correspondence, performance programs, clippings, and a historical essay.

**Access:** Some collections held by the Dance, Music, Recorded Sound, and Theatre Divisions at the New York Public Library for the Performing Arts are held off-site and must be requested in advance. Please check the collection records in the NYPL's online catalog for detailed location information. For general guidance about requesting offsite materials, please consult:

<https://www.nypl.org/about/locations/lpa/requesting-archival-materials>

**Conditions Governing Use:** For permission to publish, contact the Chief, Music Division, New York Public Library for the Performing Arts.

**Language:** English

**Preferred citation:** Ned Lebac papers, JPB 14-07. Music Division, The New York Public Library.

**Processing note:** Compiled by Matthew Snyder, 2014. Original order was maintained. Some content was rehoused in new folders.

### **Creator History**

Ned Lebac (née Ned Levin, 1899-1999) was a composer of popular song. He attended City College of New York, where he began writing and presenting material with Edward Eliscu. As a professional, Lebac contributed to 14 revues from 1930 to 1942, including *Nine Fifteen Revue*, *Let's Play Fair*, *Garrick Gaieties*, *Sing for Your Supper* (written for the Federal Theatre Project), and *Of V We Sing*. His collaborators included Edward Eliscu, Billy Rose, Harold Rome, Allen Boretz, Robert Sour, and Joe Darion, among others. In 1940, he married the dancer and writer Jane Sherman. In the early 1940s, he retired from professional theater work and taught high school science. In the 1990s, Lebac and Sherman moved to the Lillian Booth Actors Home in Englewood, New Jersey, where Lebac resumed songwriting. He died on January 23rd, 1999.

### **Custodial History**

Ned Lebac maintained the collection. His wife, Jane Sherman Lebac, donated it to the Music Division a few months after his death.

### **Scope and Content Note**



The Ned Lebac papers, dating from 1920 to 1997, document Lebac's music career through scores, correspondence, performance programs, clippings, and a historical essay. The scores consist primarily of manuscript and published lead sheets or piano/vocal scores. They include songs written with lyricists Edward Eliscu, Joe Darion, Allen Boretz, Robert Sour, Joey Faye, and Billy Rose, some of which are from the revues *Garrick Gaieties* (1930) and *Sing for Your Supper* (1938). The manuscripts include lead sheets for which no lyrics were written, as well as lyrics by Joe Darion and Jane Sherman Lebac which were never set to music. They also hold Lebac's last completed composition, "Attention Please" (1996), with lyrics by Joey Faye, and an orchestration by Maurice Previn of the Lebac - Allen Boretz song "Beauty" (from *Garrick Gaieties*).

The remainder of the collection holds an essay by Lebac titled *The Story of Sing for Your Supper* (1981); a written list of Lebac's published songs; correspondence with Lebac's co-authors, publisher, and the American Society of Composers, Authors, and Publishers (ASCAP) regarding songs, copyrights, and contracts; a letter from Ira Gershwin supporting Lebac's membership in ASCAP; performance programs; and clippings. The earliest program is for a satirical musical by Lebac and Edward Eliscu presented at City College of New York in 1920 (the program, which also contains clippings about the show, credits Lebac as Ned Levin). Other programs are for *Nine Fifteen Revue* (1930), *Of V We Sing* (1942), *Sing for Your Supper* (1939), and *Let's Play Fair* (1938).

**Arrangement:** All content formats are mixed together.

### **Key Terms**

#### **Genre/Physical Characteristic**

Clippings (information artifacts)  
Commercial correspondence  
Programs (documents)  
Scores  
Writings (document genre)

#### **Occupations**

Composers  
Lyricists  
Musicians

#### **Subjects**

Musicals

#### **Geographic Names**

New York (N.Y.)

#### **Names**

Boretz, Allen, 1900-1986  
Darion, Joe, 1917-2001  
Eliscu, Edward, 1902-1998  
Faye, Joey  
Rose, Billy, 1899-1966  
Sherman, Jane, 1908-2010  
Sour, Robert  
Federal Theatre Project (New York, N.Y.)

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<p>Collection is open to the public. Library policy on photocopying and photography will apply. Advance notice may be required.</p>

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<p>For permission to publish, contact the Chief, Music Division, New York Public Library for the Performing Arts.</p>

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<p>Ned Lebac (née Ned Levin, 1899-1999) was a composer of popular song. He attended City College of New York, where he began writing and presenting material with Edward Eliscu. As a professional, Lebac contributed to 14 revues from 1930 to 1942, including Nine Fifteen Revue, Let's Play Fair, Garrick Gaieties, Sing for Your Supper (written for the Federal Theatre Project), and Of V We Sing. His collaborators included Edward Eliscu, Billy Rose, Harold Rome, Allen Boretz, Robert Sour, and Joe Darion, among others. In 1940, he married the dancer and writer Jane Sherman. In the early 1940s, he retired from professional theater work and taught high school science. In the 1990s, Lebac and Sherman moved to the Lillian Booth Actors Home in Englewood, New Jersey, where Lebac resumed songwriting. He died on January 23rd, 1999.</p>

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<p>The Ned Lebac papers, dating from 1920 to 1997, document Lebac's music career through scores, correspondence, performance programs, clippings, and a historical essay.</p>

<p>The scores consist primarily of manuscript and published lead sheets or piano/vocal scores. They include songs written with lyricists Edward Eliscu, Joe Darion, Allen Boretz, Robert Sour, Joey Faye, and Billy Rose, some of which are from the revues Garrick Gaieties (1930) and Sing for Your Supper (1938). The manuscripts include lead sheets for which no lyrics were written, as well as lyrics by Joe Darion and Jane Sherman Lebac which were never set to music. They also hold Lebac's last completed composition, Attention Please (1996), with lyrics by Joey Faye, and an orchestration by Maurice Previn of the Lebac - Allen Boretz song Beauty (from Garrick Gaieties).</p>

<p>The remainder of the collection holds an essay by Lebac titled The Story of Sing for Your Supper (1981); a written list of Lebac's published songs; correspondence with Lebac's co-authors, publisher, and the American Society of Composers, Authors, and Publishers (ASCAP) regarding songs, copyrights, and contracts; a letter from Ira Gershwin supporting Lebac's membership in ASCAP; performance programs; and clippings. The earliest program is for a satirical musical by Lebac and Edward Eliscu presented at City College of New York in 1920 (the program, which also contains clippings about the show, credits Lebac as Ned Levin). Other programs are for Nine Fifteen Revue (1930), Of V We Sing (1942), Sing for Your Supper

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## MARC Record

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040 \$aNYP\$cNYP\$edacs  
049 \$aNYP  
100 1 \$aLehac, Ned, \$d1899-1999.  
245 10 \$aNed Lehac papers, \$f1920-1997.  
300 \$a.25 linear foot (1 box)  
506 1 \$aCollection is open to the public. Library policy on photocopying and photography will apply. Advance notice may be required.  
520 3 \$aNed Lehac (née Ned Levin, 1900-1999) was a composer who contributed to several Broadway revues between 1930 and 1942. The Ned Lehac papers, dating from 1920 to 1997, document Lehac's music career through scores, correspondence, performance programs, clippings, and a historical essay.  
540 \$aFor permission to publish, contact the Chief, Music Division, New York Public Library for the Performing Arts.  
541 1 \$aDonated by Jane Sherman Lehac in 1999.  
546 \$a In English.  
555 0 \$aCollection guide available online and in repository.  
561 1 \$aNed Lehac maintained the collection. His wife, Jane Sherman Lehac, donated it to the Music Division a few months after his death.  
600 10 \$aBoretz, Allen, \$d1900-1986.  
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656 7       \$aLyricists.\$2lcsh  
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852 8       \$hJPB 14-07

## Multi-level description

The description in the following finding aid is split between the collection-level scope and content note and the series scope and content notes. There is a container list, but it is sparse and contains limited description.

Stefan Frenkel papers at The New York Public Library Music Division.

<http://archives.nypl.org/mus/18387>

### **The New York Public Library - New York Public Library for the Performing Arts Dorothy and Lewis B. Cullman Center Music Division**

#### **Guide to the Stefan Frenkel papers**

ca. 1860s, 1914-1970 (bulk 1914-1970)

JPB 11-2

Compiled by Matthew Snyder, April 2011

#### **Summary**

**Creator:** Frenkel, Stefan, 1902-1979

**Title:** Stefan Frenkel papers, ca. 1860s, 1914-1970 (bulk 1914-1970)

**Extent:** 4.34 linear feet (16 boxes, 1 other item)

**Source:** Donated by Lotte Frenkel in 2007.

**Abstract:** The papers of the violinist Stefan Frenkel are primarily composed of scores for music by Frenkel and by other composers, many with Frenkel's performance notes. They also contain scrapbooks, clippings, photographs and programs.

**Access:** Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required. Inquiries regarding audio materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound ([rha@nypl.org](mailto:rha@nypl.org)). Audio materials will be subject to preservation evaluation and migration prior to access.

**Copyright information:** For permission to publish, contact the Chief, Music Division, The New York Library for the Performing Arts.

**Language:** English

**Preferred citation:** Stefan Frenkel Papers, JPB 11-2. Music Division, The New York Public Library.

### **Custodial history**

Collection has remained with Frenkel's widow since his death in 1979.

### **Processing note**

Processing of the collection mainly consisted of rehousing fragile music scores, sorting Frenkel's music and arrangements from those of other composers, and ordering the scores.

### **Creator history**

Stefan Frenkel was born in Warsaw, Poland on November 21, 1902 (or 1905; his family is unsure of the year). In Warsaw, Frenkel studied violin with his uncle, Maurice Frenkel. He then studied with Adolf Busch and Karl Flesch in Berlin at the Hochschule für Musik from 1919 to 1921. Frenkel was Concertmaster of the Dresden Philharmonic from 1924 to 1927. He was active in contemporary music, giving premieres of works by Suk and Hindemith. He was a close friend of Kurt Weill, and gave the premiere performances of Weill's *Concerto for Violin*, Op. 12. Other composers Frenkel knew and whose music he performed included Karol Rathaus, Alexandre Tansman, Jerzy Fitelberg and Arthur Schnabel. After the rise of the Nazis, Frenkel left for Switzerland, where he became concertmaster of L'Orchestra de la Suisse Romande in Geneva. In 1936, Frenkel moved to New York City, where he became Principal Concertmaster of the Metropolitan Opera from 1936 to 1940. He became a US citizen in 1944. Frenkel became best known for his violin arrangement of "Mack the Knife" and other music from Kurt Weill's *Threepenny Opera*. Later, he was Concertmaster at the Santa Fe and Rio de Janeiro Operas in off-seasons. From 1964 to 1968, Frenkel taught violin at Princeton University. He died in New York on March 1, 1979.

Sources:

"Stefan Frenkel, at 73; Ex-Met Concertmaster." The New York Times, March 5, 1979, B11.  
"Metropolitan Opera Orchestra Principal Musicians," accessed April 4, 2011,

[http://www.stokowski.org/Principal\\_Musicians\\_Metropolitan\\_Opera.htm](http://www.stokowski.org/Principal_Musicians_Metropolitan_Opera.htm)

### **Scope and content note**

The Stefan Frenkel papers date from 1914-1970. They mainly consist of published and unpublished scores for Frenkel's compositions and arrangements, and for music by other composers. Frenkel's arrangements include music by Jerzy Fitelberg, Heinz Teissen,

Karol Rathaus, Kurt Weill, and by standard repertoire composers such as Vivaldi, Paganini, Handel, Beethoven, Brahms and Mozart.

Scores by other composers often have Frenkel's performance notes and, in some cases, inscriptions from the composers. These include music from standard repertoire composers such as Bach, Beethoven and Mozart, but also include 20th century figures such as Ferruccio Busoni, Paul Dessau, Jerzy Fitelberg, Karol Rathaus, Max Reger, Karol Szymanowski, Alexandre Tansman, Ernst Toch, Stefan Wolpe and Kurt Weill.

Frenkel's papers also include scrapbooks of programs and clippings; a small amount of photographs, loose clipping, programs, and correspondence; books inscribed to Frenkel; and audio recordings of Frenkel in performance, many published but some possibly unique. The recordings are all 78-rpm discs and include Frenkel performing the music of Bach, Vivaldi, Handel, Purcell, Beethoven, Karol Rathaus, Rudolph Goehr, Kurt Weill, Heinz Tiessen, Josef Suk, Rolf Schubert and Adolph Waterman. They also contain recordings of the violinist Carl Flesch at Carnegie Hall, and several discs of Bronislaw Huberman as both violinist and composer.

Inquiries regarding audio materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound ([rha@nypl.org](mailto:rha@nypl.org)). Audio materials will be subject to preservation evaluation and migration prior to access.

## **Key terms**

### **Names**

David, Ferdinand, 1810-1873  
Dessau, Paul, 1894-1979  
Fitelberg, Jerzy, 1903-1951  
Frenkel, Stefan, 1902-1979  
Goehr, Rudolph  
Goldschmidt, Berthold  
Metropolitan Opera (New York, N.Y.)  
Rathaus, Karol, 1895-1954  
Tansman, Alexandre, 1897-1986  
Weill, Kurt, 1900-1950

### **Special formats**

black-and-white photographs books  
clippings (information artifacts)  
personal correspondence  
programs (documents)  
Scores  
Scrapbooks

### **Occupations**



composers  
violinists

### Places

Dresden (Germany)  
New York (N.Y.)

### Container list

#### **Series I: Scores, ca. 1860s, 1918-1943**

**Extent:** 13 boxes

#### **Scope and Content**

The scores are in two divisions: those for Frenkel's compositions and arrangements, and those for music by other composers. Some are in fragile condition.

Frenkel's compositions number around 50, and include works for solo violin, violin/piano sonatas and concerti, string quartets, works for solo instrument or voice with string orchestra, pieces for various combinations of strings, and violin studies. There are several untitled works which bear written identification numbers (as opposed to opus numbers). These numbers seem to have been assigned posthumously by Frenkel's son. A few untitled works have no numbers assigned, and there are several folders of untitled and unfinished sketches.

Frenkel's arrangements are usually for either solo violin or violin and piano. They include music by Kurt Weill (a published version of *Sieben Stücke nach der "Dreigroschenoper"* for violin and piano), Mozart, Beethoven, Brahms, Mozart, Vivaldi, Paganini, Handel, Jerzy Fitelberg, Karol Rathaus and Heinze Teissen.

Scores by other composers are for violin concerti and sonatas, solo violin, string quartet, or arrangements of other works for violin. Most of the scores contain Frenkel's bowings and other performance notes; some are signed by the composers with dedicatory notes to Frenkel. In addition to standard repertoire figures (Bach, Beethoven, Brahms, Chopin, Handel, Mahler, Paganini, Ravel) the composers include Frenkel's contemporaries. These include Ferruccio Busoni, Paul Dessau, Jerzy Fitelberg, Rudolph Goehr, Berthold Goldschmidt, Paul Hindemith, Bronislaw Huberman, Frederick Jacobi, Philipp Jarnach, Alexander Jemnitz, Henry Jolles, Friedrich E. Koch, Nikolai Lopatnikoff, Marcel Mihalovich, Karol Rathaus, Max Reger, Max Schillings, Artur Schnabel, Karol Szymanowski, Alexandre Tansman, Heinz Tiessen, Ernst Toch, Stefan Wolpe, Kurt Weill, Henri Wieniawski, and Pantscho Wladigeroff. Composers with the most content are Fitelberg, Goehr, Mihalovici, Rathaus, Reger, Szymanowski and Tansman.

Most of these scores are published, but a few are in manuscript form, and may have been gifts from the composers. Composers with manuscript scores include Kurt Weill (the violin part and a published version of his *Violin Concerto*, Op. 12, both with Frenkel's notes), Paul Dessau, Jerzy Fitelberg, Rudolph Goehr, Berthold Goldschmidt, Karol Rathaus and Alexandre Tansman. The single Beethoven score is his *Romanze* for Violin, in a manuscript written by the 19th century violinist and composer Ferdinand David.

Frenkel compositions and arrangements, 1918-1943

Titled

b. 1 f. 1-10	A through K
b. 2 f. 1-6	L through String Quartet
b. 3 f. 1-9	<i>String Quartet</i> , Op. 2 through V

Untitled

b. 4 f. 1-6	Numbered
b. 4 f. 7	Unnumbered
b. 5 f. 1-4	Sketches
b. 6 f. 1-7	Arrangements

Other composers

b. 7 f. 1-8	A through D
b. 8 f. 1-5	F through Goldmark
b. 9 f. 1-13	Goldschmidt through L
b. 10 f. 1-10	M through Rathaus
b. 11 f. 1-12	Ravel through S
b. 12 f. 1-4	T
b. 13 f. 1-7	V through Z
b. 13 f. 8	Unidentified

**Series II: Papers, 1916-1970**

**Extent:** 3 boxes, 1 other item

**Scope and Content**

Frenkel's papers consist of books, correspondence, clippings, photographs, programs and scrapbooks.

The books include four by the violinist Carl Flesch (with inscriptions), the program for the 14th Festival of the International Society for Contemporary Music in 1936 (containing many notes

to Frenkel from the participating composers and musicians), and the score for Schönberg's Second String Quartet, with an unidentified inscription.

Frenkel's correspondence concerns his contribution of music manuscripts to the Treasury Department for auction to raise money for war bonds. The clippings mostly contains radio broadcast programs, but also includes a 1965 interview with Frenkel. Photographs contain several portraits of Frenkel dating from the teens to the 1920s, unidentified group photos, and two photographs of unidentified individuals with inscriptions to Frenkel. The programs date from the 1930s to the 1960s and, with the scrapbooks, provide a detailed overview of Frenkel's activities, especially from the 1920s to the 1940s. The scrapbooks are divided into clipping books and program books, and cover Frenkel's entire career.

- b. 14 Books, 1925-1945, 1958
- b. 14 f. 1 Correspondence, 1943
- b. 14 f. 2 Clippings, 1930s-1940s
- b. 15 f. 1 Photographs, circa 1916-1960s
- b. 15 f. 2-4 Programs, 1920s-1970

Scrapbooks

Programs

- b. 15 1914-1924
- b. 16 1924-1934

Clippings

- b. 15 1916-1925
- b. 17 1923-1967

The following two finding aids represent a more granular level of description, which features two approaches to added value elements. However, even within this level of description there are options between more and less detail and how to structure descriptive details. In both cases, the description is divided among the collection-level, series, or sub-series scope and content notes; and the container list, which is at the the item level.

## Alfred Reed music manuscripts

American Bandmasters Association Research Center  
Special Collections in Performing Arts  
University of Maryland Libraries

**Collection Number:** 65-2-ABA

**Creator:** Reed, Alfred

**Processed by:** Christina Taylor Gibson; description updated by John Davis, Jan. 2018

**Extent:** 2.00 Linear Feet

**Inclusive Dates:** 1953-1966

**Bulk Dates:** 1953-1966

### Abstract

Alfred Reed (1921-2005) was an American composer, arranger, and conductor. His birth name was Alfred Friedman but by the time he was ten, he was playing trumpet professionally under the name Alfred Reed. From 1938 to 1942, he was a staff composer, arranger, and assistant conductor for the Radio Workshop in New York. His next positions were as associate conductor of the 529<sup>th</sup> U.S. Air Force Band, and as staff composer and arranger for NBC and ABC. In 1953 he became conductor of the Baylor University Symphony Orchestra, where he earlier earned Bachelor's and Master's degrees in Music. From 1955 until 1966 he was executive editor at Hansen Publications. After that he taught at the University of Miami, where he began a program in music business, the first of its kind. He retired in 1993. The collection consists entirely of holographs of notated music, including sketches, condensed manuscript scores, and full manuscript scores for several of Reed's original compositions and arrangements

### Important Information for Users of the Collections

**Restrictions:** The collection may only be used in the Lowens Room for Special Collections.

Duplications of any kind are not permitted.

**Language:** English

**Preferred Citation:** *Alfred Reed music manuscripts*, Special Collections in Performing Arts, University of Maryland Libraries.

**Publication Rights:** Copyright was not transferred to the University of Maryland with the physical gift of the collection. Reed's estate or publishers retain any copyright possessed in the collection. Patrons may use the materials for scholarly research as stipulated under fair use in Section 107 of the U.S. Copyright Act.

**Status:** This collection is PROCESSED.

## Biography

Alfred Reed (1921-2005) was an American composer, arranger, and conductor. His birth name was Alfred Friedman but by the time he was ten, he was playing trumpet professionally under the name Alfred Reed. He studied theory and harmony with John Sacco and Paul Yartin. From 1938 to 1942, he was a staff composer, arranger, and assistant conductor for the Radio Workshop in New York. His next positions were as associate conductor of the 529<sup>th</sup> U.S. Air Force Band, and staff composer and arranger for NBC and ABC. In 1953 he became conductor of the Baylor University Symphony Orchestra, where he earlier earned Bachelor's and Master's degrees in Music. From 1953 until 1966 he was executive editor at Hansen Publications. After 1966 he taught at the University of Miami, where he began their program in music business, the first of its kind. He retired in 1993. Reed composed over 250 works, mostly for wind band. He also appeared as a guest conductor with wind ensembles throughout the world.

## Scope and Content Note

The Alfred Reed Collection covers the period from 1953 to 1966. The collection consists entirely of holographs, including eleven sketches, seven condensed manuscript scores, and nineteen full manuscript scores for several of Reed's original compositions and arrangements. All notated music is in Reed's hand. In many cases, there is a brief note in Reed's hand that gives a little bit of history about the documents in question. Most materials in this collection date from Reed's years at Baylor University and Hansen Publications and they reflect his interests at the time. For example, at Baylor Reed led the "Golden Wave" marching and symphonic bands, notable ensembles of that music program. Many of the compositions in this collection were written for similar ensembles. Arrangements of popular show tunes predominate possibly because such works would have been most popular with college age and alumni audiences. *Choric Song*, for band and chorus was possibly written for Martha Barkema's chorus at Baylor, also a notable ensemble from that program. Hansen was particularly interested in such repertoire because they tried to market to groups with young musicians.

## Custodial History and Acquisition Information

Alfred Reed donated the collection in two shipments in February 1965 and June 1979.

## Arrangement of Collection

This collection contains one series.

- Series 1: Scores, 1953-1966 (2.00 Linear Feet)

## NAMES

Reed, Alfred. 1921-2005

## SUBJECTS

Musicals -- Excerpts, Arranged -- Scores.

Band music, Arranged -- Scores.

Clarinet with clarinet choir -- Scores.

Music -- Manuscripts.

Musicals.

Folk music.

Art music.

Arrangements (Music)  
Excerpts.  
Overtures.  
Scores.

## Detailed Description of the Collection

### Series 1: Scores, 1953-1966

**Extent:** 2.00 linear feet

**Scope and Content:** This series contains holographs of notated music, including sketches, condensed manuscript scores, and full manuscript scores for several of Reed's original compositions and arrangements. All notated music is in Reed's hand.

**Arrangement:** Works are arranged alphabetically by composer and title.

### Box 1

- Folder 1      Adler, Richard, 1921-2012 and Ross, Jerry, 1926-1955  
"Overture," *The Pajama Game*, circa 1954  
Reed, Alfred, arranger  
1 conducting score (8 pages)  
Holograph (and photocopy)
- Folder 2      Bernstein, Elmer  
Symphonic Paraphrase on Themes from *The Man with the Golden Arm*, circa 1956  
Reed, Alfred, arranger  
1 conducting score (10 pages)  
Holograph
- Folder 3      Forster, B.Y. (Weiss, George (George David)) and Shearing, George  
*Lullaby of Birdland*, circa 1954-1962  
Reed, Alfred, arranger  
1 conducting score (6 pages)  
Holograph
- Folder 4      Gaertner-Kreisler  
*Viennese Melody*, circa 1954  
Reed, Alfred, arranger  
1 condensed score (5 pages)  
Holograph
- Folder 5      *Greensleeves*, 1961, 1965  
Reed, Alfred, arranger  
1 conducting score (9 pages)  
1 condensed score (3 pages)  
1 note by Alfred Reed (1 page)  
Holograph

- Folder 6      Gunter-Neumann, Klaus  
*Wonderland by Night*, circa 1959-1961  
 Reed, Alfred, arranger  
 1 conducting score (4 pages)  
 Holograph
- Folder 7      Kosma, Joseph, 1905-1969  
*Autumn Leaves*, circa 1960-1962  
 Reed, Alfred, arranger  
 1 conducting score (6 pages)  
 Holograph
- Folder 8      Landes, Bernie  
*The Elephant's Tango*, circa 1955  
 Reed, Alfred, arranger  
 1 conducting score (5 pages)  
 Holograph
- Folder 9      Mancini, Henry  
*Mancini!: A Medley for Concert Band*, 1965.  
 Reed, Alfred, arranger  
 1 conducting score (19 pages)  
 Holograph
- Folder 10     Mercer, Johnny, 1909-1976 and De Paul, Gene  
*Lil Abner*, 1956  
 Reed, Alfred, arranger  
 1 conducting score (19 pages)  
 Holograph (and photocopy)
- Folder 11     Moral y Risel, Barry  
*The Clarinet Boogie*, circa 1957  
 Reed, Alfred, arranger  
 1 conducting score (6 pages)  
 Holograph
- Folder 12     Reed, Alfred  
*Clarinet Valsante* for clarinet choir  
 1 score (7 pages)  
 1 note by Alfred Reed (1 page), 1965 February 23  
 1 original composition sketch (3 pages), 1960  
 Holograph
- Folder 13     Reed, Alfred  
*The Lumberjack Overture : Based on Authentic American Woodsmen's & Lumberjack Folk-songs*, 1954  
 1 conducting score (7 pages)  
 Holograph

- Folder 14     Reed, Alfred  
*Poetry and Power: A Ceremonial Concert March for Symphonic Band*, 1965.  
 1 condensed score (20 pages)  
 Holograph
- Folder 15     Reed, Alfred  
*Proem: A Symphonic Prelude* based on "Black is the Color of My True Love's Hair,"  
 1 note by Alfred Reed (1 page), 1965 February 23  
 1 original composition sketch, 1963 (9 pages)  
 Holograph
- Folder 16     Reed, Alfred  
*Slavonic Folk Suite*  
 2 condensed scores (3 pages and 5 pages), circa 1953  
 1 note by Alfred Reed (1 page), 1965 February 23  
 Holograph
- Folder 17     Verdi, Giuseppe, 1813-1901  
 "Bolero": Sicilian Vespers from the Symphonic Suite *Verdiana*, circa 1956  
 Camarata, Salvatore, 1913-2005, arranger  
 Reed, Alfred, transcription for band  
 1 conducting score (7 pages)  
 Holograph
- Folder 18     Willson, Meredith, 1902-1984  
 Highlights from the *Music Man*  
 Reed, Alfred, arranger  
 1 note by Alfred Reed (1 page), 1965 February 23  
 1 original composition sketch, undated  
 1 developed composition sketch, undated  
 1 final original manuscript of condensed score, 1958  
 1 letter from Meredith Willson to Sam Snetiker, 1959 September 3  
 Holograph
- Box 2**
- Folder 1     Reed, Alfred.  
*Ceremony of Flourishes*, 1962  
 1 note by Alfred Reed (1 page), 1965 February 23  
 Original sketches (13 pages), 1961-1962  
 1 condensed score (71 pages), 1962  
 1 full score (66 pages), 1962  
 Holograph
- Folder 2     Reed, Alfred.  
*Chorale Prelude in e minor*, 1953



1 note by Alfred Reed (1 page), 1965 February 23  
1 original published condensed score (4 pages), 1953  
1 condensed score (4 pages), circa 1953  
1 full score (13 pages), 1953  
Holograph

Folder 3 Reed, Alfred  
*A Festive Overture*, 1962  
1 note by Alfred Reed (1 page), 1965 February 23  
1 condensed draft (4 pages), incomplete  
1 manuscript prepared for International Music Camp Band (26 pages), 1962  
1 manuscript of 40 bars excluded from final version (4 pages), circa 1962  
Draft sketches (14 pages), circa 1962  
1 complete score, not final version, 1962  
Holograph

Folder 4 Reed, Alfred  
*A Sacred Suite*, 1961  
1 note by Alfred Reed (1 page), 1965 February 23  
1 note by Alfred Reed (1 page), 1966 May 20  
  
Original sketches (9 pages), 1961  
1 full score (44 leaves), 1962  
Holograph

Folder 5 Reed, Alfred. *Seascape*  
1 note by Alfred Reed (1 page), 1965 February 23  
Original sketches, titled "Intermezzo" (6 pages), 1961  
1 note by Alfred Reed (1 page), 1966 May 20  
1 full score, titled "Eventide" (23 leaves), 1962  
Holograph

Folder 6 Reed, Alfred. *A Song of Threnos*.  
1 note by Alfred Reed (1 page), 1965 February 23  
1 manuscript original sketch (8 pages), 1961  
1 manuscript composition sketch (6 pages), 1961  
1 full score (26 pages), 1961  
Holograph

### **Box 3**

Folder 1 Reed, Alfred  
*Choric Song: A Romantic Idyl for Mixed Chorus and Band*, 1963.  
1 photocopy of manuscript score for chorus, piano (reduced band), and band parts (35 pages), 1963  
1 complete score, chorus and band (33 leaves), 1963  
Holograph

Tom Boras scores at The New York Public Library Music Division.

<http://archives.nypl.org/mus/18417>

**The New York Public Library - New York Public Library for the Performing Arts  
Dorothy and Lewis B. Cullman Center  
Music Division**

## **Guide to the Tom Boras scores**

1962-2001

JPB 11-6

Compiled by Matthew Snyder, June 2011

### **Summary**

**Creator:** Boras, Tom, ca. 1948-2003

**Title:** Tom Boras scores, 1962-2001

**Extent:** 5.25 linear feet (21 boxes)

**Source:** Donated by Suzanne L. Boras, 2005.

**Abstract:** Tom Boras was a composer, arranger and saxophonist. His scores contain compositions and arrangements for jazz big band, and other music including pieces for orchestra, chorus, chamber groups, songs and a musical.

**Access:** Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

**Copyright information:** For permission to publish, contact the Chief, Music Division, The New York Library for the Performing Arts.

**Language:** English

**Preferred citation:** Tom Boras Scores, JPB 11-6. Music Division, The New York Public Library for the Performing Arts.

### **Processing note**

Processing consisted of foldering and ordering scores and parts, and deaccessioning duplicates.

### **Creator history**

The composer, arranger, and saxophonist Tom Boras grew up in Chicago. He started studying piano at age seven, and the saxophone and clarinet at nine. He discovered jazz at an early age, and was the featured soloist with the Chicago Suburban High School Jazz Ensemble.

In 1962, Boras was awarded a full scholarship to the Stan Kenton Clinics at Indiana University, where he met the composers Morgan Powell and Dee Barton. Powell and Barton recommended that he study performance and composition at North Texas State University. There, Boras played baritone saxophone, bass clarinet and flute in the North Texas One O'Clock Lab Band for three years and recorded three albums with the band from 1967-1969. Two of his arrangements, *Goodbye Pork Pie Hat* by Charles Mingus and *O! Five Spot* by Charles Lloyd, were recorded for those albums.

Following his graduation from North Texas, Boras toured as a performer and arranger with a rhythm and blues group, after which he was hired to play in Woody Herman's band, a stint which lasted ten months. Boras recorded one album with the Herman band, *Light My Fire*, in October of 1970. He was forced to leave Herman when he was drafted into the U.S. Army, where he served as a performer, composer and arranger with the prestigious North American Aerospace Defense Command (NORAD) Band of Colorado Springs, Colorado.

After an honorable discharge from the service, Boras used the G.I. Bill to study with the composer/theorist George Russell at the New England Conservatory of Music in Boston. There, he completed a Master of Music degree in composition in 1973. During his time at NEC, Boras taught and performed with the faculty there and at Berklee College of Music, among them Alan Dawson, Tom McKinley, Jaki Byard, Ray Santisi, Herb Pomeroy, Ted Pease, Andy McGee and the Paul Fontaine/Jimmy Mosher Orchestra.

Boras moved to New York in 1976 and in the same year received a National Endowment for the Arts Award in Jazz Composition. He also received a full scholarship to attend Columbia University, where he received his doctorate in composition in 1986.

Boras wrote for and recorded with the Gerry Mulligan Concert Jazz Orchestra, Dave Liebman, the Buddy Rich Orchestra, the Dave Stahl Big Band and the Dalton Gang. He served as composer/arranger for Servisound Music Productions for three years, producing music for advertising and films. In addition, he performed extensively on recording dates, Broadway theater orchestras, and in local jazz venues.

In 1985, Boras was appointed director of the New York University Jazz and Contemporary Music Studies program. Alongside his academic work, Boras maintained a professional career in performance and composition. He worked as a free-lance performer in many different ensembles, and wrote the music for an off-Broadway play, *Jack's Last Ride*, based on the life of Jack Kerouac. He also wrote the music for *Signs and Wonders*, a musical which was produced at New York University in 2000. In 1994 he released a CD of his work, *Three Houses*, and, in 2001, finished *One Couple*, a three-movement work for two pianos. Boras's

final project was the completion of his book, *Jazz Composition and Arranging*. He died on March 12, 2003.

Source: "Tom Boras," accessed May 27, 2011,

<http://www.reallygoodmusic.com/rgm.jsp?page=composers2&compid=124401>

### **Scope and content note**

The Tom Boras scores contain Boras's compositions and arrangements. Most of these are for jazz big band and feature Boras's compositions as well as his arrangements of music by Dave Liebman, Charles Lloyd and Gerry Mulligan, among others. The collection also contains music for chorus, orchestra, concert band, chamber groups, piano, violin, and several pieces with unique instrumentations. In addition, there are songs Boras co-wrote with several lyricists; a musical, *Signs and Wonders*; music Boras wrote for commercial advertising; and unfinished sketches.

The collection also contains a single open-reel tape with no content listing or other information. Inquiries regarding this item may be directed to the Rodgers and Hammerstein Archives of Recorded Sound ([rha@nypl.org](mailto:rha@nypl.org)). Audio materials will be subject to preservation evaluation and migration prior to access.

### **Arrangement**

The Tom Boras scores are organized into the following series:

Series I: Compositions for Jazz Big Band, 1962-1993

I.A. Compositions and Arrangements, 1972-1993

I.B. Arrangements, 1962-1993

Series II: Compositions for Other Instrumentations, 1965-2001

### **Key terms**

#### **Names**

Baraka, Imamu Amiri, 1934-

Boras, Tom

Foster, Frank, 1928-

Liebman, Dave

Mulligan, Gerry

New England Conservatory of Music

One O'Clock Lab Band

Stahl, Dave  
University of North Texas

**Special formats**

Programs (documents)  
Scores  
Scripts (documents)

**Occupations**

Arrangers  
Composers  
Musicians

**Container list**

**Series I: Compositions for Jazz Big Band, 1962-1993**

**Extent:** 11 boxes

**Scope and Content**

This series contains Boras's compositions and arrangements for jazz big band, divided into two sub-series: one for Boras's compositions and the other for his arrangements of the music of other composers. Boras mostly used a standard instrumentation of five saxophones (often replacing the lead alto with soprano), four trumpets, four trombones, and a rhythm section of guitar, piano, bass and drums. Unless noted otherwise, all the charts in this series have a full score and parts..

**I.A. Compositions and Arrangements, 1972-1993**

**Scope and Content**

With the exception of *Echo's*, on which Boras collaborated with Tom McKinley and Roger Ryan, the charts in this sub-series were both composed and arranged by Boras. All of these charts are for normal instrumentation, with the exception of *Morningside* and *Mountain*, which add chorus and strings. A few of the charts have notes on who the pieces were composed for. *Dominion* was written for the New England Conservatory Jazz Ensemble, *Horizon* was written for the Dave Stahl band, and *May I Be Frank* was composed for Frank Foster,

for

whom Boras produced a separate tenor saxophone solo part. There are two versions of *Horizon*, one dated 1979, the other 1982.

- b.1 f.1 *A Hit Of Pale Tail*, undated
- b.2 f.1 *Annika*, 1993
- b.2 f.2 *Britney*, 1993
- b.1 f.2 *Dominion*, 1972 (Score only)
- b.2 f.3 *Echo's*, circa 1979 (Parts only)
- b.1 f.3 *Environmental Blues*, 1976
- b.1 f.4 *Eric and Jill*, undated
- Horizon*
- b.3 f.1 1979 (Score only)
- b.3 f.2 1982
- b.4 f.1 *I Can't Sleep*, 1996
- May I Be Frank*, 1999
- b.4 f.2 Score Manuscript
- b.5 f.1 Computer-generated Score
- b.5 f.2 Parts
- b.5 f.3 *Morningside*, undated
- b.6 f.1 *Mountain*, undated (Parts only)
- b.6 f.2 *One For Bobby*, undated (Parts only)
- b.6 f.3 *Sound Position*, 1993
- Xenia*, 1992
- b.4 f.3 Score
- b.7 f.1 Parts

## **I.B. Arrangements, 1962-1993**

### **Scope and Content**

This sub-series contains Boras's arrangements of music by Rich Hohenberger, Duke Jordan, Dave Liebman, Charles Lloyd, Gerry Mulligan, Smokey Robinson, Horace Silver, and Stephen Sondheim. The arrangement of Silver's "Cape Verdean Blues" was written for the NORAD band; the chart on Jordan's "Jordu" was written while Boras was at the Stan Kenton clinic in 1962; Lloyd's "Ol' Five Spot" was arranged for the University of North Texas One O'Clock Lab Band; Mulligan's "Sun On The Stairs" was arranged for a performance by Mulligan himself; and "Talk Back" was arranged for the Dave Stahl band.

- Cape Verdean Blues*, undated (By Horace Silver)
- b.3 f.3 Score
- b.7 f.2 Parts
- b.8 f.1 *Doin' It Again*, undated (By Dave Liebman. Parts only)
- The Hymn*, 1993 (Traditional)
- b.9 f.1 Scores
- b.8 f.2 Parts

- b.3 f.4 *I'm Still Here*, undated (By Stephen Sondheim)
- b.3 f.5 *Jordu*, 1962 (By Duke Jordan)
- b.3 f.6 *Loft Dance*, undated (By Dave Liebman)
- Move On Some*, 1980 (By Dave Liebman)
- b.9 f.2 Score
- b.10 f.1-2 Parts
- Ol' Five Spot*, undated (By Charles Lloyd)
- b.11 f.1 Score
- b.10 f.3-4 Part
- b.9 f.3 *Ooh Baby, Baby*, undated (By Smokey Robinson)
- b.12 f.1 *Spring Can Really Hang You Up The Most*, 1965 (By Frances Landesman and Thomas J. Wolf)
- b.12 f.2 *Sun On The Stairs*, undated (By Gerry Mulligan. Parts only)
- b.11 f.2 *Talk Back*, undated (By Rich Hohenberger. Scores only)
- b.9 f.4 *Win Your Love*, undated (By Dave Liebman.)

## **Series II: Compositions for Other Instrumentations, 1965-2001**

**Extent:** 10 boxes

### **Scope and Content**

Apart from big band music, Boras's musical output consisted of a variety of instrumentations and formats. These include pieces for orchestra; concert band; chamber groups; percussion; solo piano; solo violin; eight contrabasses; chorus; a double quartet of woodwinds and brass; and several unique combinations. Notes accompanying each piece in the box and folder list describe its instrumentation. The piece for contrabasses, *Stargazing*, was commissioned by the International Society of Bassists for their annual convention. Two of the most unusual instrumentations are *Trilogy*, written for saxophone, electronic keyboard and computer; and *Within Every Creature*, for mezzo-soprano, tenor, bass/baritone, cello and two tape recorders. The only arrangement in the series is *Hair*, a piece for concert band based on the musical composed by Galt MacDermot.

Also in this series is a script and scores, both in-progress and final, for a musical, *Signs and Wonders*, with lyrics by Herschel Garfein and book by Chris Smith. Based on *White Jazz*, a play by Marc Alan Zagoren, the musical was developed at New York University and performed there in workshop form in 2000. A program from these performances is in box 17, folder 5. The scores are mostly piano/vocal reductions but also include full piano/bass/vocal scores in the final versions, as well as bass and drum parts.

Boras worked on another musical, never completed, called *Casey and David*, for which there is only a brief script and sketch score. The lyricist or other authors for this project

are unknown.

This series also contains songs on which Boras collaborated with lyricists, most often Bari Gilbert, but also with Mike Ventimiglia and, in one case, a song set to lyrics by Amiri Baraka (credited as Leroi Jones), and dedicated to Baraka's daughter, Kellie Jones. The songs mostly consist of lead sheets, but some of the songs Boras wrote with Gilbert and Ventimiglia have arrangements for piano trio and vocalist, or sketches of arrangements.

Finally, this series contains music Boras wrote for commercial advertising, sketches of unfinished music, and a folder of eight compositions by Wen Loong-Hsing, a friend of Boras's.

- b.9 f.5            *Apeiron*, 1987 (For orchestra. Score only)
- b.13 f.1           *Blackout*, undated (For percussion. Score only)
- b.12 f.4           *Casey and David*, undated
- b.13 f.2           *Chorale Prelude*, 1998 (For brass)
- b.14 f.1-2        Commercial Music, undated
- b.13 f.3           *Double Quintet*, 1976  
For a quartet of reeds and a quartet of brass. Includes  
correspondence from Boras discussing the piece
- b.14 f.3           *Enigma Suite*, 1977 (For solo cello)
- b.14 f.4           *La Falcon De Nora*, 1965  
For flute, clarinet, trumpet, alto saxophone, French horn,  
trombone, tuba and vibraphone
- b.14 f.5           *Father, Our Name Is Yours*, 1990 (For choir)
- b.13 f.4           *Fields Of Expression*, 1973  
For orchestra. Score only.  
Hair, undated (For concert band)
- b.11 f.3                 Score
- b.14 f.6                 Parts
- b.16 f.1            *Improvisation for Solo Piano*, undated
- b.16 f.2            *Joan's Living Room*, 1977  
For flute, piccolo, alto and tenor saxophones, violin, violins, viola,  
trumpets, trombone and rhythm section.
- b.16 f.3            *King Johnny*, 1985 (Sketch score only, possibly for big band)
- b.16 f.4            *One Couple*, 2001 (For two pianos)
- b.11 f.4            *Piano Trio*, 1973 (For piano, violin and cello)
- b.16 f.5            *Same Old Surf*, undated  
For soprano saxophone, flute, trumpet and rhythm section. Parts only
- b.16 f.6            *Satan's Mysterious Feeling*, undated  
Possibly for big band. Parts only for tenor saxophone I, baritone



saxophone, trumpet II, trumpet III and bass.

*Signs and Wonders*, 1997-2000, undated (Musical)

In Progress

b.17 f.1 Script  
b.17 f.2 Sketch Score and Song List  
b.16 f.7 Vocal/Piano Score  
b.18 f.1 Vocal/Piano Score  
b.17 f.3-4 Vocal/Instrumental Score

Final Version

b.17 f.5-7 Vocal/Instrumental Score  
b.17 f.8-9 Drum and Bass Parts  
b.18 f.2-3 Sketches  
b.19 f.1-2 Sketches

Songs, 1982-1994

b.20 f.1-3 Lyrics by Bari Gilbert  
b.15 f.1 Lyrics by Bari Gilbert  
b.20 f.4 Lyrics by Mike Ventimiglia  
b.20 f.5 Other lyricists

b.19 f.3 *Stargazing*, 1990

b.21 f.1 *Suite for Solo Violin*, 1982

Composed for Italian violin contest.

b.19 f.4 *String Trio*, undated

For violin, viola and cello.

b.21 f.2 *Three Choral Pieces*, 1966

Text by James Joyce. For chorus and piano.

b.21 f.3 *Transformations*, undated (For two pianos. Parts only)

b.19 f.6 *Trio*, 1974 (For violin, cello and piano. Score only)

b.19 f.7 Wen Loong-Hsing (music by), 1984-1995

b.15 f.2 *Within Every Creature*, ca. 1973

b.19 f.5 *Trilogy*, 1992