ARCHIVAL DESCRIPTION

of

NOTATED MUSIC

Archival Description of

Notated Music

Table of Contents

Preface

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* (TS-DACS), has been a valuable asset during the process of writing *Archival Description of Notated Music.* From the beginning, the group wanted this guide to serve a broad professional spectrum, and we have endeavored to incorporate suggestions and comments from a wide array of archivists and librarians. This feedback 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 consisted of four main phases: determining the scope of the publication, research, writing, and comment and revision. The working group decided to limit the project's scope by excluding sound and moving image recordings, because those formats often contain nonmusical recorded sound and 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 organizations have already made recommendations for cataloging and description of sound and moving image recordings.[1] Further, the need to create and manage access and preservation copies alongside the original recordings makes

---

[1] For example, see Samuel Brylawski, Maya Lerman, Robin Pike, and Kathlin Smith, *ARSC Guide to Audio Preservation* (Association for Recorded Sound Collections, Council on Library and Information Resources, and Library of Congress, 2015), https://www.clir.org/wp-content/uploads/sites/6/pub164.pdf, captured at https://perma.cc/4ZT9-CZNS.

description even more complicated; for all these reasons, the working group opted to focus on notated music. A separate supplement covering archival description of music sound recordings would be a helpful tool to address these descriptive issues, and the working group hopes this project will be pursued in the future.

After determining the scope of *Archival Description of Notated Music*, the group conducted a literature review and looked at online finding aids to study existing descriptive practice. 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 and revision. In 2018 when revisions were complete, the working group submitted the final draft to the Society of American Archivists (SAA) and requested SAA's endorsement of the document. During the ensuing evaluation process, the working group determined in consultation with TS-DACS that the publication's broad focus was too far-reaching for a DACS-specific supplement. To narrow the focus accordingly, the working group instead requested endorsement only of appendix B, "Guidelines for Archival Description of Notated Music, A Supplement to *Describing Archives: A Content Standard,*" and SAA endorsed the guidelines as an external standard in 2019. The guidelines are published and maintained by MLA.[2] As a whole, *Archival Description of Notated Music* was co-published by SAA and MLA in the fall of 2020.

The working group expects that *Archival Description of Notated Music*, like DACS, will be updated as professional standards evolve and change so that our recommendations remain current and relevant. DACS, specifically its "Statement of Principles," was undergoing revision at the time *Archival Description of Notated Music* was being drafted, but since it focuses on descriptive elements as opposed to principles, we decided to move ahead, basing the work on the second edition of DACS, endorsed by SAA Council in 2013 with further revisions from March 2015.[3]

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,

---

[2] Music Library Association Working Group for Archival Description of Music Materials, *Guidelines for Archival Description of Notated Music, A Supplement to Describing Archives: A Content Standard*, (Middleton, WI: Music Library Association, 2019), http://dx.doi.org/10.17613/9h2n-vx81.

[3] Society of American Archivists, *Describing Archives: A Content Standard* (Chicago: Society of American Archivists, 2013), http://files.archivists.org/pubs/DACS2E-2013_v0315.pdf, captured at https://perma.cc/45VX-K2SC. HTML version available at https://www2.archivists.org/standards/DACS. The most current version of DACS is available on GitHub at https://github.com/saa-ts-dacs/dacs. All DACS references in *Archival Description of Notated Music* are for the PDF version, published in 2013 with revisions from March 2015.

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 as well as the Library of Congress, Harvard University, University at Buffalo, University of California Los Angeles, University of California San Diego, and the New York Public Library for granting permission to include passages from their finding aids in this document.

We hope that *Archival Description of Notated Music* 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.

<div align="right">

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

</div>

MLA Working Group for
Archival Description of Music Materials

Co-Chairs

John Bewley
Associate Librarian/Archivist (retired)
Music Library
University at Buffalo

Elizabeth Surles
Archivist
Institute of Jazz Studies
Rutgers University–Newark

Working Group Members

Sofía Becerra-Licha
Lead Archivist
The John F. Kennedy Center for the Performing Arts

Maristella Feustle
Music Special Collections Librarian
Willis Library
University of North Texas

Vincent J. Novara
Curator
Special Collections in Performing Arts
Michelle Smith Performing Arts Library
University of Maryland

Matthew Snyder
Specialist II, Archives Unit
Preservation and Collections Processing Division
The New York Public Library

Karen Spicher
Archivist
Beinecke Rare Book and Manuscript Library
Yale University

Chapter 1. Introduction

Notated Music and DACS

Music is a deeply ingrained part of human activity, so it is no surprise that traces of music occur throughout the archival records of individuals and organizations. These "traces" can range from a single leaf of notated music to the entirety of a collection. Notated music may be fixed on digital media, paper, and 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, notated music presents different kinds of information than text-based records, and these differences should be reflected in finding aids that describe notated music.

Describing Archives: A Content Standard (DACS) provides rules and recommendations for best practice archival description.[4] Created under the auspices of the Society of American Archivists, DACS is used widely by archivists across the United States and beyond. However, describing notated music according to the guidelines in DACS is challenging because it was designed to apply to all kinds of archival records, so it lacks specific instructions for music. The rules in DACS are more easily 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 sources of information might all impact archival description of notated music. In some situations, knowledge of music is essential in order to provide detailed description of archival music materials. *Archival Description of Notated Music* covers as many potential issues as possible, but it cannot cover every descriptive issue, given the uniqueness of archival records and repositories.

The primary goal of *Archival Description of Notated Music* is to remedy the limited information in DACS by both addressing broader archival practices that impact description of notated music and by providing guidelines that supplement specific elements in DACS. This two-pronged approach serves to introduce the decision-making criteria and related archival tasks necessary for DACS-compliant archival description of notated music.

---

[4] Society of American Archivists, *Describing Archives: A Content Standard*.

How to Use Archival Description of Notated Music *and Its Contents*

Archival Description of Notated Music was written with a wide audience in mind. Experienced archivists may wish to begin with chapter 3, "Notated Music in Archival Collections," and pass over chapter 2, "Principles of Archival Appraisal, Arrangement, and Description." Those with less archival experience should start with chapter 2 to contextualize the concepts in chapter 3 and best apply the guidelines in appendix B, "Guidelines for Archival Description of Notated Music." Music archivists who want specific recommendations for DACS-compliant description of notated music should consult the latter. However, *all* readers should consult DACS as they apply the recommendations in this supplement. In particular, the DACS "Statement of Principles" provides a compact overview of the fundamentals of archival practice and its philosophical foundations.[5]

In conformance with required elements defined by DACS, *Archival Description of Notated Music* provides guidance for minimum, optimum, and added-value descriptions of notated music. Examples of collection-, series-, and item-level description are included. These examples are descriptive rather than prescriptive, and description at the item level is usually unnecessary.

Archival Description of Notated Music includes brief fictional examples in appendix B and longer examples drawn from real finding aids in chapters 2 and 3. These latter examples represent the ideas presented in chapters 2 and 3, but they may not fully conform to DACS or reflect consistent formatting practices. Readers looking for examples conforming to DACS should consult either the brief examples in appendix B or the full finding aids included as examples in appendix A. Also, while the examples focus on Western music traditions, the recommendations in this guide may also be applied to non-Western notated music traditions.

The work of Dennis Meissner and Mark Greene, among others, has done a great deal in the past fifteen years to demonstrate that aggregate description may provide adequate access.[6] Many institutions, faced with large backlogs of unprocessed collections, have adopted the approach that providing some level of discoverability is preferable to having completely undiscoverable collections. Further, any description can later be expanded.

---

[5] Society of American Archivists, *Describing Archives: A Content Standard*, p. xv.

[6] Mark Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *American Archivist* 68, no. 2 (2005): 208–263, https://doi.org/10.17723/aarc.68.2.c741823776k65863. See chapter 4 for related readings.

Following the introductory chapter, *Archival Description of Notated Music* is organized into three more chapters. Chapter 2 provides information intended for non-archivists or those new to archival practice to clarify some basic archival principles and practices related to appraisal, arrangement, and description. Because of the relationship between archival appraisal, arrangement, and description, understanding how appraisal impacts arrangement and description is a necessary first step. As mentioned above, readers with archival expertise may want to skip chapter 2 and instead start with chapter 3, which builds on these concepts. It presents aspects involved with notated music that may affect decision points archivists face when appraising, arranging, and describing notated music.

Chapter 4 provides an annotated list of resources with further information and a select bibliography. Resources about best practice item-level cataloging of notated music are readily available, and many have been recently revised because of the adoption of *Resource Description and Access* (RDA).[7] These are detailed in chapter 4, so readers may want to peruse these resources for additional perspective and useful information. This is followed by a glossary of terms used in *Archival Description of Notated Music.*

Best practices for encoding finding aids using EAD or cataloging them using a MARC record are beyond the scope of *Archival Description of Notated Music.* DACS is output neutral, meaning that its recommendations may be applied in any kind of finding aid or description (e.g., EAD document, MARC record, PDF, etc.). For this reason, *Archival Description of Notated Music* is also output neutral, and its examples focus on illustrating music description as opposed to how to describe notated music using any specific type of finding aid. Crosswalks for various metadata schemas may be found in DACS, and appendix A includes finding aids in multiple formats, should readers wish to see different applications of recommendations beyond the examples in the text.

A Note on Terminology in Archival Description of Notated Music

The 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. 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.* Although a score is notated music, the meaning of the word *score* is narrower and refers to

---

[7] See DACS for a crosswalk between DACS and RDA.

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 music for solo performer or "parts," which include the music for only one of the performing forces in a work.

In a few places, *music* may also connote the sound waves listeners hear and interpret as music. Readers may also notice that the 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.

In chapter 3, 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. Finally, in chapters 3 and 4, as well as appendix B, the phrases *manuscript notated music* and *manuscript music* are used interchangeably.

Chapter 2: Principles of Archival Appraisal, Arrangement, and Description

Library Cataloging and Archival Description

Readers with a background in cataloging will quickly notice fundamental differences between archival description and item-level cataloging. The unique characteristics of archival collections are at the root of these differences, including the range of possible types of materials (e.g., books, letters, 8-track tapes, digital media, musical instruments) and the extent of materials and information available for description. Additionally, while item-level cataloging rarely needs to take into consideration anything other than the item in hand, archival description always reflects the context in which items are held, relative to both a particular collection and the repository holding the collection. As a result, archivists have great flexibility deciding the appropriate degree of archival description. 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*?"

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: archival appraisal, arrangement, and description. Each of the components can occur at the multiple levels of collection, series, subseries, folders, 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.

Appraisal

Non-archivists must 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. Determining and clearly appraising the enduring value of an archival collection provides the foundation for all of the decisions needed to first identify which materials are to be retained and then the best means of describing them. Decisions regarding the archival 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 Society of American Archivists' *Dictionary of Archives Terminology* defines archival appraisal as:

> The process of identifying materials offered to an archives that have sufficient value to be accessioned.[8]

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.[9]

The last sentence makes clear that appraisal is not simply a first step to decide whether to accept or accession a collection. Instead, it is an iterative process that 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 for appraisal provided with the definition of appraisal in SAA's glossary, especially content, context, and use analysis.[10]

What Is Value?

The entry for *value* in SAA's *Dictionary of Archives Terminology* lists thirty-two narrower terms that, taken as a whole, address the nuances associated with assessing the values inherent in any archival collection.[11] It is recommended that the non-archivist review the list in order to become familiar with the range or specificity of value definitions. Some of the types of value listed 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* (often considered to be equivalent to research value), *informational value,* and *evidential value*. There are many readings in

---

[8] *Dictionary of Archives Terminology*, s.v. "appraisal," Society of American Archivists, https://dictionary.archivists.org/entry/appraisal.html, captured at https://perma.cc/GA76-PTVH.
[9] *Dictionary of Archives Terminology*, s.v. "appraisal," Society of American Archivists, https://dictionary.archivists.org/entry/appraisal.html, captured at https://perma.cc/GA76-PTVH.
[10] *Dictionary of Archives Terminology*, s.v."appraisal," Society of American Archivists, https://dictionary.archivists.org/entry/appraisal.html, captured at https://perma.cc/GA76-PTVH.
[11] *Dictionary of Archives Terminology*, s.v. "value," Society of American Archivists, https://dictionary.archivists.org/entry/value.html, captured at https://perma.cc/ZUR5-GECC.

archival literature that provide guidance and different perspectives on the appraisal process.[12]

Context and appraisal value are determined by a number of interrelated factors. 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. Figure 1 illustrates the factors that must be considered in appraising the overall context and enduring archival value of a collection.
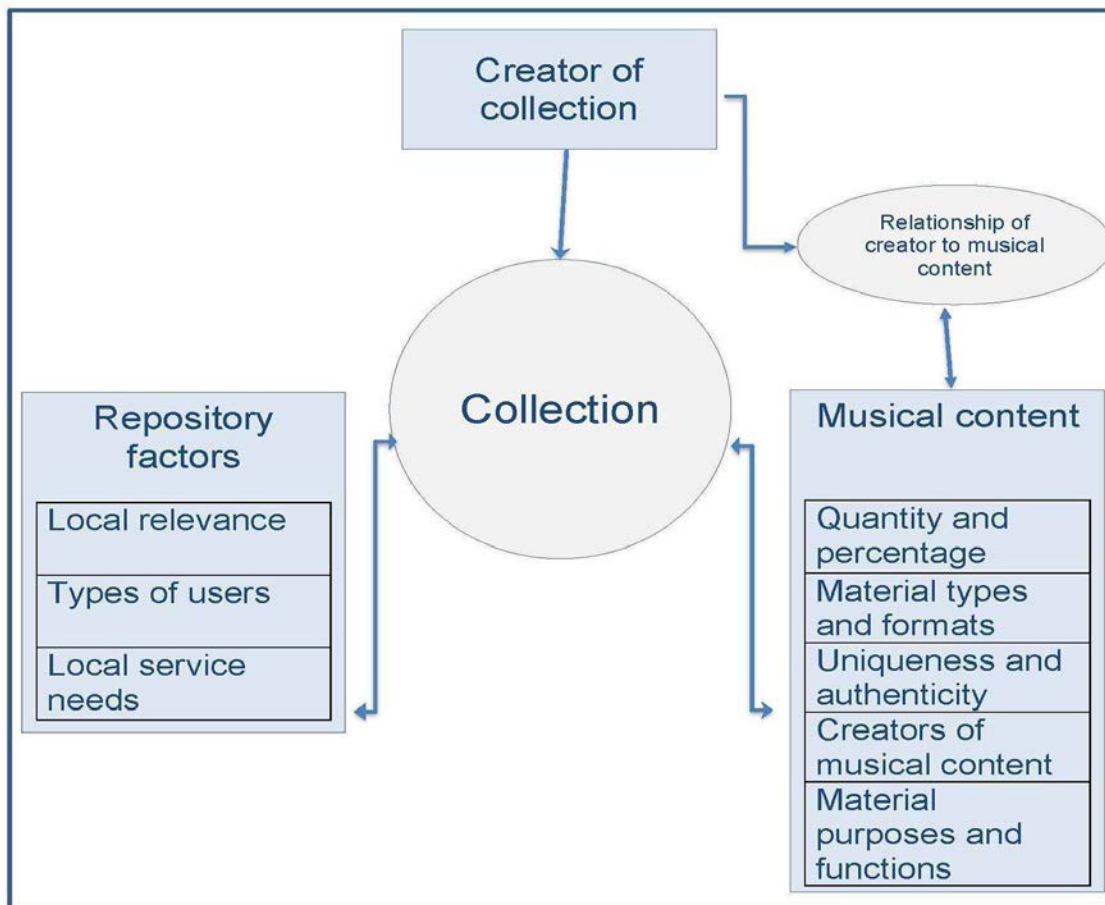
Figure 1. A diagram of factors to be considered during appraisal

---

[12] Several readings about archival appraisal are listed in the bibliography section of SAA's *Dictionary of Archives Terminology* at https://dictionary.archivists.org/sources.html, captured at https://perma.cc/V8MX-WT9F. The list of related resources in this volume also contains a list of recommended readings.

General factors related to repositories and creators will be discussed below, while matters more directly related to music will be addressed in the following chapter.

Repository Factors

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 considerations 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 of whether to accept a collection. The questions include:

- Does the collection match the collection development policy and mission statement of the institution?
- Does the collection build on any other collection or enhance the value of other collections by broadening the coverage of a topic?
- 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?

Creators

One of the general principles of modern archival practice is that a complete archival description must include a description of the collection creators as well as collection content. This description should include details concerning the functions and activities of the creators of the collection content. In other words, simply identifying a creator in terms of life facts is not sufficient for the purposes of appraisal or description. It is more important to learn and reveal how and why a person or organization created a collection.

An additional level of complexity in the description of the creators of musical collections is encountered when musicians have assumed multiple roles, such as a composer who also arranged music by other composers, a composer who also performs, a composer who also writes the texts that are set to music, a musicologist who also performs, a performer who also edits, a performer who also serves as an administrator, a composer who also researches as a music 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. A fuller discussion about musical creators can be found in the "Appraisal" section of chapter 3.

Arrangement

All decisions regarding the archival arrangement of a collection are determined with full consideration of two basic archival principles, provenance and original order.[13] Adherence to the principle of provenance, or *respect des fonds*, assures that the integrity and context of materials received from a single organization, person, or family are maintained so that the collection is completely distinguishable from other collections and retrievable as such. The principle of original order is followed in an attempt to maintain the relationships inherent in and between the materials as received and as expressed by the collection's creators.

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. Although personal papers and institutional records vary in terms of how they are organized, the archival community attempts to treat all archival records with a common set of principles. However, there are significant differences between institutional records and personal papers. Institutional records are much more apt to be received in an original order that expresses context about the functions of the organization, and one of the primary uses of these records is to satisfy the information needs of the organization itself. Personal papers are more likely to be received without any inherent, logical order and are more often used to satisfy information needs of external researchers.

As personal collections are often received without a logical or identifiable internal order, archivists may choose to create and impose an order if it better meets the needs of the repository. When archivists opt to impose an order on a collection, the decision should be described in an explanatory note. At first, imposing an order may seem a violation of the sacrosanct principle of original order, but the explanatory note accompanying the SAA definition of archival 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 may arrange such materials in a way that facilitates their use and management without violation of any archival principle.[14]

Many collections containing notated music are personal collections. Therefore, they are more likely to require decisions regarding archival arrangement. It is important to

---

[13] See the definitions of *respect des fonds*, provenance, and original order in SAA's *Dictionary of Archives Terminology* and the relevant passages in DACS.

[14] *Dictionary of Archives Terminology*, s.v. "arrangement," Society of American Archivists, https://dictionary.archivists.org/entry/arrangement.html, captured at https://perma.cc/B783-WE25.

approach this task with careful planning before physically changing the order in which materials were received. It is beneficial to create and test a plan of archival arrangement intellectually before physically rearranging materials. Once materials have been moved, it may be impossible to rediscover connections that existed in the original order. For example, think of a seemingly unordered pile of manuscript scores. If the pile is randomly divided, it is possible that some internal order—such as the evidence of progress from a sketch through the final copy of a score—will be destroyed. In short, adopt the credo of "Do no harm." While deciding how to arrange a collection may initially seem complex to a non-archivist, the context of a collection usually 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.

Description

The use of the word *description* in archival practice can be ambiguous because it is applied at different levels. For example, describing a collection as a whole involves different conventions than describing smaller groupings of components, or describing individual items within the collection. While it is desirable to establish a standard approach to the description at different levels, it is also necessary to understand how the language of description can vary according to levels. Principles of archival practice dictate that description should reflect and correspond to the levels of arrangement and that the information provided be appropriate to the level being described.

Variations in descriptive detail are supported by DACS, which "does not attempt to define the proper level of description for any set of archival materials."[15] However, DACS does require the use of certain descriptive elements depending upon the degree of description applied: minimum, optimum, or added value. This intentional variability in descriptive best practices is an aspect of archival practice that differs considerably from cataloging practice and can be a source of confusion 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 below would be acceptable for copy cataloging for almost all music library catalogs.

---

[15] Society of American Archivists, *Describing Archives: A Content Standard* (Chicago: Society of American Archivists, 2013), 7, http://files.archivists.org/pubs/DACS2E-2013_v0315.pdf, captured at https://perma.cc/45VX-K2SC.

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.
600	Babbitt, Milton, 1916–2011 -- Manuscripts -- Facsimiles.
650	Piano music.
650	Tangos.

By comparison, DACS permits a wider range of archival description that could support either of the descriptions below that might be used in a finding aid container list:

A very basic description, with composer, title, and date only:

Box 1　　Folder 6　　Babbitt, Milton

It takes twelve to tango, 1984

An expanded description with more information:

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.

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 degree of access that suits the needs of an institution's patrons. Decisions regarding how much descriptive detail to provide and at what level, from single level to multilevel, or collection down through item level, must be determined weighing several factors—including the appraised enduring 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 established, 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. Some questions to ask in determining the level of detail to provide include:

- 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 off-site? 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 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?

Description at Series and Subseries Levels

Description at the series and subseries levels 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 planning of an arrangement scheme. Further description then consists of dates, extent, scope and content, and any further arrangement at the next lower level.

The following is the description of a series and subseries level for the Leonard Bernstein collection at the Library of Congress Music Division.[16] The description has been abridged for use here.

Music, 1932–1995

Holograph Music, 1935–1990

The holograph music in the Bernstein Collection represents the music written in Bernstein's hand, from sketches to fair copies. A separate series of music has not yet been fully described for inclusion in this finding aid, but is accessible on request. That series includes manuscripts in the hands of copyists and colleagues, photo reproductions (some of which are of Bernstein manuscripts), printed and published music. This material includes full scores and parts, and some of it includes edits and annotations in Bernstein's hand.…

Non-Holograph Music and Production Materials, 1932–1995

This subseries comprises a wide variety of items: copies of Bernstein manuscripts; scores in the hands of arrangers, orchestrators and assistants; copyist manuscripts; photo reproductions of various kinds; and printed music. These materials came to the Library over several years and include items that were edited, printed, compiled, or published after Bernstein's death. Significant portions of the music are annotated by Bernstein, many of them quite heavily, to the degree that, in some instances, they might almost be considered holographs themselves. These annotations include corrections, performance markings, new and changed material, and notes to himself and colleagues.…

---

[16] Library of Congress Music Division, *Leonard Bernstein Collection, circa 1900–1995*, Library of Congress, rev. March 2017, http://hdl.loc.gov/loc.music/eadmus.mu998001.

Chapter 3: Notated Music in Archival Collections

Notated music is created or collected by different types of creators for many purposes and in multiple formats. Collections can serve the needs of users as source material for practical performance purposes, for musicological research, documentation of the production of a single composer, or for the study of extra-musical topics. This chapter examines some of the special aspects related to notated music that should be considered during the processes of archival appraisal, arrangement, and description.

Appraisal

Music Creators

Notated music may be created by composers, arrangers, editors, performers, researchers, music theorists, or others. The purpose and context of the creation and the act of collecting notated music must be accounted for during the process of archival appraisal. 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, often making it necessary—for the purposes of appraisal, archival arrangement, and description—to establish the identity of the content creators and their relationships to the works. This identification proceeds 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. Some of these aspects and activities might include:

- 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 nonmusical purposes or as a secondary consideration, as when attached to correspondence, received as gifts, or used for illustration

- Combinations of the above

Types of Use

Archivists can never foresee 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 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

- Identification of musical materials to arrange or repurpose

- Music publishing and recording histories

- Music theoretical analyses

Contexts of Notated Music in Collections

For purposes of illustration, consider the following commonly encountered types of contexts of collections in relationship to their creators:

Creator of collection directly responsible for creating the musical content in collection

Creator of collection type:	Composer
Relationship to musical content:	Primary creator of musical content
Purpose or function of material:	The notated music is the direct result of the creative process of the creator of the collection
Possible contents:	Notated music that may range from preliminary sketches through a final published product; unpublished or unknown works; accompanying textual, explanatory notes
Possible significance or value:	Primary and unique evidence of an individual's creative process will most likely have high informational and evidential value
Representative collection:	Library of Congress. *Leonard Bernstein Collection*. The Leonard Bernstein collection consists of music by Bernstein, correspondence, writings, biographical material, datebooks, photographs, clippings, and other documentation of Bernstein's life and career.[17]

*****

Creator of collection type:	Arranger
Relationship to musical content:	Primary creator of musical content based on the work of other composers or from traditional or anonymous sources

---

[17] Library of Congress Music Division, *Leonard Bernstein Collection, circa 1900–1995*, Library of Congress, rev. March 2017, http://hdl.loc.gov/loc.music/eadmus.mu998001.

Purpose or function of material:	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.
Possible contents:	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
Possible significance or value:	Primary and unique evidence of an individual's creative process will most likely have high informational and evidential value
Representative collection:	Library of Congress. *Tommy Newsom Arrangements.* 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 *Tonight Show* band. A few of the arrangements are by other arrangers and are identified as such.[18]

*****

---

[18] Library of Congress Music Division, *Tommy Newsom Arrangements, 1947–1999*, Library of Congress, rev. April 2017, http://hdl.loc.gov/loc.music/eadmus.mu011003.

Creator of collection type:	Editor
Relationship to musical content:	Primary creator of musical content based on the work of other composers or from traditional or anonymous sources
Purpose or function of material:	New editions of musical works
Possible contents:	Notated music including original source materials on which the editions are based, research materials justifying editorial decisions, various states of the final edition
Possible significance or value:	Valuable evidence of a secondary process of creating notated musical editions
Representative collection:	Harvard University. Houghton Library. *George Ritchie Kinloch papers for Ancient Scottish ballads*. 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.[19]

---

[19] Bonnie B. Salt, *George Ritchie Kinloch Papers for Ancient Scottish Ballads*, MS Eng 1471, Houghton Library, Harvard University, https://id.lib.harvard.edu/ead/hou00254/catalog.

Creator of collection responsible for amending or annotating musical content created by others in collection

Creator of collection type:	Performers, including conductors, ensembles, instrumentalists, and vocalists
Relationship to musical content:	Primarily functioned as collector of musical content, but also as annotator, which in some cases may verge on the role of editor or arranger
Purpose or function of material:	Preparation of pre-existing notated music for performance
Possible contents:	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.
Possible significance or value:	Documentation of performance practice and programming. Some content may also document compositional practices in cases of commissioned works.
Representative collection:	University of Washington. *Milton Katims music scores and papers.* Milton Katims was a violist and orchestra conductor who led the Seattle Symphony Orchestra from 1954 to 1976. This collection consists primarily of annotated music scores belonging to Milton Katims.[20]

---

[20] University of Washington Libraries, Special Collections, *Milton Katims music scores and papers*, Archives West, rev. April 16, 2018, http://archiveswest.orbiscascade.org/ark:/80444/xv60833.

Creator of collection responsible for compiling musical content created by others

Creator of collection type:	Collector
Relationship to musical content:	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.[21]

---

[21] Library of Congress Music Division, *Harry and Sara Lepman collection*, *1890-1945,* Library of Congress, rev. 2015, http://hdl.loc.gov/loc.music/eadmus.mu015008.

Creator of collection with no direct relationship to the musical content other than ownership

Creator of collection type:	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 nonmusical 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 correspondence with publishers; and three autograph albums. (For musical content see Series III, 68.)[22]

Many people, even those without any musical training, can recognize music notated in the Western system of staves, clefs, and noteheads. However, notated music encompasses a spectrum of possible formats and involves some terminology that is not always precisely defined. Additionally, there are some forms of graphic and textual

---

[22] *Charles Follen Adams papers*, MS Am 1633, Houghton Library, Harvard University, https://id.lib.harvard.edu/ead/hou00679/catalog.

notation that will be completely foreign to all but the most experienced musician. Beyond the simple recognition that a collection includes notated music, it may be beneficial to analyze different aspects of the music in order to sufficiently treat it for description in those cases when it has been determined that a higher degree of specificity is warranted. It should be evident when more specialized musical knowledge is required to create descriptions merited by the materials. The musically uninitiated archivist may wish to seek consultation and assistance from a trained musician prior to progressing too far into the process of describing the material. Alternatively, an archivist may wish to provide enough detail to serve as an indicator to future researchers that the material is worthy of further investigation. It is also possible to note the expertise of the processor if that information would be helpful for researchers.

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. Archivists lacking musical knowledge 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 nonmusician 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.[23] 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.

---

[23] Archival processing consists of the actions to arrange, describe, and house an archival collection. The processors of a collection may or may not be archivists; they could also be librarians, students, paraprofessionals, or volunteers.

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.[24] 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, nonarchival 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 (being manuscripts written in the hand of the 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.[25] The difference can play a part in determining the research value and context of the material.

Although notated music can be created for many purposes, the majority of it is created with the intention of 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

---

[24] 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.
[25] For more information about the role of music copyists, please see the section titled "Distinguishing between Types of Manuscripts" within the section on Description in chapter 3.

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.[26] 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.

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, in addition to the purely musical aspects, should be considered 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, which 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. However, while levels of rarity may indicate value, they do not necessarily indicate a need for a different level of or more granular description.

---

[26] 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.

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 document. 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.[27] A fuller discussion of the types of reproductions can be found in this chapter in the section on 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.

Arrangement

Arrangement, as outlined in DACS, consists of the following actions:[28]

- Identify logical groupings of materials within the collection (especially any established by the creator).
- Construct a new logical order when an original order cannot be discerned.
- Identify subgroupings within each unit proceeding downwards through the level that is deemed appropriate for the collection or grouping, resulting in a hierarchical structure.

For the purposes of the following discussion, two levels of organization will be considered: grouping and ordering. Grouping is the identification of logical components such as series, subseries, or files, while ordering relates to how contents are placed within any grouping.

---

[27] 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. Such publications are in effect facsimiles of manuscripts and can cause confusion for processors unaware of the practice.

[28] Please also see the section on Arrangement in chapter 2. It is recommended that the non-archivist thoroughly review the portions of DACS Principles relevant to arrangement and the relationship between arrangement and description.

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 archival arrangements, such as the presence of oversized or miniature score 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 archival arrangement. Many collections require a combination of schemes in order to account for multiple levels of archival arrangement such as subseries, 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.

In every case the choice of any one scheme of groupings and orderings constitutes a compromise. For example, placing the scores by a single composer in order by their assigned work numbers will mean any logical groupings by musical genre will be obscured. However, the online environment now compensates for many such compromises. The processor must decide which scheme should take precedence, while also considering which will present the fewest challenges for performing the work expeditiously. Obviously, no single scheme is best suited to all collections. It should be noted that it is also possible, and advisable in some cases, to process a collection only at the level of groupings such as series with no further order within the groupings. Processors can justify their choice of schemes in a processing note.

Common elements used for arranging collections of notated music include composer surname, titles, musical work numbers, date, score type, performance medium, musical genre, and extra-musical subjects. Each element can be applied separately for use either at the level of grouping or for ordering within established groups. These elements can be combined in various ways.

Commonly employed methods for arranging collections of notated music include:

- Original order as received
- Alphabetically by composer surname
- Alphabetically by work title
- Chronologically
- Numerically by a work number
- Format or score type
- Genre, style, form, type of work, or medium of performance
- Topic or subject

The following example illustrates a scheme that might be employed for a collection created by a composer. Note that the top-level division of the collection is by composer: the collection creator as one series and all others in the other series.

Series I: Music by the composer

> **Subseries A: Manuscripts**
>
> > Items in order alphabetically by title, and then chronologically for multiples of a single title
>
> **Subseries B: Published (printed) works**
>
> > Items in chronological order

Series II: Music by other composers

> > Items in order alphabetically by composer surname, and then alphabetically by title for multiple items by a single composer

Original order as received

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. This will also reduce local efforts. Some collections purchased from dealers or antiquarians were likely cataloged and organized by the vendor, in which case the received order may be acceptable. Maintaining the original order is also a valid option if there is a low expectation of imminent use. A collection may initially be described using the original order and later changed based on a record of patron use.

Alphabetically by composer surname

> **Grouping by series, subseries, or files:** Using composers' surnames at the level of groupings is chiefly dependent upon quantities and a logical context that argues for such groupings, such as a researcher whose work focuses on multiple composers each represented by multiple works.
>
> **Order within grouping:** Using composers' surnames to create order within groupings is a much more common occurrence as found in many collections that contain notated music by multiple composers.
>
> **Pros/cons:** This method requires only identification of names and almost eliminates the role of subjective decisions. Processors should carefully assess the materials first to make sure composer names are clearly indicated on the majority of the items.

Alphabetically by work title

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

Grouping by series, subseries, or files: Using work titles at the level of groupings might be suitable for a collection of works by a single composer in which there are multiple iterations or versions of single titles, such as a composer of musicals with multiple items related to each musical.

Order within grouping: Using work titles to create order within groupings is a very common practice, especially for collections or series containing multiple works by a single composer.

Pros/cons: In general, there is less need to perform research or make subjective decisions when ordering by work title. Using preferred or uniform titles to collate multiple versions of a single work can add an additional level of work, so this should only be done when necessary and when the processor is familiar with the construction of preferred titles for music materials, or can consult with someone who has that expertise. Additional ordering, if warranted by the needs of the repository, may be desired in cases where there are multiple holdings of a title to distinguish between sketches, drafts, or formats.

Chronologically

Grouping by series, subseries, or files: Using dates at the level of groupings is chiefly dependent upon quantities and a logical context that argues for such groupings. One possible application may be the use of date ranges rather than specific dates, such as placing a composer's works into a context of early, middle, and late periods. This is 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.

Order within grouping: Using dates to create order within groupings is much more likely and possible than at the level of groupings. Again, this is 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. It is possibly of greater use for smaller orderings within a group, for example, 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 date ranges. This may be most feasible if the

appraisal process revealed a prevalence of markings that date the materials. Otherwise, identifying dates for materials can be a time-consuming process. Avoid estimating dates unless the knowledge level and certainty is high.

Numerically by a work number

Two types of work order are possible. The first is by a number assigned to a work, either by the composer, a publisher, or a cataloger. It is fairly common to encounter systems of work numbers for major composers. However, not all composers have numbers applied to their catalog of works, nor have all composers applied numbers themselves. The numbers might 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 by series, subseries, or files: Using a composer's work numbers at the level of groupings might be suitable for collections with multiple iterations of single works by a single composer, or for grouping ranges of work numbers. Once again, its use for groupings would chiefly be dependent upon quantities and a logical context that argues for such groupings.

Order within grouping: Work numbers can be used to create order within groupings when ordering the folders or items for works by a single composer.

Pros/cons: Unless a composer has definitively numbered his or her own works, or 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 other methods.

Format or score type

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 by series, subseries, or files: Any of these schemes may be applied at the level of grouping depending upon the context of the collection.

Order within grouping: 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. These schemes could divide material related to the same 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*[29]

> *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT)[30]

> 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)[31]

A very small sample of choices include:

Genres or styles of music

- Opera
- Ballet

---

[29] See http://id.loc.gov/authorities/subjects.html.

[30] See http://www.loc.gov/aba/publications/FreeLCMPT/freelcmpt.html.

[31] See https://www.loc.gov/catdir/cpso/lcmlalist.pdf captured at https://perma.cc/6BW7-FX9K for the 2013 version until the final manual is available.

- Jazz

- Electronic music

Forms or types of works

- Sonatas

- Symphonies

- Madrigals

- Fugues

Mediums of performance

- Solo piano

- Solo organ

- Solo snare drum

- Solo instrument of any type

- Chamber music

- Choral music

- Orchestral music

- Band music

Grouping by series, subseries, or files: The use of any of these elements is suitable at the level of groupings for collections of music by a single, prolific composer or a collection of music by multiple composers.

Order within grouping: This is much more likely 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 was revised and orchestrated.

Pros/cons: It is not uncommon to encounter one or more works within a collection or grouping that defy easy categorization. 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.

Topic or subject

In general, collections grouped by topical subjects contain the work of researchers or were created for nonmusical 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.

- Nonmusical subjects or lyrical content, such as might be the subject of sheet music song collections (e.g., love, temperance, historic events, etc.)

Grouping by series, subseries, or files: Using subjects or topics at the level of groupings is dependent upon the context of the collection and is most likely to occur for collections that are by nature subject-oriented. Examples might include materials collected by a researcher with clear topical interests, or a collection of sheet music that reflects extra-musical concepts.

Order within grouping: The application of topical subjects occurs more frequently for grouping than for ordering within a group.

Pros/cons: Ideally, topical subjects are obvious and no analysis is required to determine why the materials were brought together. When a topic is not obvious, one of the earlier schemes is recommended.

Ordering 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 and possibly establish guidelines for future projects:

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 rest 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 groupings 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 order, and composer

The *Aaron Copland Collection* at the Library of Congress Music Division is a large (approximately 400,000 items), comprehensive collection that contains multiple formats of documentation, including notated music.[32] 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.

---

[32] Library of Congress Music Division, *Aaron Copland Collection, 1841–1991*, Library of Congress, rev. 2016, http://hdl.loc.gov/loc.music/eadmus.mu002006.

- 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 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, chronological order, 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 arrangement note 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).[33]

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 is 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.[34] 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.

---

[33] Library of Congress Music Division, *Aaron Copland Collection, 1841–1991,* "Contents list, Music by Aaron Copland, 1911–1985."

[34] Jessica Nay, *Ferdinand Praeger Collection of Scores, circa 1829–1891,* Music Library, State University of New York at Buffalo, 2012, https://www.empireadc.org/empiresearch/ead/nbuumu/ubmu0046, captured at https://perma.cc/VD2V-T84H.

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.[35] 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

Description

While the matters addressed below will inform description at upper levels, they will probably be most relevant when dealing with item-level description of notated music. In many cases, the descriptive elements discussed will be self-evident on examination of the music, so the processor will not need to perform extensive analysis to learn the details. The examples provided here of item-level description are intended to demonstrate how specific aspects of music may be pertinent. The examples are not meant to suggest that item-level description is justified in every case.

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

---

[35] Ashley M. Nary, *Illustrated Sheet Music,* MS Thr 883, Houghton Library, Harvard University, https://id.lib.harvard.edu/ead/hou02340/catalog.

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.
- 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.

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 instrumental 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.

Consistent local use of terminology in the description of manuscript materials will assist users in understanding the nature of the material. It is advisable to include information about terminology usage and/or broader descriptions of formats at a higher level of description such as a scope and content note.

Three terms will be considered for the purpose of description, in order from least to most specific: manuscript, autograph, and holograph.

- Manuscript: the generic term for any notated music written by hand without specific reference to its creator
- Autograph: any manuscript for which the creator is known
- Holograph: according to Stanley Boorman's definition in *Grove Music Online,*
     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 holographs, copies of his own

compositions, but also his autograph copies of the works of his father, J.S. Bach. [36]

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, some institutions may adopt the practice of only distinguishing between autographs and manuscripts rather than trying to further determine which autographs qualify as holographs. Again, archivists should pay special attention to the careful use of these terms and provide clear explanations as to usage 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; in cases of ambiguity the term *manuscript* should be used rather than *holograph*.

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.

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.

---

[36] Stanley Boorman, "Holograph," *Grove Music Online*, ed. Deane Root, https://doi.org/10.1093/gmo/9781561592630.article.13248.

Guide to the David Amram papers[37]

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)

Celebration Suite (Three Movements for Orchestra), 1992

b. 61 f. 1	Full Score
b. 58 f. 6	Annotated Reduction Scores

Concerto for Bassoon and Orchestra

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	*Concerto for Horn and Orchestra*, 1967 (Full and piano reduction scores)
b. 60 f. 4	*Concerto for Small Orchestra*, 1959 (Full score)

Concerto for Violin and Orchestra, 1974

[37] Matthew Snyder, *David Amram papers*, JPB 14-29, Music Division, New York Public Library, 2016, http://archives.nypl.org/mus/22972, captured at https://perma.cc/E7DR-ATNJ.

b. 60 f. 5	Sketches
b. 61 f. 4	Full Copyist Score
b. 60 f. 6	*David Amram's First Composition* 1940s (For choir. Ink holograph.)

Guide to the Larry Bell papers[38]

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	*Miniature Diversions for Piano*, Op. 15, 1983
b. 5 f. 7	*String Quartet No.1*, Op. 16, 1982
b. 7 f. 1	*Fantasia on an Imaginary Hymn*, Op. 17, 1983
b. 4 f. 13	*Sleep Song: A Lullaby for Violin and Piano*, Op. 18, 1984
b. 4 f. 14	*Incident for Baritone Voice and Piano*, Op. 19, 1984
b. 4 f. 15	*Four Sacred Songs for Soprano and Piano*, Op. 20, 1984
	Revivals for Piano, Op. 21, 1984
b. 4 f. 16	Sketches
b. 7 f. 2	Score
b. 4 f. 17	*First Tango in London for Piano*, Op. 22, 1985

---

[38] Matthew Snyder, *Larry Bell papers*, JPB 15-69, Music Division, New York Public Library, 2015, http://archives.nypl.org/mus/23283, captured at https://perma.cc/7NHQ-2U2W.

Sacred Symphonies for Orchestra, Op. 23, 1985

 b. 7 f. 3 Sketches

 b. 6 f. 3-4 Sketches

 b. 8 f. 1 Score

Guide to the Rudolph Crosswell scores[39]

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

An example of item-level descriptions used to differentiate different states of a single work can be seen in the *Yvar Mikhashoff Collection of Annotated Scores* at the University at Buffalo Music Library.[40] Note that this level of descriptive detail may not be merited by most collections. Also, note that in this case the title of the piece changed over the course of the composer's work on it.

---

[39] Matthew Snyder, *Rudolph Croswell scores*, JPB 11-3, Music Division, New York Public Library, 2015, http://archives.nypl.org/mus/22815, captured at https://perma.cc/5JNG-BJ7H.

[40] John Bewley, *Yvar Mikhashoff Collection of Annotated Scores, 1828–1993,* Music Library, State University of New York at Buffalo, 2015, https://web.archive.org/web/20160422134124/http://libweb1.lib.buffalo.edu:8080/findingaids/view?docId=ead/music/ubmu0001_7.xml.

Box 42	Item 976	Foss, Lukas, 1922-2009
		Piano piece [Solo for piano], 1981-10-13
		1 score (7 pages)
		Manuscript (photocopy)
		Contains small number of changes in pencil.
		The supplied title in the caption is "Piano piece for the work later titled Solo for piano." Verso of last page: "This copy is the First copy."
Box 42	Item 977	Foss, Lukas, 1922–2009
		Helix for solo piano, 1981-12-01
		1 score (9 pages)
		Manuscript
		Contains changes, corrections, and comments.
		The supplied title in the caption is "Helix for solo piano for the work later titled Solo for piano." There are 3 additional leaves of music with different versions for sections beginning at measures 259, 270, and 314 respectively.
Box 42	Item 978	Foss, Lukas, 1922–2009
		Solo for piano, 1981-12-07
		1 score (27 pages)
		Manuscript (ink)
		Contains additions and comments in pencil and corrections made using white-out fluid.
		No title on item. This is Yvar Mikhashoff's re-notated version of Lukas Foss's "Solo for piano."
Box 42	Item 979	Foss, Lukas, 1922–2009
		Solo for piano, 1981-12-07
		1 score (27 pages)
		Manuscript (photocopy)

Changes and corrections marked in red ink.

No title on item. This is Yvar Mikhashoff's re-notated version of Lukas Foss's "Solo for piano."

Box 42   Item 980   Foss, Lukas, 1922–2009

Solo for piano, 1981-12-07

1 score (27 pages)

Manuscript (photocopy)

Contains changes and additions in pencil

No title on item. This is Yvar Mikhashoff's re-notated version of Lukas Foss's "Solo for piano."

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 detailed 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 vocal score in Figure 2 to the same measures in the full score of Berlioz's opera, *Les Troyens,* in Figure 3. It is apparent that the two formats contain the same basic musical content (look at the voice parts, beginning with the words "Rome…Rome…") but with very different presentation of the musical information. The two formats of full score and vocal score serve very different purposes.

Figure 2. Example of a page from a vocal score, with orchestra reduced for piano. Hector Berlioz, *Les Troyens*: *Poëme Lyrique En 2 Parties* (Paris: Choudens, 1860), 348.

Figure 3. Example of a page from a full score, showing all instrumental and vocal parts. Hector Berlioz, *Complete Works* ed. Felix Weingartner and Charles Malherbe (New York: Kalmus, n.d.) v. 23, 312.

Some of the formats for notated music that may appear in a collection include:

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

Please see the glossary for definitions of terminology for types of scores.

Musical Arrangement

A musical 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.[41]

The latter part of the sentence is critical to understanding the difference between arranging a work versus transforming a work. A simple type of musical arrangement occurs when a composer reworks 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. In the process the composer transforms the original work into an entirely new composition.

Musical Arrangements of Works by Composers Other Than the Original Creator

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

---

[41] Don Michael Randel, "Arrangement," *Harvard Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 58.

example below under Copland's arrangement of the folk tune, "John Henry"). It is possible that the inclusion of names of the original composers will be of secondary interest within the context of a collection consisting solely of musical arrangements by a noted arranger. An institution could decide to omit the names of the original creators altogether in such cases. 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,*[42] 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
	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 University at Buffalo Music Library's *Livingston Gearhart Collection of Scores*:

Box 6	Folder 115	Andersen, Eric
		Why does the bumblebee fly?
		1964
		1 score (8 p.); 27 cm.

---

[42] Library of Congress Music Division, *Tommy Newsom Arrangements, 1947–1999*, Library of Congress, rev. April 2017, http://hdl.loc.gov/loc.music/eadmus.mu011003.

Box 6	Folder 116	Arlen, Harold, 1905–1986.
		Ac-cent-tchu-ate the positive
		1959
		1 score (8 p.); 27 cm.
Box 6	Folder 117	Bach, Johann Sebastian, 1685–1750.
		Adagio: Brandenburg no. 1
		[between 1940 and 1960]
		[6] p. of manuscript music; 35 cm.[43]

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. The Library of Congress Name Authority File (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.

---

[43] John Bewley and Jared Rex, *Livingston Gearhart Collection of Scores, 1930–1996,* Music Library, State University of New York at Buffalo, 2012, https://www.empireadc.org/empiresearch/ead/nbuumu/ubmu0023_2, captured at https://perma.cc/3UMJ-5NSP.

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.

Below are two examples from the Library of Congress's *Aaron Copland Collection* of notated music with revisions.[44] 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   *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

---

[44] Library of Congress Music Division, *Aaron Copland Collection, 1841–1991*, Library of Congress, rev. 2016, http://hdl.loc.gov/loc.music/eadmus.mu002006.

orchestra, and subsequently revised for full orchestra, and later, for school orchestra.[45] The revised versions in this example go beyond simple corrections and changes.

BOX-FOLDER 67/42 *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.

42-A) *John Henry* [orchestra] (revised)

BOX-FOLDER 67/42-A *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.

42-B) *John Henry* [youth orchestra]

BOX-FOLDER 67/42-Ba *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.

---

[45] Library of Congress Music Division, *Aaron Copland Collection.*

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*[46] or the *Virtual International Authority File*[47] 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.[48]

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.

---

[46] See http://id.loc.gov/authorities/names.html.

[47] See https://viaf.org.

[48] Library of Congress Music Division, *Elinor Remick Warren Papers, 1872–2004*, Library of Congress, rev. March 2016, http://hdl.loc.gov/loc.music/eadmus.mu015001.

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 edited example from the University at Buffalo Music Library's *Yvar Mikhashoff Collection of Annotated Scores.*[49]

Box 45	Item 1060	Thomson, Virgil, 1896–1989
		Portraits, piano (1983). Nineteen portraits for piano, 1983?
		1 score (29 pages)
		Manuscript

---

[49] John Bewley, *Yvar Mikhashoff Collection of Annotated Scores, 1828–1993,* Music Library, State University of New York at Buffalo, 2015, https://web.archive.org/web/20160422134124/http://libweb1.lib.buffalo.edu:8080/findingaids/view?docId=ead/music/ubmu0001_7.xml.

Some changes marked using white-out fluid. Additional markings include fingerings, accidentals, and comments on notation.

Incomplete: missing numbers 4, 9, 14.

This is the manuscript of Mikhashoff's edited version used as the basis for the Boosey & Hawkes publication.

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 used ambiguously 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 provided 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.[50]

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 rewritten 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, as found in 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 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

---

[50] Don Michael Randel, "Transcription," *Harvard Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 902.

musicologist's transcriptions from original sources of early lute and keyboard music.[51] 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.[52] 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.

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 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 Entities, Paraphrases, and Parodies

The practice of reusing existing music to create a newer form of the work can be documented at least as far back as the fourteenth century. There is not always agreement among researchers or catalogers concerning when a composition that

---

[51] Sarah Adams, Douglas Freundlich, and Christina Linklater, *Otto Gombosi Papers, 1925–1955*, Ms. Coll. 136, Eda Kuhn Loeb Music Library, Harvard University, https://id.lib.harvard.edu/ead/mus00036/catalog.

[52] Sonia Seeman, *Bill Green Jazz Collection,* Performing Arts Special Collections, University of California, Los Angeles, 2001, https://oac.cdlib.org/findaid/ark:/13030/tf9s201041/.

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 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, transcription, paraphrase, parody, or a new work.

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.

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 decide whether such markings merit inclusion as archival material, or if included, whether 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.

Figure 4 shows and excerpt from the fourth movement of Anton Bruckner's Symphony no. 4.[53] It was marked by Gustav Mahler for the March 30, 1910, performance with the New York Philharmonic. The score remained in the orchestra's library and was further

---

[53] Anton Bruckner, *Vierte (romantische) Symphonie (Es dur)* (Vienna: A. J. Gutmann, 1890), 85 [page 89 in online score], New York Philharmonic Leon Levy Digital Archives, MS 1592, https://archives.nyphil.org/index.php/artifact/5fcd5d5f-7aa1-4fb3-9561-20adf87093e6-0.1/, captured at https://perma.cc/52FH-MMWJ.

marked by other, unidentified conductors during subsequent uses. This is evident in the marking Mahler made indicating that several measures of the music be cut or omitted. A later conductor reversed that decision by marking "no cut."

Figure 4. Image of page of published score of Anton Bruckner's Symphony No. 4 as marked by conductor Gustav Mahler. Indications of the types of markings have been added to the image. Anton Bruckner, *Vierte (romantische) Symphonie (Es dur)* (Vienna: A. J. Gutmann, 1890), 85 [page 89 in online score], New York Philharmonic Leon Levy Digital Archives, MS 1592. Reproduced with permission.

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 nowadays 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.

A collection of unmarked published music, such as a collection of historical sheet music, may pose 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 should 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 nonmusicians. 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, all instrumentalists need the music for their respective instruments alone. Reading from a full score is impractical not only due to visibility, but also due to the frequency at which 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 stave 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.

Figure 5 shows the opening measures of the manuscript score of a violin sonata by Ferdinand Praeger, followed by the same measures for only the violin part in Figure 6. The score is from the *Ferdinand Praeger Collection of Scores* at the University at Buffalo Music Library.[54]

Figure 5. Image of a portion of a manuscript score showing music for both violin and piano. Ferdinand Praeger, *Second sonata for violin & piano [in A minor],* Box 8, Item 381, *Ferdinand Praeger Collection of Scores, circa 1829–1891*, Music Library, State University of New York at Buffalo Reproduced with permission.

---

[54] Ferdinand Praeger, *Second sonata for violin & piano [in A minor],* Box 8, Item 381, *Ferdinand Praeger Collection of Scores, circa 1829–1891*, Music Library, State University of New York at Buffalo. Available in University at Buffalo Digital Collections, https://digital.lib.buffalo.edu/items/show/94647, captured at https://perma.cc/JG72-QZWR.
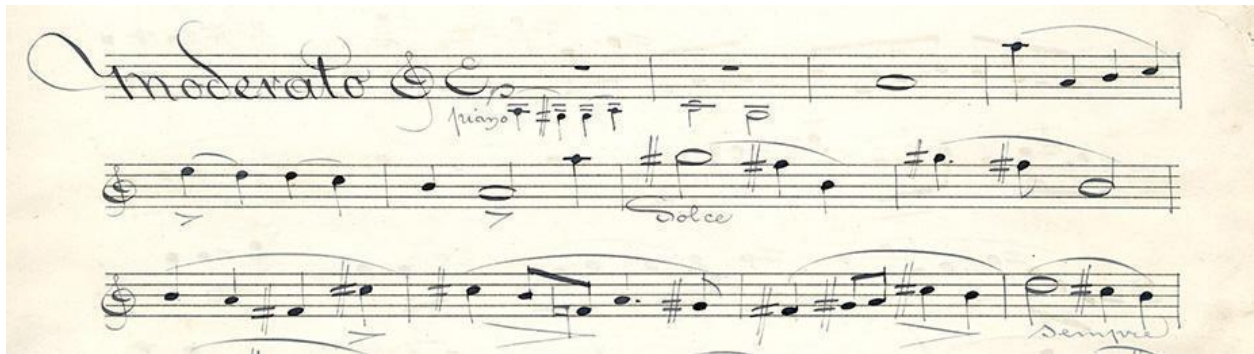
Figure 6. Image of a portion of the same manuscript score showing music for only violin.

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

8	381	Praeger, Ferdinand, 1815–1891.
		Uniform title: *Sonatas, violin, piano*, no. 2, A minor
		Second sonata for violin and piano in A minor /
		1885
		1 ms. score (22 p.) + 1 ms. part ([6] p.); 35 cm.
		For violin and piano.
		Manuscript (Ink).
		Title page: 9th May 1885.[55]

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.

Figure 7 is an example of the opening measures of Johann Sebastian Bach's *Brandenburg Concerto no. 2* in the format of the full score, while Figure 8 shows the beginning of the solo trumpet part. Each of the instruments listed at the left margin of the full score would have corresponding, separately written parts.

---

[55] Jessica Nay, *Ferdinand Praeger Collection of Scores, circa 1829–1891,* Music Library, State University of New York at Buffalo, 2012, https://www.empireadc.org/empiresearch/ead/nbuumu/ubmu0046, captured at https://perma.cc/VD2V-T84H.

Figure 7. Image of a portion of a published score showing music for all instruments. Johann Sebastian Bach, *The Six Brandenburg Concertos and the Four Orchestral Suites: In Full Score*, ed. Wilhelm Rust and Alfred Dörffel (New York: Dover Publications, 1976), 29.

Figure 8. Image of a portion of the same score showing music for solo trumpet. Johann Sebastian Bach, *Neue Bach Ausgabe*, Series VII, Band 2 (Kassel: Barenreiter, n.d.; reprint, Boca Raton, FL: Kalmus, after 1987), 1.

Archivists' 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. Sets of 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.[56] 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 one hundred, 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 sharing five printed parts.

Parts may contain performance markings, which can 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,

---

[56] 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 ten 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.

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 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.[57] 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:

---

[57] Matthew Snyder, *J. K. Randall Collection,* JPB 12-03, Music Division, New York Public Library, 2016, http://archives.nypl.org/mus/18555, captured at https://perma.cc/7BD7-ZQTU.

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

There is an extensive quantity of notated music that 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 or 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; it might then 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.[58]

> Box: 1 Folder: 9 *Anarchy Waltz*. Includes manuscript score, annotated photocopy, programs, and review, 1980
>
> Box: 1 Folder: 10 *Angels and Demons*. 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 is increasingly discouraged in many repositories.[59]

> 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.

---

[58] Special Collections and Archives, *Pauline Oliveros Papers, 1946–1981 (MSS 0102)*, University of California San Diego, 2016, https://library.ucsd.edu/speccoll/findingaids/mss0102.html, captured at https://perma.cc/3HU9-S4GF.

[59] Paul Stetsenko, *Jean Morel Collection*, Music Division, New York Public Library, http://archives.nypl.org/mus/20085, captured at https://perma.cc/NQ9E-PAHA.

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 semi-transparent paper, sometimes called *onion skin* or *vellum,* 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 4: Related Resources

The Working Group consulted a wide range of literature and offers the following recommendations for the archivist 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, and they certainly reflect the available literature at the launch of the Working Group.

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.[60] 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, are 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.[61]

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).[62] 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 multidimensional description more amenable to linked open data.

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)*,

---

[60] See https://saa-ts-dacs.github.io/ for the most current version of DACS.

[61] See Appendix B in the second edition of DACS for other companion standards.

[62] See https://www.ica.org/sites/default/files/RiC-CM-0.1.pdf, captured at https://perma.cc/G7NY-S9RV. A new revision is underway and may be reviewed at https://www.ica.org/sites/default/files/ric-cm-0.2_preview.pdf, captured at https://perma.cc/2KEF-8JNA.

published in 2016.[63] Part of a group of DCRM manuals covering several rare materials formats, these manuals were originally based on *Anglo-American Cataloging Rules* (AACR) and *International Standard Bibliographic Description* (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 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 1.7, released in April 2017, can be used to apply the RDA and MARC21 standards to notated and audio music materials.[64] 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 1.8*, released in December 2019, consists of Guidelines for Describing and Encoding Attributes of Audio Recording Carriers.[65] The same batch of example MARC records are included in each document. However, there is also an example of how to describe an unpublished manuscript score in MARC.

Also of interest is the *BIBCO Standard Record (BSR) for Notated Music Metadata Application Profile (MAP)* developed by the Library of Congress Program for Cooperative Cataloging (PCC), and released September 2010.[66] 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 ten pages or less.

The Library of Congress Preservation Directorate also provides important guidance on technical and physical characteristics of notated music best suited for long-term

---

[63] See http://rbms.info/files/dcrm/dcrmm/DCRMM.pdf, captured at https://perma.cc/VKF3-HXB9.

[64] See http://cmc.blog.musiclibraryassoc.org/mla-best-practices. MLA best practices may also be accessed directly through the subscription-based RDA toolkit.

[65] See http://cmc.blog.musiclibraryassoc.org/wp-content/uploads/sites/5/2020/02/Supp_RDA_Best_Practices1.pdf, captured at https://perma.cc/84KG-X5HV.

[66] See http://www.loc.gov/aba/pcc/bibco/documents/BSR_NM_3Sept-2010.pdf, captured at https://perma.cc/U8C8-8J87.

preservation in the *Recommended Formats Statement*. This document undergoes frequent revision and presents appraisal considerations—such as completeness, character encoding for digital scores, and rarity, for example—to preserve creative output according to best practices. The *Statement* also recommends necessary metadata and descriptive requirements for long-term preservation.[67]

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 advised to adhere to the recommendations outlined in *Encoded Archival Context Corporate Bodies, Persons, and Families* (EAC-CPF).[68]

Processing and Cataloging Manuals with Descriptive Standards

For standards in music, the Music Discovery Requirements report by MLA's Emerging Technologies and Services Committee features noteworthy recommendations for music search tools, as well as a discussion of music descriptive elements.[69] MLA's Cataloging and Metadata Committee (Encoding Standards Subcommittee) currently provides a guide to Metadata for Music Resources.[70] This is 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. The International Association of Music Libraries is currently collaborating with Répertoire International des Sources Musicales (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.[71]

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, the Archives of American Art's *Guidelines for*

---

[67] Library of Congress Preservation Directorate, *Library of Congress Recommended Formats Statement*, (Washington, DC: Library of Congress, 2019–2020), https://www.loc.gov/preservation/resources/rfs/textmus.html, captured at https://perma.cc/U4L4-MC5S.
[68] See http://eac.staatsbibliothek-berlin.de.
[69] See http://committees.musiclibraryassoc.org/uploads/ETSC/MDRdocument.pdf, captured at https://perma.cc/9P8Z-GD7Y.
[70] See http://www.musiclibraryassoc.org/mpage/cmc_meta_resources.
[71] See http://www.rism.info/en/publications.html#c2620.

Processing Collections with Audiovisual Material, developed initially by Megan McShea, warrants perusal.[72] Specifically, 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* from 2015.[73]

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.[74] Section 5.7 addresses music description for finding aids, and brings to light important considerations 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.[75] 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).[76] 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 only 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. Most recently, an exploratory study by Elizabeth Surles, "Sharing Notes: A Qualitative Analysis of Description of Archival Music Materials," shows the range of existing descriptive practice in online finding aids for archival music collections with notated.[77] Using a sample of thirty-five single or multilevel finding aids, the study identifies over twenty-five characteristics of notated music that were described, with date and format occurring the most frequently. The article's literature review also points to several music information retrieval (MIR) user studies with relevance to archival music description, given MIR's focus on user-preferred descriptive terms.

---

[72] See https://www.aaa.si.edu/documentation/guidelines-for-processing-collections-with-audiovisual-material.

[73] See http://www.clir.org/pubs/reports/pub164/pub164.pdf, captured at https://perma.cc/4VBA-42HC.

[74] See http://beinecke.library.yale.edu/processing-manual.

[75] See http://web.library.yale.edu/cataloging/music.

[76] See https://escholarship.org/uc/item/4b81g01z.

[77] Elizabeth Surles, "Sharing Notes: A Qualitative Analysis of Description of Archival Music Materials," *Music Reference Services Quarterly* 22 no. 3 (2019): 111–130, https://doi.org/10.1080/10588167.2019.1570739.

Adriana P. Cuervo and Eric Harbeson provide an essential overview in their "Not Just Sheet Music: Describing Print and Manuscript Music in Archives and Special Collections."[78] 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, and examines the differences between music- and text-based collections and how researchers use them. They also discuss the use of item-level description for music, music-specific issues such as describing and housing multiple versions of a work, and observations on the existence of non-Western music and specialized needs for description.

Earlier, in 2007, Jenn Riley and Michelle 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.[79] Murtha Baca produced a similar study in 2003 in "Practical Issues in Applying Metadata Schemas and Controlled Vocabularies to Cultural Heritage Information."[80]

More recently, Jean Harden's manual on music cataloging, *Music Description and Access: Solving the Puzzle of Cataloging*, includes a chapter by Maristella Feustle on archival description.[81] She distinguishes between archival practice and conventional cataloging, and provides an introduction to DACS and the machine-readable frameworks of Encoded Archival Description (EAD) and EAC-CPF.

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

---

[78] Adriana P. Cuervo and Eric Harbeson, "Not Just Sheet Music: Describing Print and Manuscript Music in Archives and Special Collections," *Archival Issues: Journal of the Midwest Archives Conference* 33, no. 1 (2015): 41–55, http://digital.library.wisc.edu/1793/72307.

[79] Jenn Riley and Michelle Dalmau, "The IN Harmony Project: Developing a Flexible Metadata Model for the Description and Discovery of Sheet Music," *The Electronic Library* 25, no. 2 (2007): 132–147, https://doi.org/10.1108/02640470710741287.

[80] Murtha Baca, "Practical Issues in Applying Metadata Schemas and Controlled Vocabularies to Cultural Heritage Information," *Cataloging & Classification Quarterly* 36, nos. 3-4 (2003): 47–55, https://doi.org/doi:10.1300/J104v36n03_05.

[81] Maristella Feustle, "Archival Description," *Music Description and Access: Solving the Puzzle of Cataloging*, edited by Jean Harden (Middleton, WI: A-R Editions, 2018): 305–317.

Traditional Archival Processing," colloquially known as "MPLP."[82] 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.*[83] 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."[84] 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 music librarians, *Keeping Time: An Introduction to Archival Best Practices for Music Librarians* by Lisa Hooper and Don Force is essential for those subject specialists requiring a primer for this area of the information profession.[85]

User Studies

The diverging profiles of users 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" addresses how general score collections are used and discovered in an academic music library in Hong Kong.[86] 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 article, "Information Literacy Instructional Objectives for Undergraduate Music Students:

---

[82] Greene and Meissner, "More Product, Less Process."
[83] Daniel Santamaria, *Extensible Processing for Archives and Special Collections: Reducing Processing Backlogs* (Chicago: ALA Neal-Schuman, 2015).
[84] Carl Van Ness, "Much Ado about Paper Clips: 'More Product, Less Process' and the Modern Manuscript Repository," *American Archivist* 73, no. 1 (2010): 129–45, https://doi.org/10.17723/aarc.73.1.v17jn363512j545k.
[85] Lisa Hooper and Don Force, *Keeping Time: An Introduction to Archival Best Practices for Music Librarians* (Middleton, WI: A-R Editions; Music Library Association, 2014).
[86] Katie Lai, "A Revival of the Music Conspectus: A Multi-Dimensional Assessment for the Score Collection," *Notes* 66, no. 3 (2010): 503–18, https://doi.org/10.1353/not.0.0310.

A Project of the Music Library Association, Bibliographic Instruction Subcommittee."[87] Searching and discovering scores in any type of collection are included in this evaluation by the Music Library Association 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."[88] 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. http://aabc.ca/media/5403/ASA_Archives_terminology_2006.pdf, captured at https://perma.cc/D5SP-ATHB.
- Hooper, Lisa, and Donald C. Force. *Keeping Time: An Introduction to Archival Best Practices for Music Librarians*. Middleton, WI: A-R Editions, 2014. Glossary.
- Pearce-Moses, Richard. *A Glossary of Archival and Records Terminology*. Chicago: Society of American Archivists, 2005. http://www2.archivists.org/glossary.
- *Dictionary of Archival Terminology*, Society of American Archivists. http://dictionary.archivists.org.
- *MLA Best Practices for Library of Congress Medium of Performance Thesaurus for Music* (LCMPT)*. https://cdn.ymaws.com/www.musiclibraryassoc.org/resource/resmgr/BCC_Resources/BPsForUsingLCMPT_19012018.pdf, captured at https://perma.cc/R9JC-6H68.

---

[87] Paul Cary and Laurie J. Sampsel, "Information Literacy Instructional Objectives for Undergraduate Music Students: A Project of the Music Library Association, Bibliographic Instruction Subcommittee," *Notes* 62, no. 3 (2006): 663–79, http://doi.org/10.1353/not.2006.0008.

[88] Christopher J. Prom, "User Interactions with Electronic Finding Aids in a Controlled Setting," *American Archivist* 67, no. 2 (2004): 234–68, https://doi.org/10.17723/aarc.67.2.7317671548328620.

- *MLA Best Practices for Library of Congress Genre/Form Terms for Library and Archival Materials* (LCGFT).
  https://cdn.ymaws.com/www.musiclibraryassoc.org/resource/resmgr/BCC_Genre _Form_Task_Force/BestPractices150608.pdf, captured at https://perma.cc/G4AS-MG8W.

Further Readings

Brimmer, Judith. "Providing a National Resource: The Management of Music Manuscripts in the UK," *Journal of the Society of Archivists* 26, no. 2 (October 2005): 215–232. https://doi.org/10.1080/00039810500284713.

Dougan, Kirstin. "The 'Black Box': How Students Use a Single Search Box to Search for Music Materials," *Information Technology and Libraries* 37, no. 4 (2018): 81–106. https://doi.org/10.6017/ital.v37i4.10702.

Garrison, Ellen. "Neither Fish nor Fowl nor Good Red Meat: Using Archival Descriptive Techniques for Special Format Materials," *Archival Issues* 21, no. 1 (1996): 61–71.

Holden, Chris, Keith Knop, and Nara Newcomer. "Music Discovery: Past, Present, and Future." *Notes* 75, no. 4 (June 2019): 591–619.

Hooper, Lisa. "Moving to Preserve the Past: Current State of Archival Music Collections and Future Possibilities," *Music Reference Services Quarterly* 14, nos. 1–2 (2011): 14–29. doi.org/10.1080/10588167.2011.571497.

Huck, John. *Descriptive Metadata for Audio-Oriented Digital Collections* (2010). Retrieved from https://doi.org/10.7939/r3-60ed-hw75.

Jeffrey, Dean. H. "The Repository of Last Resort? Three-Dimensional Objects in Archives." Master's thesis, University of North Carolina at Chapel Hill, 2005. 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," Proceedings of the CLIR Cataloging Hidden Special Collections and Archives Symposium, March 2015, ed. Cheryl Oestreicher. https://www.clir.org/wp-content/uploads/sites/6/McShea.pdf, captured at https://perma.cc/9WPL-93U9.

McKnight, Mark. *Music Classification Systems*. Lanham, MD; London; Middleton, WI: Scarecrow Press; Music Library Association, 2002.

Mudge, Suzanne, and D. J. Hoek. "Describing Jazz, Blues, and Popular 78 RPM Sound Recordings: Suggestions and Guidelines," *Cataloging and Classification Quarterly* 29, no. 3 (2000): 21–48.

Nielsen, Elizabeth. "Implementing DACS: A Case Study," *Archival Outlook* (May/June 2006): 8–9, 26.

Pruter, Robert. "Words and Music: Understanding the Value of Textual Content on Commercial Sound Recording Labels," *Archival Issues* 25, no. 1–2 (2000): 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* 71, no. 1 (2008): 210–227. https://doi.org/10.17723/aarc.71.1.q7j1877630516060.

Sepko, Delaina. "Sound Records: Genre and Popular Music in Rules for Archival Description," *IASA Journal* 40 (February 2013): 5–16.

Smiraglia, Richard P., and Taras Pavlovsky. *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 ed. Lake Crystal, MN: Soldier Creek Press, 1997.

Smiraglia, Richard P., and Jihee Beak. *Describing Music Materials: A Manual for Resource Description of Printed and Recorded Music and Music Videos.* 4th ed. Lanham, MD: Rowman & Littlefield, 2017.

Smiraglia, Richard P., and James Bradford Young. *Bibliographic Control of Music, 1897–2000*. Lanham, MD: Scarecrow Press, 2006.

Thomas, David. H. "Cataloging Sound Recordings Using Archival Methods," *Cataloging and Classification Quarterly* 11, nos. 3–4 (1990): 193–212.

Weitz, Jay, and Matthew Sheehy. *Cataloger's Judgment: Music Cataloging Questions and Answers from the Music OCLC Users Group Newsletter*. Westport, CT; London: Libraries Unlimited, 2004.

White, Layna. "Museum Implementation of Encoded Archival Description," *Art Documentation: Bulletin of the Art Libraries Society of North America* 21, no. 1 (2001): 15–20.

Glossary

Unless otherwise indicated, the following entries represent new definitions devised by the authors, using information from a variety of sources, most substantially *A Glossary of Archival and Records Terminology* by Richard Pearce-Moses (2005, revised online 2016). For some definitions with bibliographic citations, the authors have expanded the entries by providing additional context.

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.

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.

Dictionary of Archives Terminology, s.v. "annotation," Society of American Archivists, https://dictionary.archivists.org/entry/annotation.html, captured at https://perma.cc/9GWU-V7MQ.

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.

Dictionary of Archives Terminology, s.v. "appraisal," Society of American Archivists, https://dictionary.archivists.org/entry/appraisal.html, captured at https://perma.cc/GA76-PTVH.

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."[89]

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.

---

[89] Society of American Archivists, *Describing Archives: A Content Standard*, p. xv. Please note the newest edition of DACS provides revised principles.

Pearce-Moses, Richard. "Arrangement." *A Glossary of Archival and Records Terminology*. Chicago: Society of American Archivists, 2005. Updated online May 2016. Accessed 20 October 2017. 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 United States 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*, 6th ed. Edited by Joyce Kennedy, Michael Kennedy, and Tim Rutherford-Johnson. *Oxford Music Online*. Oxford University Press. https://doi.org/10.1093/acref/9780199578108.001.0001.

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 for a given work. The term *holograph* is sometimes used to distinguish a manuscript wholly in the hand of its author or composer (see *Holograph*). 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.

Marston, Nicholas. "Autograph (i)." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. https://doi.org/10.1093/gmo/9781561592630.article.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 *blueline* 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)

Blueline 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 blueline 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.

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. Many orchestras and opera companies employ a librarian who handwrites the bowings onto each part.

Changes

Jazz and popular musicians' term for a sequence of chords (e.g., "blues changes," referring to a blues progression).

"Changes." Grove Music Online. Oxford Music Online. Oxford University Press. https://doi.org/10.1093/gmo/9781561592630.article.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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

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.

"Full score." *The Oxford Companion to Music*. Edited by Alison Latham. *Oxford Music Online*. Oxford University Press. 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*. Edited by Alison Latham. *Oxford Music Online*. Oxford University Press. 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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

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. https://doi.org/10.1093/gmo/9781561592630.article.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 twentieth 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 completed cue sheet is a log of all the music used in a production.

Silent Movie Night. Blog. http://kittanningsilents.blogspot.com/2011/05/how-to-fit-music-to-film-cue-sheets.html, captured at https://perma.cc/U48D-BFJA.

BMI. "What is a cue sheet?" https://www.bmi.com/creators/detail/what_is_a_cue_sheet, captured at https://perma.cc/Z5WR-YJSE.

Cuts

The practice of eliminating portions of music, usually undertaken by a conductor or choreographer. For many orchestras and opera companies with a designated librarian, that person will ensure that the cuts are reflected in the parts used by the performers.

DACS (*Describing Archives: A Content Standard*)

A standard for creating access tools for all forms of archival materials, including their archival creators and the forms of creator names.

Note: The expression of ISAD(G) and ISAAR-CPF in the United States. 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

Dictionary of Archives Terminology, s.v. "Describing Archives: A Content Standard," Society of American Archivists, https://dictionary.archivists.org/entry/describing-archives-a-content-standard.html, captured at https://perma.cc/4RTC-NGTD.

Diazo process (Diazotype)

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

Dictionary of Archives Terminology, s.v. "diazo process," Society of American Archivists, https://dictionary.archivists.org/entry/diazo-process.html, captured at https://perma.cc/KT86-8W84.

Dynamics

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

Thiemel, Matthias. "Dynamics." *Grove Music Online. Oxford Music Online*. Oxford University Press. https://doi.org/10.1093/gmo/9781561592630.article.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

An alteration designed to correct or improve.

"Emendation." *Merriam-Webster Dictionary Online*. https://www.merriam-webster.com/dictionary/emendation, captured at https://perma.cc/4LTQ-KUUB.

Fair copy

A neat and exact copy, especially of a corrected draft.

"Fair copy." *Merriam-Webster Dictionary Online*. https://www.merriam-webster.com/dictionary/fair%20copy, captured at https://perma.cc/ARF6-CJKX.

Finding aid

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 aids encompass a wide range of formats, including card indexes, calendars, guides, inventories, shelf and container lists, and registers. A finding aid 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.

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 catalogs:

- 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. *Functional Requirements for Bibliographic Records: Final Report.* 1997; revised and amended, 2009. http://www.ifla.org/VII/s13/frbr/, captured at https://perma.cc/TF8L-N2MA.

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.* Edited by Alison Latham. *Oxford Music Online.* Oxford University Press. http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2728.

Charlton, David and Kathryn Whitney. "Score (i)." *Grove Music Online. Oxford Music Online.* Oxford University Press. https://doi.org/10.1093/gmo/9781561592630.article.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.* Edited by Alison Latham. *Oxford Music Online.* Oxford University Press. 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.

Witmer, Robert. "Lead sheet." *The New Grove Dictionary of Jazz.* 2nd ed. Edited by Barry Kernfeld. *Grove Music Online. Oxford Music Online.* Oxford University Press. https://doi.org/10.1093/gmo/9781561592630.article.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.

Multilevel 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 subseries 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.

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 original order can serve multiple purposes: It preserves existing relationships and evidential significance that researchers can infer from the context of the records. It also allows archivists to use the creator's existing descriptive mechanisms for the records, saving the repository the task of creating new access tools. However, this principle does not prohibit an archivist from imposing an order when the materials were originally stored in a chaotic fashion or the original order was lost during transfer.

Dictionary of Archives Terminology, s.v. "original order," Society of American Archivists, https://dictionary.archivists.org/entry/original-order.html, captured at https://perma.cc/8HBG-4FH7.

Ozalid

See *Black-line* and *Blueline.*

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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

Photostat copies (or photostatic)

In printing, this is an outmoded form of reproduction from the early twentieth 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.

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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

Processing

1. Preparing archival materials for use.

Dictionary of Archives Terminology, s.v. "processing," Society of American Archivists, https://dictionary.archivists.org/entry/processing.html, captured at https://perma.cc/F84J-PPTG.

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.

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.

Dictionary of Archives Terminology, s.v. "provenance," Society of American Archivists, https://dictionary.archivists.org/entry/provenance.html, captured at https://perma.cc/R23B-Y738.

Repository

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

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 *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 requires 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; (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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

Charlton, David, and Kathryn Whitney. "Score (i)." *Grove Music Online.* https://doi.org/10.1093/gmo/9781561592630.article.25241.

Separation list

A document that either accompanies a finding aid or resides in a collection's or donor's control file wherein all items separated (or segregated) from a collection are listed. This list compiles the occurrences of any separation sheets placed within files where items were separated (or segregated) for storage elsewhere. When appropriate, this information can be communicated in a finding aid's processing note.

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 fewer, and typically confined to single works. The format is especially prevalent in popular music publication, and is frequently used for displaying the cover imagery.

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*. Edited by Alison Latham. *Oxford Music Online*. Oxford University Press. http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6162.

Single-level description

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

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 attempt to distinguish, principally on grounds of length and completeness, between *sketch* and *draft,* 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

Marston, Nicholas. "Sketch." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. https://doi.org/10.1093/gmo/9781561592630.article.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. http://lib.guides.umd.edu/researchusingprimarysources, captured at https://perma.cc/2ZKP-PAJZ.

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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

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. Edited by Michael Kennedy. *Oxford Music Online*. Oxford University Press, 870.

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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

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. https://doi.org/10.1093/gmo/9781561592630.article.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 United States 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*, 6th ed. Edited by Joyce Kennedy, Michael Kennedy, and Tim Rutherford-Johnson. *Oxford Music Online*. Oxford University Press. https://doi.org/10.1093/acref/9780199578108.001.0001

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.

Dictionary of Archives Terminology, s.v. "vellum," Society of American Archivists, https://dictionary.archivists.org/entry/vellum.html, captured at https://perma.cc/ZXC2-96AF.

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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

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. http://www.library.yale.edu/cataloging/music/content.htm#7.20, captured at https://perma.cc/FP3Z-QTRQ.

Appendix A: Finding Aid Examples

The following DACS-compliant finding aids provide examples of single- and multilevel descriptions. (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 commonly suffices for small collections for which the archivist does not anticipate a high level of researcher demand.

The following description exemplifies this type of finding aid. 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 compliant with DACS, which is not dependent on platform and format.

Ned Lehac papers at the Music Division of The New York Public Library for the Performing Arts[90]

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 Lehac papers

1920–1997

JPB 14-07

---

[90] Matthew Snyder, *Ned Lehac papers*, JPB 14-07, Music Division, The New York Public Library, 2014, http://archives.nypl.org/mus/22808, captured at https://perma.cc/85JZ-6FZJ.

Compiled by Matthew Snyder, 2014

Summary

Creator: Lehac, Ned, 1899–1999

Title: Ned Lehac papers

Date: 1920–1997

Extent: .25 linear feet (1 box)

Source: Donated by Jane Sherman Lehac in 1999.

Abstract: Ned 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.

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 off-site 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 Lehac 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 Lehac (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, Lehac 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, Lehac and Sherman moved to the Lillian Booth Actors Home in Englewood, New Jersey, where Lehac resumed songwriting. He died on January 23rd, 1999.

Custodial History

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

Scope and Content Note

The Ned Lehac papers, dating from 1920 to 1997, document Lehac'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 Lehac which were never set to music. They also hold Lehac's last completed composition, "Attention Please" (1996), with lyrics by Joey Faye, and an orchestration by Maurice Previn of the Lehac - Allen Boretz song "Beauty" (from Garrick Gaieties).

The remainder of the collection holds an essay by Lehac titled *The Story of Sing for Your Supper* (1981); a written list of Lehac's published songs; correspondence with Lehac'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 Lehac's membership in ASCAP; performance programs; and clippings. The earliest program is for a satirical musical by Lehac and Edward Eliscu presented at City College of New York in 1920 (the program, which also contains clippings about the show, credits Lehac 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.)

EAD

```xml
<?xml version="1.0" encoding="UTF-8"?>
<ead xmlns="urn:isbn:1-931666-22-9" xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance"
  xsi:schemaLocation="urn:isbn:1-931666-22-9 http://www.loc.gov/ead/ead.xsd">
<eadheader>
 <eadid>mus22808.xml</eadid>
 <filedesc>
  <titlestmt>
   <titleproper>Guide to the Ned Lehac papers, 1920-1997</titleproper>
   <sponsor></sponsor>
  </titlestmt>
 </filedesc>
</eadheader>


<archdesc level="collection">

<did>
  <unittitle>Ned Lehac papers</unittitle>
  <unitdate type="inclusive">1920-1997</unitdate>
  <unitid type="local_call">JPB 14-07</unitid>
  <unitid type="local_mss">22808</unitid>
  <unitid type="local_b">b20163875</unitid>
  <unitid type="local_barcode">33433108831615</unitid>
  <origination>
<persname source="naf" role="creator">Lehac, Ned, 1899-1999</persname>
  </origination>
  <physdesc>
   <extent unit="linear feet">.25 linear feet</extent>
   <extent unit="containers">1 box</extent>
  </physdesc>
  <repository id="MUS">Music Division</repository>
  <abstract>Ned 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. </abstract>
</did>
```

```
<acqinfo>
    <p>Donated by Jane Sherman Lehac in 1999.</p>
</acqinfo>

<custodhist>
   <p>Ned Lehac maintained the collection. His wife, Jane Sherman Lehac, donated it to
the Music Division a few months after his death.</p>
</custodhist>

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

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

<langmaterial>
   <p>English</p>
</langmaterial>

<processinfo type="processing">
   <p>Compiled by <name>Matthew Snyder</name>, <date>2014</date></p>
</processinfo>

<processinfo>
   <p>Original order was maintained. Some content was rehoused in new folders.</p>
</processinfo>

<prefercite>
   <p>Ned Lehac papers, JPB 14-07. Music Division, The New York Public Library.</p>
</prefercite>

<controlaccess>
<corpname source="naf" role="subject">Federal Theatre Project (New York,
N.Y.)</corpname>
<persname source="naf" role="subject">Boretz, Allen, 1900-1986</persname>
```

<persname source="naf" role="subject">Darion, Joe, 1917-2001</persname>
<persname source="naf" role="subject">Eliscu, Edward, 1902-1998</persname>
<persname source="naf" role="subject">Faye, Joey</persname>
<persname source="naf" role="subject">Rose, Billy, 1899-1966</persname>
<persname source="naf" role="subject">Sherman, Jane, 1908-2010</persname>
<persname source="naf" role="subject">Sour, Robert</persname>

<subject source="lcsh">Musicals</subject>

<geogname source="naf">New York (N.Y.)</geogname>

<genreform source="aat">Clippings (information artifacts)</genreform>
<genreform source="aat">Commercial correspondence</genreform>
<genreform source="aat">Programs (documents)</genreform>
<genreform source="aat">Scores</genreform>
<genreform source="aat">Writings (document genre)</genreform>

<occupation source="lcsh">Composers</occupation>
<occupation source="lcsh">Lyricists</occupation>
<occupation source="lcsh">Musicians</occupation>
</controlaccess>

<bioghist>
  <p>Ned Lehac (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, Lehac 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, Lehac and Sherman moved to the Lillian Booth Actors Home in Englewood, New Jersey, where Lehac resumed songwriting. He died on January 23rd, 1999.</p>
</bioghist>

<scopecontent>
  <p>The Ned Lehac papers, dating from 1920 to 1997, document Lehac'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 Lehac which were never set to music. They also hold Lehac's last completed composition, Attention Please (1996), with lyrics by Joey Faye, and an orchestration by Maurice Previn of the Lehac - Allen Boretz song Beauty (from Garrick Gaieties).</p>

<p>The remainder of the collection holds an essay by Lehac titled The Story of Sing for Your Supper (1981); a written list of Lehac's published songs; correspondence with Lehac'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 Lehac's membership in ASCAP; performance programs; and clippings. The earliest program is for a satirical musical by Lehac and Edward Eliscu presented at City College of New York in 1920 (the program, which also contains clippings about the show, credits Lehac 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). </p>
</scopecontent>

<arrangement>
  <p>All content formats are mixed together.</p>
</arrangement>
</archdesc>
</ead>

MARC Record

LDR		00000npca 2200000Ia 4500
008		180105i19201997nyu eng d
040		$a NYP $c NYP $e dacs
049		$a NYPP
100	1	$a Lehac, Ned, $d 1899-1999.
245	10	$a Ned Lehac papers, $f 1920-1997.
300		$a .25 linear foot (1 box)
506	1	$a Collection is open to the public. Library policy on photocopying and photography will apply. Advance notice may be required.

520 3 $a Ned 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        $a For permission to publish, contact the Chief, Music Division, New York Public Library for the Performing Arts.

541 1 $a Donated by Jane Sherman Lehac in 1999.

546        $a In English.

555 0 $a Collection guide available online and in repository.

561 1 $a Ned Lehac maintained the collection. His wife, Jane Sherman Lehac, donated it to the Music Division a few months after his death.

600 10 $a Boretz, Allen, $d 1900-1986.

600 10 $a Darion, Joe, $d 1917-2001.

600 10 $a Eliscu, Edward, $d 1902-1998.

600 10 $a Faye, Joey.

600 10 $a Rose, Billy, $d 1899-1966.

600 10 $a Sherman, Jane, $d 1908-2010.

600 10 $a Sour, Robert.

610 20 $a Federal Theatre Project (New York, N.Y.).

650 0 $a Musicals.

651 0 $a New York (N.Y.).

655 7 $a Clippings (information artifacts). $2 aat

655 7 $a Commercial correspondence. $2 aat

655 7 $a Programs (documents). $2 aat

655 7 $a Scores. $2 aat

655 7 $a Writings (document genre). $2 aat

656 7 $a Composers. $2 lcsh

656 7 $a Lyricists. $2 lcsh

656 7 $a Musicians. $2 lcsh

852 8 $h JPB 14-07

Multilevel 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 Music Division of The New York Public Library for the Performing Arts[91]

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). Audio materials will be subject to preservation evaluation and migration prior to access.

---

[91] Matthew Snyder, *Stefan Frenkel papers*, JPB 11-2, Music Division, The New York Public Library (2011), http://archives.nypl.org/mus/18387, captured at https://perma.cc/SME8-6MUL.

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,"
http://www.stokowski.org/Principal_Musicians_Metropolitan_Opera.htm, captured at
https://perma.cc/5BJ5-GEXA.

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). 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

scrapbook

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	*String Quartet*, 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 contain radio broadcast programs, but also include 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 subseries scope and content notes; and the container list, which is at the item level.

Alfred Reed Manuscript Scores[92]

American Bandmasters Association Research Center

Special Collections in Performing Arts

University of Maryland Libraries

Collection Number: 0051-SCPA

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 529th 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

---

[92] Christina Taylor Gibson and John Davis, *Alfred Reed Manuscript Scores*, 0051-SCPA, Special Collections in Performing Arts, University of Maryland Libraries, rev. 2018, http://hdl.handle.net/1903.1/3961.

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 529th 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

Clarinette 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, Salvadore, 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

127

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 Music Division of The New York Public Library for the Performing Arts[93]

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.

---

[93] Matthew Snyder, *Tom Boras scores*, JPB 11-6, Music Division, The New York Public Library, 2011, http://archives.nypl.org/mus/18417, captured at https://perma.cc/RU32-B97U.

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 to 1969. Two of his arrangements, *Goodbye Pork Pie Hat* by Charles Mingus and *Ol' 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 freelance 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," http://www.reallygoodmusic.com/rgm.jsp?page=composers2&compid=124401, captured at https://perma.cc/Y5YC-SEER.

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). 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 subseries: 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 subseries 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 subseries 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.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

Appendix B: Guidelines for Archival Description of Notated Music, A Supplement to *Describing Archives: A Content Standard*

The Society of American Archivists endorsed the following guidelines and examples in 2019 as a supplement to *Describing Archives: A Content Standard* (DACS). These guidelines comprise Appendix B of *Archival Description of Notated Music*, which covers a wider variety of concerns related to notated music in archival collections and makes recommendations beyond the scope of DACS. The *Guidelines for Archival Description of Notated Music* are maintained by the Music Library Association's Archives and Special Collections Committee.

How to Use This Supplement

This supplement contains guidelines extending DACS element rules for the description of notated music. As this supplement focuses on extensions for notated music, it must be used in conjunction with complete element definitions in DACS. Also see DACS for full requirements for minimum, optimum, and added value single and multilevel descriptions, and inherited elements.

Each element is organized in four sections:

- Overview of issues relating to notated music: provides context for description
- Guidelines for application to notated music: summarizes recommendations for description
- Extensions to DACS rules, identified by DACS number: specifies extensions to rules
- Examples: demonstrate both required and optional applications. These examples are not drawn from real collections and are intended to demonstrate a range of possible uses for each element.

For fuller discussion of notated music description, a glossary of related terminology, and examples drawn from existing collections, refer to *Archival Description of Notated Music*.

DACS 2.3 Title (Required)

Overview of Issues Relating to Notated Music

For collection titles, follow instructions in DACS 2.3.19 and later sections. When appropriate, use terms specific to notated music. 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 used in the collection title, and *music manuscripts, sketches,* or *scores* can be applied to series, subseries, or file sets.

Detailed description, such as work titles and identification of arrangements, is optional and dependent on collection appraisal, local user needs and expectations, and the time and resources available. 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 works by multiple composers are present, these may be arranged by composer and perhaps a list of titles provided for each. Alternatively, titles of all works present may be listed for some composers, with only a brief summary for others.

Collections of high research value may require more detailed description. To distinguish multiple versions of musical works and the use of generic musical titles such as *sonata* or *symphony*, refer to Library of Congress Authorities or other authoritative composers' works lists.[94]

Guidelines for Application to Notated Music

- Determine titles based on level of description and system of arrangement at each level.
- Collection: generally, devise a title using standard terms for notated music as appropriate.
- Series, subseries, or file: generally, devise titles using standard terms for notated music or using preferred work titles as appropriate.
- Item: if possible, differentiate from other single items 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.
- Multilevel: any segment of a title may be inherited from a higher level.

---

[94] http://authorities.loc.gov/

Extensions to DACS Rules

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 in *Archival Description of Notated Music.*
- Types of composition: see Types of Composition for Use in Authorized Access Points for Music: A Manual for Use with RDA.[95]
- Preferred work titles: see Library of Congress Authorities or other authoritative composers' works lists.[96]

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.[97]

General Rules (DACS 2.3.3)

- Nature of archival unit segment: when appropriate, identify 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 controlled vocabularies such as Library of Congress Name Authority File (LCNAF) or other standard reference sources, in natural language order.[98]

---

[95] http://www.musiclibraryassoc.org/BlankCustom.asp?page=cmc_accpointsaacr2

[96] http://authorities.loc.gov/

[97] http://rbms.info/dcrm/dcrmm/

[98] https://authorities.loc.gov/

- 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 devised titles for collections containing, but not limited to, notated music, refer to DACS 2.3.19 and later sections. If all, or a significant portion of the content is notated music, use a general term such as:

- Music manuscripts
- Manuscript music
- Manuscript and printed music
- Or, optionally, use one or more terms that identify 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 materials relating to a single work, use a preferred work title.
- Optionally, use terms relating to the content of the music, its creation or performance, or the assembly of a collection, 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: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez papers

    Series title: Manuscript music

        Subseries title: *Fanfare* (brass and percussion)

            File title: Sketches, holograph

            File title: Score, holograph

Collection creator: Jones, Emma

Collection title: Emma Jones music arrangements

    File title: "St. James Infirmary Blues"

Collection creator: Chen family

Collection title: Chen family music collection

    Series title: Songs

        Subseries title: World War, 1914–1918

            File title: "Keep the home fires burning"

DACS 2.4 Date (Required)

Overview of Issues Relating to Notated Music

Determining dates of creation can be challenging 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.

Published music not composed by the collection creator may contain annotations by the collection creator, or may have been used for reference. Rather than recording printed

publication or copyright dates, annotations on published music should be dated according to their use by the collection's creator, if possible. 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 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.

Guidelines for Application to Notated Music

- Record dates or date spans of production of notated music.
- For undated notated music, 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."

Extensions to DACS Rules

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.
- Include dates of creation of annotations and revisions within date spans.

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: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez 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: Jones, Emma

Collection title: Emma Jones music arrangements

Collection date: 1935–1970

    File title: "St. James Infirmary Blues"

    File date: circa 1945

    Optional file note: copyright 1945

Collection creator: Chen family

Collection title: Chen 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

DACS 2.5 Extent (Required)

Overview of Issues Relating to Notated Music

Use general terms to record extents, unless music-specific terms are warranted for material types or detailed description of files or items.

Guidelines for Application to Notated Music

- Record extent in terms consistent with repository practice.
- Use standard terms for material types specific to notated music (see the glossary in *Archival Description of Notated Music*).

Extensions to DACS Rules

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 of *Archival Description of Notated Music*, such as:
  - Sketches

  - Drafts

  - Scores

- ○ Parts
- For item-level extents, optionally apply rules in another companion standard, such as Descriptive Cataloging of Rare Materials (Music) (DCRM(M)).[99]

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: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez 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: Jones, Emma

Collection title: Emma Jones arrangements

Collection extent: 18.77 linear feet (45 boxes)

---

[99] http://rbms.info/dcrm/dcrmm/

File title: "St. James Infirmary Blues"

Optional file extent: 6 lead sheets

Collection creator: Chen family

Collection title: Chen 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

DACS 2.6 Name of Creator(s) (Required, If Known)

Overview of Issues Relating to Notated Music

Names of creators should be described treated in accordance with DACS 2.6. The creator(s) of notated music may function in various roles, such as arranger, composer, or lyricist. These roles, and the relationships between them, may be critically important to users of music collections in a way that differs from other kinds of archival materials. Understanding these differences and to what extent this information could be helpful to users is essential when determining how best to describe creators.[100]

For example, if a collection consists solely of a composer's works and writings, the composer is the collection creator. Or, a collection creator may differ from the agents responsible for creating content within the collection, as when scholars accumulate research materials about persons or topics, as seen in these collection titles:

---

[100] For a fuller discussion of the topic of creators of notated music, please refer to relevant passages in *Archival Description of Notated Music*, chapters 2 and 3.

Carol Baron research files on Stefan Wolpe

William Engvick collection of Alec Wilder scores

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

Other types of creator relationships that occur in notated music include arrangers and editors who are responsible for modifying an original piece of music written by another composer, or a performer who has collected and annotated music by others. For vocal music, creators of vocal text may be identified, using standard terms for particular genres of music, such as vocal text, words, libretto, or lyrics. At lower levels of description, the creators of particular file sets or items may be identified, if detailed description is desired.

Though music collections may contain notated music by multiple creators, it is unnecessary to include creator elements at every level of description. Optionally, scope and content elements at the series, subseries, or file levels may instead name additional creators of notated music, particularly if that content does not represent a significant part of the collection. For instructions on creating authority records for creators, consult DACS, part II, "Archival Authority Records."

Guidelines for Application to Notated Music

- 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.
- Multilevel: a creator may be inherited from a higher level.

Extensions to DACS Rules

Purpose and Scope (DACS 2.6)

- Creators of notated music are commonly 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 an authoritative source, such as LCNAF, 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: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez papers

Collection creator, with optional relator term: Jones, Emma, arranger

Collection title: Emma Jones music arrangements

Collection creator, with optional relator term: Chen family, collector

Collection title: Chen family music collection

Collection creator: Chen family

Collection title: Chen 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

DACS 2.7 Administrative/Biographical History (Optimum)

Overview of Issues Relating to Notated Music

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 may be brief, especially when full information may be found in other sources 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.

Again, for instructions on creating authority records for creators, consult DACS, part II, "Archival Authority Records."

Guidelines for Application to Notated Music

- Optionally, supply more information about the collection creator beyond identification in the creator element.
- 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 related creators, such as performers, publishers, and collectors, in separate administrative/biographical histories, or optionally, summarize these relationships in scope and content elements.

Extensions to DACS Rules

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

- Collection: describe persons, families, or corporate bodies who created or assembled the collection as a whole.
- Series or file: optionally, 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: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez papers

Optional Collection Administrative/Biographical history: Xavier Rodriguez (1900–1985), was born in Boston Massachusetts...

Collection creator: Jones, Emma

Collection title: Emma Jones music arrangements

Optional Collection Administrative/Biographical history: Emma Jones (1915–1978) founded the Jones Jazz Trio in 1947. She composed and arranged music for the Trio 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...

DACS 3.1 Scope and Content (Required)

Overview of Issues Relating to Notated Music

The scope and content of a collection, or any part of a collection, can be treated in accordance with DACS 3.1. Describing the notated music in the collection within the scope and content note is advantageous for researchers, even in collections in which notated music forms only a small percentage of the whole. Description of notated music within a scope and content note may include the most significant work titles (if known), names of prominent or exceptional composers, types of material present (such as sketches, parts, score types, lead sheets, reproductions, letters, or contracts), types of annotations, and documentation of versions (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.

Guidelines for Application to Notated Music

Collection:

- Identify the presence of manuscript or printed notated music, and identify formats of notation, using standard terms (see the glossary in *Archival Description of Notated Music*).
- Optionally, identify the creative context of materials in the collection. 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 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, collectors, or others
- Optionally, describe how the works or manuscripts relate to eras of music history, or to other historical, literary, geographic, or topical subjects.

Series, subseries, file, or item:

- 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

All levels:

- Avoid terms that are unverifiable or that assign a status that may change, such as *unknown, illegible, unfinished,* or *unpublished.*
- When appropriate, use the term *unidentified* for information not determined at the time of processing.
- Multilevel: any part of the scope and content description may be inherited from a higher level.

Extensions to DACS Rules

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 completeness 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 in *Archival Description of Notated Music.*

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 in *Archival Description of Notated Music.*
- 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: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez 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 Rodriguez'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: Jones, Emma

Collection title: Emma Jones 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: Chen family

Collection title: Chen family music collection

Collection scope and content: Published and manuscript music collected by members of the Chen 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

DACS 4.3 Technical Access (Added Value)

Overview of Issues Relating to Notated Music

This element may be used to describe technology required to access materials in magnetic, digital, or other formats. Description may include identification of playback or computer hardware, operating systems, software, or 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 accompanying electronic files or audiovisual recordings.

Guidelines for Application to Notated Music

- Optionally, identify access requirements for magnetic, digital, or other media, including:
    - Media used for composition or performance of electronic music
    - Technical requirements for accessing digital or other audiovisual equipment
    - Proprietary music notation software
    - Accompanying media essential to the performance of a work
- Optionally, differentiate born-digital and digitized materials
- Use standard terms, as defined by International Association of Sound and Audiovisual Archives (IASA):
    - Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy (IASA tc-03)[101]

---

[101] https://www.iasa-web.org/tc03/ethics-principles-preservation-strategy

- ○ Guidelines on the Production and Preservation of Digital Audio Objects (IASA tc-04)[102]
- ○ Handling and Storage of Audio and Video Carriers (IASA tc-05)[103]

Extensions to DACS Rules

General Rules (4.3.5-4.3.6)

As noted above, use companion standards to determine standard terminology for describing equipment, digital media, and technical requirements.

Examples

Collection creator: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez 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.

DACS 4.5 Languages and Scripts of Material (Required)

Overview of Issues Relating to Notated Music

Notated music may incorporate sung or spoken text, and is often accompanied by related textual materials. This element identifies both languages and purposes of texts, and may be used to identify nonstandard systems of music notation.

---

[102] https://www.iasa-web.org/tc04/audio-preservation

[103] https://www.iasa-web.org/tc05/handling-storage-audio-video-carriers

Guidelines for Application to Notated Music

- Texts for vocal music:
  - Record languages.
  - 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 nonstandard systems of music notation. Consult a specialist for guidance if needed.

Extensions to DACS Rules

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: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez 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: Jones, Emma

Collection title: Emma Jones music arrangements

Collection language and scripts: Annotations and accompanying material in English

> File title: "St. James Infirmary Blues"

Collection creator: Chen family

Collection title: Chen 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

DACS 7.1 Notes (Added Value)

Overview of Issues Relating to Notated Music

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 and should be based on local repository policy.

Guidelines for Application to Notated Music

- Optionally, record information not already present in another element.
- Optionally, record additional details relating to information in another element.
- For detailed descriptions, consider including 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.

Extensions to DACS Rules

Specialized Notes. Alphanumeric Designations (DACS 7.1.6)

Optionally, record publisher or other numbers for related published music.

Especially consider recording publisher or other 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 record variant titles present on the manuscript.

Specialized Notes. Processing Information (DACS 7.1.8)

Optionally, describe:

- 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 processing note: Unannotated photocopies of music were deaccessioned during processing.

Collection creator: Rodriguez, Xavier, 1900–1985

Collection title: Xavier Rodriguez papers

    Series title: Manuscript music

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

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

Collection creator: Jones, Emma

Collection title: Emma Jones music arrangements

    File title: "St. James Infirmary Blues"

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

Collection creator: Chen family

Collection title: Chen 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 alphanumeric designations note: Plate number: 1703

About the Authors

Sofía Becerra-Licha is the lead archivist at the John F. Kennedy Center for the Performing Arts, serving as the Center's first professional archivist. In her previous role at Berklee College of Music, she similarly established the college's archives and records management program and was active in the Society of American Archivists, New England Archivists, Music Library Association, and New England Music Library Association. Becerra-Licha holds an MSLS with a concentration in archives and records management from the University of North Carolina at Chapel Hill, an AM in music with a concentration in ethnomusicology from Harvard University, and a BA in music and Spanish from Agnes Scott College.

John Bewley retired in 2019 from his position as associate librarian/archivist at the University at Buffalo Music Library. The position included teaching responsibilities for courses in music bibliography and music librarianship. He holds a PhD in music composition and theory and a master's in library science from Rutgers University, an MM from University of Cincinnati, and a BM from Boston Conservatory. Earlier work experience includes positions at the University of Pennsylvania, the American Organ Archive of the Organ Historical Society, Westminster Choir College of Rider University, and Rutgers University.

Maristella Feustle is the music special collections librarian at the University of North Texas. She is one of two representatives from the Music Library Association (MLA) on the National Recording Preservation Board, and is the chair of MLA's Archives and Special Collections Committee. She also serves on the Society of American Archivists' Technical Subcommittee on Describing Archives: a Content Standard (TS-DACS). She has published multiple articles and book chapters and has given presentations in the United States, Canada, Germany, Hungary, and Poland.

Vincent Novara is the head of the Acquisitions and Processing Section in the Music Division at the Library of Congress. Until November 2019, and for the bulk of developing this publication, he was curator for Special Collections in Performing Arts at the Michelle Smith Performing Arts Library at the University of Maryland (UMD). A Certified Archivist with a master's in music from UMD, he held archivist positions at the institution starting in 1994 and was appointed curator in 2005. Scholarly communications include workshops, presentations, book chapters, and articles and reviews in SAA's *American Archivist*, Music Library Association's *Notes*, ACRL's *CHOICE*, and SUNY Buffalo's *Educational Media Reviews Online*, as well as curation of many gallery and online exhibitions at UMD. Formerly a professional musician, Novara still records and performs as time permits.

Matthew Snyder is an archivist at the New York Public Library, where since 2004 he has arranged and described collections for the Music, Theatre, Dance, and Manuscripts Divisions, as well as for the Schomburg Center for Research in Black Culture. From 2004 to 2006, he was the personal archivist for the producer George Avakian. He helped the library acquire Avakian's papers in 2013 and curated a major exhibition, "Music For Moderns: The Partnership of George Avakian and Anahid Ajemian," in 2016. Snyder was also the founding chair of the Music Library Association's Archives and Special Collections Committee. He holds an MLIS from Queens College, a master's degree in jazz studies from the Indiana University Jacobs School of Music, and a BA in music from Rutgers University. Snyder is also a performing clarinetist and saxophonist in New York City.

Karen Spicher is a manuscript cataloger and processing archivist at the Beinecke Rare Book and Manuscript Library at Yale University. Her specializations include manuscript cataloging, music manuscripts, and music archival collections. She is coauthor of *Descriptive Cataloging of Rare Materials (Music)* (2016), published jointly by the Rare Books and Manuscripts Section of the Association of College and Research Libraries and the Music Library Association. She holds a BFA in music from the State University of New York at Purchase and an MLS from the University of Maryland.

Elizabeth Surles serves on the faculty of Rutgers University–Newark, where she is archivist at the Institute of Jazz Studies. She previously held positions at the Starr-Gennett Foundation, the American Alpine Club Library, and the Sousa Archives and Center for American Music. She earned master's degrees in musicology and library and information science and a certificate in special collections from the University of Illinois at Urbana-Champaign, and she holds a BA in music and history from Lawrence University. Her research interests include early jazz vocalists as well as archival practice, and she has authored research studies, articles, reviews, and columns in various publications and scholarly journals and regularly presents at national, regional, and international conferences. She was formerly chair of SAA's Performing Arts Section and has served in leadership positions for the Mid-Atlantic Regional Archives Conference, Music Library Association, and the Brick City Archivists.