Musik Akademie Basel

RESEARCHING MUSIC

A guide to the foundation course "Recherche Musik"
in the Bachelor programmes of the
Musik-Akademie Basel
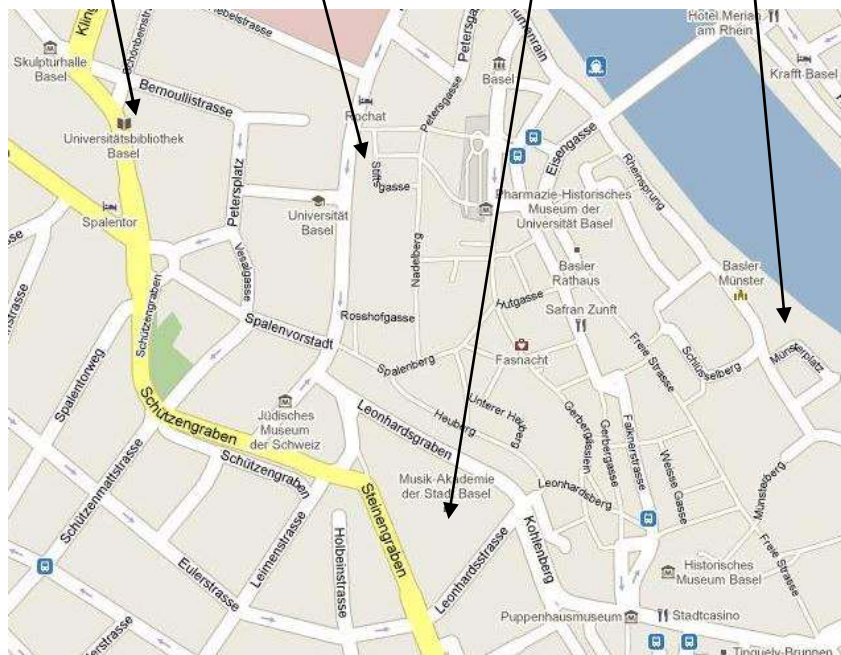
| UB | MWS | MAB | PSS |

Information on music in Basel. There are four large music collections here within a small geographical area. These are (from left to right): the Music Department of the University Library (Universitätsbibliothek = UB); the library of the Seminar of Musicology of the University (Musikwissenschaftliches Seminar = MWS), the library of the Musik-Akademie Basel (= MAB) and the Paul Sacher Foundation (Paul Sacher Stiftung = PSS)
(screenshot: Google Maps).

CONTENTS

(photos: Musik-Akademie Basel)

The library of the Musik-Akademie Basel is also …

… a **research centre**. It provides public terminals for conducting searches in the library catalogue → *swisscovery*, along with several PCs with Internet access for research purposes and for working with MS-Office. All workspaces also offer WLAN.

…**a copy centre**. Photocopies may be made as long as current copyright legislation is respected. Copy credit can be uploaded onto the Student Card. There are also machines for binding copies. A perforating machine is available for making plastic bindings, while steel spiral bindings and glue bindings can be ordered. There is also a reader-printer for microfilms.

… a **co-working space**. There are listening stations with copying facilities for audio documents, plus a PC with a DVD drive. Concert recordings can be edited at an audio workstation to make demo CDs. For streaming purposes, a post-production workstation is also being installed. Notation software is also available (in conjunction with an electric piano). One station allows direct access to the audio files of the Swiss National Sound Archives.
(photos: Musik-Akademie Basel)

Musik-Akademie Basel
Vera Oeri-Bibliothek
Leonhardsstrasse 6
CH-4051 Basel
www.musik-akademie.ch/bibliothek
bibliothek@mab-bs.ch

Vera Oeri Library of the Musik-Akademie Basel

The library of the Musik-Akademie Basel has over 180,000 items and is the biggest music collection in Switzerland.[1] Besides its principal collection of printed music, it also has a basic range of secondary literature and a collection of sound recordings. The size of the collection makes its systematic organization impossible – in other words the collection is not ordered on the shelves according to topic, but sequentially according to a shelfmark. This in turn means that you have to search for items via computer, using the library catalogue → *swisscovery*. You can then fetch titles yourself from the open stacks of the library and lend them out using the self-issue computer opposite the information desk. Orchestral parts, choral parts and rare prints (so-called "Rara") have to be requested at the information desk.

Reading room
The reading room holds the reference library, where you can find → *dictionaries and encyclopaedias*, → *work catalogues* → *bibliographies* → *handbooks* → *complete editions* and → *Denkmäler editions*. Current → *journals* are also on open access there.

musikbox
The mediatheque is designed primarily for the young people attending the General Music School. In addition, it is also of interest to students of the School of Music as a complement to the Music Education Studio.

Music Education Studio
Together with the items in the *musikbox*, this collection on music education on a primary and secondary-school level comprises almost 4,500 items; when instrument primers are included, it runs to more than 10,000 items.

Ina Lohr and August Wenzinger Studio
The seminar room in the Vera Oeri Library holds a special collection on early music, especially on historical → *music theory* and → *performance practice*.

Microfilm archive of the Schola Cantorum Basiliensis
This collection of microfilms pertaining to basso continuo practices and music of the 17th and 18th centuries can be found in the library catalogue → *swisscovery*.

Library of the Jazzcampus
At the Jazzcampus (on Utengasse 6), the library holds a collection of sound recordings, several journals, printed music and the George Gruntz Archive.

Reference library of the Riehen Music School
In the Riehen Music School (on Rössligasse 51), which is run by the Musik-Akademie, there is a non-lending collection of materials for daily music tuition.

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[1] For the history of the Vera Oeri Library and its holdings, see Martina Wohlthat: "Bagges Bibliothek – die Anfänge der Musikaliensammlung der Musik-Akademie Basel", in: Martina Wohlthat (ed.), *Notenlese. Musikalische Aufführungspraxis des 19. und frühen 20. Jahrhunderts in Basel*, Basel 2013, pp. 11–21.

FOUNDATION COURSE "RESEARCHING MUSIC"

"Researching music" is a version of the module "Introduction to academic research" found in Bachelor programmes that is here applied to the study of music in a tertiary education context.

The aims of this module are that those taking this subject will be able to

- gain clarity about the musical text that is to be the basis of their interpretation,

- inform themselves about the current state of knowledge regarding a work, instrumental techniques and performance practices,

- quote sources correctly in a scholarly context,

- and find information on issues in other fields of knowledge pertaining to interpretation (thus working in an interdisciplinary manner).

Information literacy

The job description of musicians today features many different challenges that go beyond actually making music. One requirement of Bachelor programmes is information literacy. This means
- "recognizing a need for information and determining the type and extent of that need;
- being able to find that information both effectively and efficiently;
- being able to evaluate critically the information and the procedures for acquiring it;
- managing the information collected or generated and enabling others to use it;
- using information both already extant and new in order to achieve a specific goal".[2]

Information literacy

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[2] See the project "Informationskompetenz an Schweizer Hochschulen", *Schweizer Standards der Informationskompetenz*, URL: https://www.informationskompetenz.ch (accessed: 01.07.2021).

Music dictionaries first appeared shortly after book printing began in Europe (ca 1450). The most famous early example is the *Terminorum musicae deffinitiorum* (ca 1471–1476) by Johannes Tinctoris. In the 18th century – the "age of encyclopaedias" – various dictionary and encyclopaedia articles were written and published that are interesting to us today as historical source texts on → *music theory* and → *performance practice*.

During the 19th century, conservatories emerged along the lines of today's tertiary music institutions (the Paris Conservatoire was founded as early as 1795, for example), and musicology also established itself as an independent subject at universities (Adolf Bernhard Marx was appointed one of the earliest professors in the subject in 1830 in Berlin). A demand then grew for modern, scholarly music dictionaries and encyclopaedias. Of the many such publications in that period, two came on the market at roughly the same time and were thereafter repeatedly expanded, revised and republished: George Grove's *A Dictionary of Music and Musicians* (1st edition: 1879–1889) and Hugo Riemann's *Musik-Lexikon* (1882).

After the Second World War, a further comprehensive, German-language encyclopaedia appeared that was competition for Riemann and itself became a standard work: *Die Musik in Geschichte und Gegenwart* (1st edition: 1949–1986). Nevertheless, the technical section of the *Riemann-Musiklexikon* remains of practical value because it offers concise, well-founded explanations of musical terminology – a field that is often rather different in German from in other languages.[3]

(Photo: Vera Oeri Library)

Music dictionaries and encyclopaedias online

For copyright reasons, current → *dictionaries and encyclopaedias* are available online only in a few, exceptional instances. However, the digitization projects underway across the world are gradually bringing older editions online for free.[4]

- *Oesterreichisches Musiklexikon*, ed. Rudolf Flotzinger, 5 vols., 2002–2006
  https://www.musiklexikon.ac.at
- *Handwörterbuch der musikalischen Terminologie*, ed. Hans Heinrich Eggebrecht and Albrecht Riethmüller, 1972–2005
  https://www.musiconn.de
- Curt Sachs, *Real-Lexikon der Musikinstrumente*, 1913
  https://archive.org/stream/reallexikondermu00sach

A useful (German-language) online dictionary on Latin music theory:

- *Lexicon musicum latinum medii aevi*, ed. Bayerische Akademie der Wissenschaften
  https://woerterbuchnetz.de/?sigle=LmL#0

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[3] Hugo Riemann: *Musiklexikon. Sachteil*, ed. Hans Heinrich Eggebrecht, Mainz 1967.

[4] For a current overview, see: Wikisource, *Musiklexika*, URL: https://de.wikisource.org/wiki/Musiklexika (accessed: 01.07.2021); most of the dictionaries listed are in German, but you can scroll down for the dictionaries in French and English.

1. REFERENCE WORKS

According to the → encyclopaedia most often used today, namely → *Wikipedia*, reference works are publications in which "information is intended to be found quickly when needed". Whether "quick" or not, reference works certainly provide knowledge in a concise format, organized according to simple principles (alphabetical, chronological, thematic).

Reference work

1.1 DICTIONARIES AND ENCYCLOPAEDIAS

"Dictionary" or "encyclopaedia" is a reference work in which information on people, things and concepts is arranged alphabetically. In music, there are at present two up-to-date, comprehensive, standard works of this kind: *The New Grove Dictionary of Music and Musicians* (2nd, revised edition)[5] and *Die Musik in Geschichte und Gegenwart* (2nd, revised edition), called "MGG" for short.[6] The first edition of the *New Grove* appeared in 1980 and was far more than just a revamp of its predecessor, the earlier "Grove's Dictionary", for it brought a greater focus on early music and ethnic music. It also spawned several specialist, complementary reference works on instruments, women composers, American music, jazz, pop, rock and opera.[7]
The articles are organized similarly in both the *New Grove* and *MGG*:

Dictionary and encyclopaedia

New Grove MGG

- **General presentation**
  The articles are intended to reflect the current state of knowledge of a thing or a person at the time of publication. They are correspondingly longer or shorter; longer articles are preceded by a user-friendly list of contents.

- **Worklist**
  Articles on people also list their musical works and/or (where relevant) their writings on music. Worklists are organized systematically, thus according to genre or the size of forces involved. They also include references to → *complete editions* and → *Denkmäler editions*. In the fields of jazz, pop and rock, details of sound recordings are also often included (→ *discography*).

- **Bibliography**
  The → *bibliography* lists the → *secondary literature* as comprehensively as possible at the time of publication, including relevant articles from specialist → *journals*.

Both dictionaries also maintain online versions that include its specialist, complementary reference works; they also endeavour to keep all online information up to date and offer links to other online content.[8]

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[5] *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie, London 2001.
[6] *Die Musik in Geschichte und Gegenwart*, 2nd revised edition, ed. Ludwig Finscher, Kassel 1994–2007.
[7] *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie, London 1984; *The New Grove Dictionary of Women Composers*, ed. Julie Anne Sadie and Rhian Samuel, London 1995; *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie, London 1986; *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld, London 1988; *The New Grove Dictionary of Opera*, ed. Stanley Sadie, London 1992.
[8] *Grove Music Online*, URL: https://www.oxfordmusiconline.com (accessed: 01.07.2021), and: *MGG Online*, URL: https://mgg-online.com (accessed: 01.07.2021). These online services are subject to a charge, but members of FHNW have free access via → *VPN*.

Numbered music. We first come across opus numbers in the early 17th century, though they are of little use in identifying works before the early 19th century. Until then they were largely applied to instrumental music, and the same work might be published by different companies under different numbers. A single opus number might also contain as many pieces as could be printed within a single volume at the time – thus initially twelve works, later six, three or two (see, for example, Corelli's sets of trio sonatas opp. 1-4, each with twelve works).

Because of these problems in identifying specific works, → *work catalogues* were devised that offer clear, unambiguous numbering systems. They have become common practice when dealing with repertoire before 1800, such as the RV numbers for Vivaldi, the HWV numbers for Handel, the BWV numbers for Johann Sebastian Bach, K ("Köchel") numbers for Mozart and D ("Deutsch") numbers for Schubert.

Even Beethoven still published three piano sonatas under a single opus number (op. 2 in 1796) and six string quartets as his op. 18 in 1801. It was at this time, however, that the principle began to be generally applied of assigning every work its own opus number. This meant that opus numbers became a clear means of identifying a work. Work catalogue numbers only remained meaningful where no opus numbers were assigned; such numberings are often listed as "woo" or "WoO", from the German "Werke ohne Opuszahl" ("works without opus number").

Unnumbered music

→ *Work catalogues* arose from a scholarly need for precision and completeness to complement or counter the information offered in commercial publisher's catalogues.

However, online publisher's catalogues remain the sole means of acquiring an overview of the oeuvre of individual composers on the contemporary music scene. Publishers today also often endeavour to offer reliable documentation of the musical works in their catalogue.

IRCAM in Paris (= Institut de Recherche et Coordination Acoustique/ Musique) offers a relatively comprehensive database of contemporary music:

▪ B.R.A.H.M.S (Base de documentation sur la musique contemporaine, "Documentation basis for contemporary music")
This database offers documentation on composers and works that have appeared in IRCAM's research and concert activities. The information it offers is thus determined largely by the interests of this institution.
brahms.ircam.fr

Opus numbers and work catalogue numbers as non-linguistic keywords for a musical work in → *dictionaries and encyclopaedias*. Here we see the worklist of the biographical article on Mozart in *MGG Online*. "K" (given as "KV" in German-language sources) refers to the *Chronologisch-thematisches Werkverzeichnis sämmtlicher Tonwerke Wolfgang Amadé Mozarts* by Ludwig Köchel ("Chronological, thematic work catalogue of all musical works by Wolfgang Amadé Mozart", 1862). This catalogue was thereafter revised several times ("k⁶" refers to the sixth edition, though its at times divergent numbers never came into general use). "Köchel" has remained to this day the model for all scholarly work catalogues (screenshot: MGG Online).

1.2   WORK CATALOGUES

Work catalogues list the works of a composer as completely as possible. The goal of such a catalogue is the unambiguous identification of a work such as is necessary in practice for research, for ordering music or giving programme details. Opus numbers or composers' own work catalogue numbers (where these have been handed down to us) can be used as an organizational aid.

Work catalogue
Opus number

Thematic work catalogues reproduce the opening measure(s) of the work and/or of individual movements; these excerpts are called "incipits".

Incipit

We must be aware of the variations to be found in how different work catalogues are organized:

- **Chronological** work catalogues
  are ordered according to the date when works were written (for example: Köchel's Mozart catalogue); where incipits are given, such a catalogue is usually referred to as a "chronological, thematic work catalogue".

- **Systematic** work catalogues
  are ordered according to genre or instrumentation (for example: the BWV catalogue of Bach's works); where incipits are given, such a catalogue is usually referred to as a "thematic, systematic work catalogue".

Furthermore, work catalogues offer a multitude of "hard" facts (→ *source criticism*).

Keywords for information literacy: *Source criticism*[9]

"Source criticism" refers to ensuring the validity of "hard" facts about a text. Work catalogues offer details on the following according to the state of research at the time of publication:
- the authenticity of authorship, or incorrect, doubtful attributions,
- the sources for the text of the work in question (→ *autograph*, → *manuscript* and → *printed music*),
- when and where the work was written,
- the reception history (performances, editions etc.),
- and connections with other musical texts ("intertextuality" = third-party musical sources, or the re-use of the composer's works in the work of others).

Source criticism

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[9] These remarks on the evaluation of information are indebted to Martin Gasteiner and Peter Haber (ed.): *Digitale Arbeitstechniken für die Geistes- und Kulturwissenschaften*, Vienna 2010.

RISM – a never-ending project. RISM is the successor project to Robert Eitner's legendary encyclopaedia of sources.[10] It was founded in 1952 in Paris by the International Musicological Society (IMS) and the International Association of Music Libraries (IAML) and is a multinational, non-profit joint venture whose aim is the comprehensive documentation of all extant musical sources worldwide.

These musical sources are manuscripts or printed music, writings on music, and libretti. They are housed in libraries, archives, monasteries, schools and private collections. RISM records what exists and where it can be found. As a result, musical traditions are protected through cataloguing in a comprehensive inventory while also being made available to musicologists and musicians.

Problems arise on the one hand from the sheer size of the project, and on the other hand from the technological shift that has taken place in the past half-century. It is not surprising that the discovery of increasing numbers of new sources has made the printed catalogue's claim to completeness difficult to maintain. This ongoing expansion would be made more feasible by transferring the extant data into a database, but the methods of data capture have changed so much over the years that the old data would have to be reprocessed. There is thus still much to be done in what is in any case a project that can by definition never be completed.

https://opac.rism.info
(screenshot: RISM Online)

Reference to primary sources in → *dictionaries and encyclopaedias*: This is the worklist of the biographical article on Vivaldi in *MGG Online*. First editions are listed first; there follows a list according to the "RV" work numbers, with reference to the holding libraries of the manuscripts. "I-Tn" stands for "Italy Turin Biblioteca nazionale", while "D-Dl" stands for "Deutschland Dresden Sächsische Landesbibliothek" (thus "Germany, Saxon State and University Library Dresden") etc. (screenshot: MGG Online).

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[10] Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts*, 10 vols., Leipzig 1898–1904. The title of this work ("Biographical-bibliographical source catalogue of musicians and music scholars of the Christian era until the mid-19th century") sounds fantastically ambitious to us today, and yet Eitner was able to fulfil his self-appointed task to a relatively high degree. Eitner is available free of charge online at URL: https://archive.org/details/biographischbibl10eitn (accessed: 01.07.2021).

1.3 RISM – A BIBLIOGRAPHY OF MUSICAL SOURCES

The *Répertoire International des Sources Musicales*, RISM for short, is a comprehensive bibliography of → *primary sources* for musical works until 1850.[11] Given the period in question, it concentrates on → *manuscripts* and rare, early → *printed music*. This bibliography is partly in printed form, partly electronic:

<div align="right">RISM
bibliography
of musical
sources</div>

- **Series A/I: Printed music** (in 14 volumes)
  A/I/1–14: Individual printed music before 1800
  A/I/15: Index of publishers, printers, engravers and places

- **Series A/II: Music manuscripts after 1600**
  A database currently with 1 million items by 40,000 composers and corresponding → *incipits*
  https://opac.rism.info

- **Series B: Bibliographies of materials organized by topic** (a selection in 28 volumes at present)
  B/I/1–2: Printed collections of the 16th-18th centuries
  B/IV/1–5: Manuscripts of polyphonic music, 11th-16th centuries
  B/V: Manuscripts of tropes and sequences
  B/VII: Manuscripts of lute and guitar tablatures, 15th-18th centuries
  B/VIII: German hymns (DKL)

- **Serie C: Directory of music research libraries**
  A listing of all music libraries that hold primary musical sources

As in the case of → *work catalogues*, RISM offers a multitude of "hard" data (→ *source criticism*).

Keywords for information literacy: *Primary sources* (1/2)

Primary sources offer the "original" source of information on a historical event or a musical work. The decisive factor is its close temporal and geographical proximity to the work when it was created. Ideally, primary sources in music are the → *autographs* that have survived in increasing numbers since the 18th century. Where these are not extant, the primary sources are the → *printed music* that was published during the life of the composer. In mediaeval and Renaissance times, → *manuscripts* were the main bearers of information.

<div align="right">Primary
source</div>

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[11] *Répertoire International des Sources Musicales (RISM)*, ed. Société internationale de musicologie et l'Association internationale des bibliothèques musicales, Basel and Munich 1960–.

The first music handbook was most probably Sebastian Virdung's *Musica getutscht und aussgezogen* (1511), which is about musical instruments. The fact that it was published in Basel and in German, not Latin, demonstrates that it was intended to have a broader appeal. The fact that it describes itself as comprising a "digest" of information ("aussgezogen" = "extracted") is a reference to the then extant body of scholarly literature in Latin, and thus also reflects this work's status as a handbook.

Today, this handbook remains interesting as a historical source text on → *performance practice*. Above and beyond its discussion of musical instruments, it also discusses elementary music theory and the relationship of instrumental music to the vocal polyphony of the 15ᵗʰ century.
(photo: Wikisource)

Online music handbooks

In music and musicology, → *e-books* are still rare. A relatively progressive → *series* is the *Cambridge Companions to Music*.[12]

▪ **Cambridge Companions to Music**
78 music titles (about composers, instruments etc.), plus 163 titles of the Cambridge University Press Music Collection

Historical handbooks that are no longer covered by publishers' copyrights are becoming increasingly available, e.g.:

▪ Hugo Riemann, *Kleines Handbuch der Musikgeschichte mit Periodisierung nach Stilprinzipien und Formen*, Leipzig 1908
https://archive.org/details/handbuchdermusik0201riem

The following is a practical guide for finding your way around the Swiss music business (event organizers, foundations etc.):

▪ *Swiss music guide 2020,* Lausanne 2020
www.swissmusicguide.ch

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[12] *Cambridge Companions Online*, https://universitypublishingonline.org/cambridge/companions/ (accessed: 01.07.2021). This online service is subject to a charge, but members of FHNW have free access via → *VPN*.

1.4 HANDBOOKS

Handbooks are → *reference works* that present information on a complex topic clearly, usually chronologically, and in a continuous text.

Handbooks represent the state of research in the topic at the time of their publication. They are generally written jointly by different authors and thus often offer a "common sense" approach to the topic. An index is generally included to help the reader to find his way around. → *Bibliographies* offer more detailed information on individual topics.

In German, there are three standard, large-scale handbooks on music:

- On **music history** from Ancient times to the present day, including non-European music, folk music and pop music:
  Carl Dahlhaus and Hermann Danuser (ed.): *Neues Handbuch der Musikwissenschaft*. 13 vols., Laaber 1980–1995

- On **music theory** in Western history:
  Frieder Zaminer and Thomas Ertelt (ed.): *Geschichte der Musiktheorie*. 15 vols., Darmstadt 1984–2006

- On the development of **genres** and **forms** in a musico-historical context from 1700 to the present day:
  Siegfried Mauser (ed.), *Handbuch der musikalischen Gattungen*. 17 vols., Laaber 1993–2009

Several handbooks containing text compilations relevant to specific courses are also available (see Info).

Sound recordings. Sound recording began in 1877 when Thomas Alva Edison invented the phonograph. Industrial production began soon thereafter. The first recording medium was the cylinder. In 1887, Emil Berliner launched the playing record. Constant improvements took place in the recording and reproduction of sounds. In 1897, Berliner shifted to shellac records. In 1951, the first vinyl records came on the market.

Magnetic tape was invented as early as 1935, though it only became widely used in the 1950s, and primarily on the professional scene (in recording and radio studios). Magnetic tape is important in music history because it was straightaway used by composers as an "instrument" itself (in tape music) and thus triggered off the second phase in the development of electronic music.

When digital technology arrived, new sound carriers also emerged. The most widely spread is the compact disc (CD), which came onto the market in 1982.

Jazz discographies

There is a comprehensive database maintained by users whose main focus is on popular music, though it also has relatively comprehensive references to jazz and classical music:

- *Discogs*
  www.discogs.com

Current commercial jazz discographies are:

- *Bielefelder Katalog. Jazz*, 1974–2005
  Online since 2013 at:
  www.bielefelderkataloge.de/jazz-home.html
- *Allmusic*
  www.allmusic.com/genre/jazz

General jazz discographies:

- Tom Lord (ed.), *The Jazz discography*, 34 vols., West Vancouver 1992–2004.
  There is an expanded, up-to-date online version:[13]
  https://lordisco.com/tjd/CoverFrame
- Richard Cook and Brian Morton, *The Penguin guide to Jazz recordings*, London 2006

Specialist discographies for early jazz history:

- Charles Delaunay, *Hot discography*, Paris 1938
- Charles Delaunay, *New hot discography. The standard directory of recorded jazz*, New York 1948
- David A. Carey and Albert J. McCarthy, *The directory of recorded jazz and swing music*, Fordingbridge 1949
- Richard Crawford and Jeffrey Magee: *Jazz standards on record 1900–1942*, Chicago 1992

Discographic references in → *dictionaries and encyclopaedias*: Worklist of the biographical entry on Duke Ellington in *Grove Music Online*. As with "classical" composers, his compositions are given first, followed by his records and film music (screenshot: Oxford Music Online).

[13] *TJD Online*, URL: https://lordisco.com/tjd/CoverFrame (accessed: 01.07.2021). This online service is subject to a charge, but members of FHNW have free access via → *VPN*.

1.5   DISCOGRAPHIES

In historical terms, the act of writing music down was actually an exception, not the rule. Over the centuries, most music has survived by being passed down in oral traditions. The invention of the phonograph in 1877 also marked the beginning of attempts to document such traditions, as it provided a means to record the following, mostly non-literate areas of music:

Sound recordings

- **Folk music and non-European music**
  Sound recordings enabled folk music researchers and ethnomusicologists to acquire objective, reproducible research materials. The field recordings made by Béla Bartók and Zoltán Kodály from 1905 onwards have become legendary in the music world. Similar research was conducted at roughly the same time, though independently, by the composers Ralph Vaughan Williams and Percy Grainger in Britain.

- **Jazz**
  Sound recordings of jazz began in the USA in the 1920s with the so-called "Race records". They constitute vital documentary material for the history of jazz.

- **Popular music**
  Popular music has long been the most important genre in the industrial distribution of sound recordings. Historians of popular music thus base their research primarily on recordings.

- **Historical performance practice of the 19th and 20th centuries**
  In the narrower field of classical music, sound recordings offer documentary material for elements of performance practice that emerged in the 19th century and remained into the early 20th century. Sound recordings are utilized to investigate issues pertaining to tempo, agogics, the use of vibrato and portamento, vocal techniques etc.
  In this regard we must also mention the Welte-Mignon pianos, launched in 1905, which allowed important pianists to be "recorded" on piano rolls.

Discographies are catalogues of sound recordings such as those listed above. They can include commercial publisher's catalogues and scholarly catalogues on individual aspects of music (such as discographies of specific labels, composers, performers, individual styles, geographic areas etc.).

Discography

The **Petrucci Music Library (IMSLP = International Music Score Library Project)** is the biggest electronic collection of full-text music scores. Access is free of charge. It is named after the first music publisher, Ottaviano Petrucci. At present (2021) it contains some 185,000 works by 23,000 composers. The initiative for the project came from Edward W. Guo, a music student. The Library first went online in 2006. It comprises PDFs of editions that are no longer covered by copyright. In other words, it mostly comprises older editions that in certain circumstances do not correspond to current scholarly standards. The reproduction quality of the scores is very varied; in some cases, older digitized copies have been put online. However, scholarly institutions and libraries are now also participating as part of their own digitization projects.

The site is run via a Wiki interface. This means that the search functions are relatively simple and most are available in several languages. The opportunities offered for commentary and for issues of verification are used by academic institutions and can be very informative.

Since the USA and the EU have different copyright legislation, automatic filters are carried out on IP addresses. This means that access to some digitized scores can be denied according to the address from which one is accessing the site. Some scores are thus available for download in Basel, but are not accessible just across the border in Germany or France (which are in the EU).

IMSLP's links to other tools are pioneering. The freeware Partify is available for creating parts from a score. The works on this site are also linked to audio files of the Naxos Music Library (NML).[14]

https://imslp.org/wiki/Main_Page
(screenshot: IMSLP)

Complete editions online

Up-to-date complete editions are only rarely available online on account of copyright considerations. But the various digitization programmes running throughout the world mean that older complete editions are gradually becoming available on the Internet.

- Carl Philipp Emanuel Bach: *The complete works*, Los Altos 2005–
  www.cpebach.org
- *Johann Sebastian Bach's Werke*, ed. Bach Society in Leipzig, Leipzig 1851–1899
  imslp.org/wiki/Johann_Sebastian_Bach:_Bach-Gesellschaft_Ausgabe
- *Ludwig van Beethoven's Werke*, Leipzig, 1862–1888
  www.digitale-sammlungen.de
- Johannes Brahms: *Sämtliche Werke*, ed. Hans Gál, Leipzig 1926–1927
  imslp.org/wiki/Sämtliche_Werke_(Brahms,_Johannes)
- *Friedrich Chopin's Werke*, Leipzig 1878–1880
  imslp.org/wiki/Friedrich_Chopin's_Werke_(Chopin,_Frédéric)
- *G.F. Händel's Werke*, ed. Friedrich Chrysander, Leipzig 1858–1902
  www.digitale-sammlungen.de
- *Franz Liszts musikalische Werke*, ed. Franz Liszt Foundation, Leipzig 1910–1936
  www.digitale-sammlungen.de
- *Mendelssohn's Werke*, ed. Julius Rietz, Leipzig 1874–1877
  www.digitale-sammlungen.de
- *Tutte le opere di Claudio Monteverdi*, ed. G. Francesco Malipiero, Asolo 1926–1968
  imslp.org/wiki/Tutte_le_opere_(Monteverdi,_Claudio)
- *Neue Mozart-Ausgabe*, ed. International Mozarteum Foundation, Salzburg, Kassel 1955–2007
  dme.mozarteum.at/DME/nma/start.php
- *Franz Schubert's Werke*, Leipzig 1884–1897
  www.digitale-sammlungen.de
- *Robert Schumann's Werke*, ed. Clara Schumann, Leipzig 1879–1893
  www.digitale-sammlungen.de

References to complete editions in → *dictionaries and encyclopaedias*: Worklist of the biographical entry for Johann Sebastian Bach in *Grove Music Online*. "BG" refers to the old complete edition of the Bach Society, "NBA" to the *Neue Bach-Ausgabe* (the "New Bach Edition", 1954–2000); the Roman numerals in each case give the number of the volume, the Arabic numbers the page numbers (screenshot: Oxford Music Online).

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[14] *Naxos Music Library*, URL: https://www.naxosmusiclibrary.com (accessed: 01.07.2021). This online service is subject to a charge, but members of FHNW have free access via → *VPN*.

2.   PRIMARY LITERATURE

The musical texts used for purposes of interpretation and scholarly engagement are regarded as "primary literature". The most common form of primary literature is printed music. Before the invention of musical type, which was established with Ottaviano Petrucci's *Harmonice Musices Odhecaton A* (1501), → *manuscripts* were the usual means of passing on music. In overall historical terms, manuscripts by the hand of the composer himself are far rarer; these are called → *autographs*.

Primary literature
Printed music

Musical texts come in different forms, which include scores (offering the complete musical text), piano reductions (arrangements for piano or piano duet) that allow a practical working knowledge of the music, and parts (offering the music of an individual instrument or voice) that are used to perform the music.

Scores
Piano reductions
Parts

2.1   COMPLETE EDITIONS

Complete editions are intended to make the works of a composer available in the form of scholarly reliable scores.[15] They possess the following characteristics:

Complete editions

- **Completeness**
  The works of a composer are published in full. Modern complete editions also include sketches and drafts. Many complete editions are still in the process of publication.

- **Authenticity**
  The goal of a complete edition is to produce a reliable, authentic musical text based on the → *autographs* and on the printed music that was published during the lifetime of the composer. Editorial decisions (such as variants, corrections etc.) and any additions for practical purposes (phrasing or expression marks, ornaments etc.) should always be marked as such, with reasons given.

- **Scholarly apparatus**
  This comprises the preface or foreword (stating the methodology of the edition and the work's history and reception history), the critical report (listing the sources, corrections and editorial decisions), selected → *facsimile* pages, and often letters and illustrations too.

Keywords for information literacy: *Textual criticism*

Textual criticism stretches back to the Renaissance and the rediscovery of the Classical authors. It became useful in classical philology in helping to answer questions of authenticity in a text. To this day, it has been subject to considerable methodological shifts, and this can be seen in editorial practices in musical texts:

Textual criticism

- In *classical philology*, the editorial practice had as its goal a single, ultimate version (for which the German word is used: "Urtext"). Distinctions were thus made between primary sources and secondary sources.

Urtext

- In *critical editions*, the different versions of a work are all regarded as potentially valid; this approach is characterized by the equivalence with which the different sources are treated.

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[15] For a current overview of complete editions, see Charles Sydney Robinson et al., Art. "Editions, historical. §1 Single-composer complete editions", in: Grove Music Online, URL: https://doi.org/10.1093/gmo/9781561592630.article.08552 (accessed: 01.07.2021).

The **Index to Printed Music (IPM)** is a large, unique database for music published in complete editions, Denkmäler editions and other scholarly editions appearing in → *series*. It helps us to find individual musical works, which can be especially difficult in early music. The starting point of the project was the specialist bibliography *Collected editions, historical series and sets and monuments of music* by George R. Hill and Norris L. Stephens (1997).[16] Under the umbrella of the Music Library Association of the USA, Hill and his team were able to launch an online version in 2004. The data is being constantly expanded with the support of non-profit organizations. The degree of coverage is not quite clear: they write of 464,000 data records with more than 22,000 names, though this is not to be regarded as equivalent to the numbers of musical works and composers actually captured.

Regrettably, the Swiss universities of applied sciences and arts have not bought a license for this database, so for the time being, the printed version must be used.

Denkmäler editions online

Current → *Denkmäler editions* are only rarely available online on account of copyright considerations. But the various digitization programmes now running mean that older editions are gradually becoming available on the Internet.

- *Archives des Maîtres de l'Orgue des XVIe, XVIIe et XVIIIe siècles*, Paris etc. 1897–1910
  imslp.org/wiki/Archives_des_Maîtres_de_l'orgue
- *L'arte musicale in Italia. Pubblicazione nazionale delle più importanti opere musicali italiane dal secolo XIV al XVIII*, Milan 1897–1900
  imslp.org/wiki/L'Arte_Musicale_in_Italia
- *Denkmäler deutscher Tonkunst. Folge 1*, Leipzig 1892–1931
  www.digitale-sammlungen.de
- *Denkmäler deutscher Tonkunst. Folge 2, Denkmäler der Tonkunst in Bayern*, Augsburg 1900–1931
  www.digitale-sammlungen.de
- *Denkmäler der Tonkunst in Österreich*, Vienna etc. 1894–1938
  imslp.org/wiki/Denkmäler_der_Tonkunst_in_Österreich

References to Denkmäler editions in → *dictionaries and encyclopaedias*. This is the worklist of the biographical entry for Heinrich Ignaz Franz Biber in *Grove Music Online*. "DTÖ" refers to the *Denkmäler der Tonkunst in Österreich* (1894–1938), the small roman numerals to the specific volume (screenshot: Oxford Music Online).

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[16] George R. Hill and Norris L. Stephens, *Collected Editions, Historical Series [and] Sets [and] Monuments of Music. A Bibliography*, Berkeley CA 1997.

2.2   DENKMÄLER EDITIONS

Denkmäler editions (literally "monument" editions, though the German term is generally used in English) are intended to make significant works of the repertoire available in score form, especially early music.[17] Their characteristics are the following:

Denkmäler editions

- **Representativity** (= possessing exemplary character within a specific musical repertoire)
  The edition should make important works of music generally available that are otherwise difficult to access. The selection is usually made according to geographical criteria, also often according to historical period or genre, and sometimes according to a mixture of such criteria.

- **Authenticity**
  The goal of a Denkmäler edition is to reproduce a musical text in modern notation. For early music, this means consulting → *manuscripts* and, for the 17th and 18th centuries, rare → *printed music*. Thus the written documents, i.e. the → *primary source* of the musical work, gain in significance. And in this historical context the → *facsimile*, thus the photographic reproduction of a source, becomes an important editorial format.

Facsimile

- **Scholarly apparatus**
  As in the case of → *complete editions*, this comprises the preface or foreword (stating the methodology of the edition and the work's history and reception history), the critical report (listing the sources, corrections and editorial decisions), and selected → *facsimile* pages.

Keywords for information literacy: *Internal source criticism*

Internal source criticism refers to the process of determining the content of a text. It includes explaining concepts no longer in common use today. For early music, this usually means dealing with notational systems that are no longer in use. These are then presented in the form of transcriptions. They essentially offer a modern reading of the text in which it is interpreted for today's use – and is thus a preliminary stage to the act of musical interpretation itself.

Internal source criticism

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[17] For a current overview of complete editions, see Charles Sydney Robinson et al., Art. "Editions, historical. §I,2 Other collected editions", in: *Grove Music Online*, URL: https://doi.org/10.1093/gmo/9781561592630.article.08552 (accessed: 01.07.2021).

The **Microfilm Archive of the Basel Seminar of Musicology** is unique. It was set up by Jacques Handschin, who taught there from 1930 to 1955. It provides access today to over 10,000 source documents, most of which are unpublished.

It enables early music researchers to work with original sources whose information content – which is vital for a closer understanding of the music – is often lost when transcribed into modern notation.

This Archive's holdings include a near-complete collection of polyphonic music before 1600, monodic music of the mediaeval period in tropes and (older) sequences, secular songs by troubadours and trouvères, liturgical manuscripts and special collections on the songs of the eastern churches and on Arab → *music theory*, plus representative collections of the 17th century and of vocal music of the 18th century.

The entire stock of the microfilm archive is recorded in the library catalogue → *swiss-covery*.

(photos: mediaeval manuscript and Anton Webern, Basel Seminar of Musicology)

Musikwissenschaftliches Seminar der Universität Basel
Petersgraben 27
CH-4051 Basel
www.mws.unibas.ch
mfa-mws@unibas.ch

Seminar of Musicology, University of Basel

Musicology at the University of Basel is in large part determined by its dual focus on old and new music history, with a professorship for each. The range of courses is supplemented by a variety of offerings from part-time lecturers, and covers the whole spectrum of music history: from the beginnings of notation in the 9th century to the diversity of our own time, from contemporary art music to pop.

The Seminar is situated within a dense network of music institutions, and this further strengthens its profile. For the music history of the 20th century, the Seminar's geographical proximity to the → *Paul Sacher Foundation* is important: the *Anton Webern Complete Edition* is being organized in collaboration with the Foundation, which houses the largest number of extant Webern sources.[18]

The Seminar of Musicology houses a reference library and is particularly well stocked in the field of early music history. Above and beyond the basic literature offered by the → *Basel University Library*, the Seminar offers a broad spectrum of literature for music researchers.

Info: Music manuscripts online

Thanks to worldwide digitization projects, more and more music manuscripts are being made available online. You can get structured access via:

- Music Treasures Consortium
  A search machine for digitized music manuscripts, first and early editions in the digital collections of Harvard University, the Juilliard School, British Library, Library of Congress etc.
  www.loc.gov/collections/music-treasures-consortium/
- Digital Resources in Musicology (DRM)
  Thematically organized links to comprehensive Open-Access projects
  https://drm.ccarh.org

The following offer comprehensive collections of mediaeval music manuscripts:

- DIAMM (Digital Image Archive of Medieval Music)
  A collection of reproductions of mediaeval music manuscripts, supported by a database verification system that incorporates up-to-date information from → *RISM* and → *IPM.*
  www.diamm.ac.uk/
- Medieval Music Manuscripts Online (MMMO)
  http://musmed.eu/sources

You can also look at national online projects for music-specific manuscripts:

- Switzerland
  https://www.e-codices.unifr.ch/de
- France
  https://www.bnf.fr/en/gallica-bnf-digital-library
- Great Britain
  https://www.bl.uk/subjects/manuscripts-and-archives

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[18] For the Anton Webern complete edition, see https://www.anton-webern.ch. Beside the hitherto hybrid print-online edition, there is also the series of publications about Webern entitled *Webern-Studien. Beihefte der Anton Webern Gesamtausgabe.*

2.3   MANUSCRIPTS

Music was passed down solely in manuscript form until the 16th century, and manuscripts were common church music into the 19th century. In contrast to → *autographs*, these were manuscript copies, often distant from the source in both chronological and geographical terms. There could thus be a considerable distance between the composition of a piece of music and a manuscript of it, and the musical text could go through different forms over the course of time.

This brings the actual carrier of the musical information into sharper focus, namely the manuscript. Access to the musical work in question is gained via the location of the manuscript. To aid the identification of a manuscript's location, the sigla assigned by → *RISM* have become the norm.[19] They are comprised of the following components:

▪ Country	*France*	**F**
▪ Town/city	*Paris*	**Paris**
		} **Pn**
▪ Name of the library or archive	*Bibliothèque nationale*	**BN**
▪ Collection	*fonds latin*	**fonds lat.**
▪ Internal shelfmark	*11411*	**11411**
▪ Siglum		**F-Pn fonds lat. 11411**

The source references in → *MGG* and the → *New Grove* use this siglum (the latter in its Anglo-Saxon codification). Repositories of reproductions (microfilm archives) and referencing information (such as ordering information for libraries) are listed accordingly.

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[19] For searching according to RISM library sigla, see *Online Catalogue of RISM Library Sigla*, URL: https://rism.info/de/community/sigla.html (accessed: 01.07.2021).

Paul Sacher (1906–1999) was born in Basel and studied musicology and conducting here (the latter with Felix Weingartner). In 1926 he founded the Basel Chamber Orchestra with the aim of "performing old and new music". In 1933 he founded the Schola Cantorum Basiliensis. In 1934 he married Maja Hoffmann-Stehlin, the widow of the heir to the chemical company Hoffmann. He thereafter made a name for himself as a patron of music. He commissioned numerous works and gave world premières, including Bartók's *Music for Strings, Percussion and Celeste* in 1937, Honegger's *Jeanne d'Arc au bûcher* in 1938, Bartók's *Divertimento* in 1940 and Stravinsky's *Concerto in D* in 1947. In 1941 he founded a second chamber orchestra, the Collegium Musicum in Zurich. In the post-War years he gave numerous commissions to composers such as Berio, Birtwistle, Boulez, Britten, Carter, Dutilleux, Henze, Lutosławski, Rihm, Tippett etc. In 1954 the Conservatory (today's School of Music) merged with the Schola Cantorum and the General Music School to form the → *Musik-Akademie Basel*; Sacher was its director until 1969.
(Photo: Paul Sacher Foundation)

Paul Sacher Foundation

The Paul Sacher Foundation was founded in 1973, initially with the aim of preserving the music library of Paul Sacher. When the archives of Igor Stravinsky and the Anton Webern Collection were acquired in 1983, the aim of the Foundation shifted. Since its premises were opened in 1986 it has been a public archive and a research institute with an international network. Its holdings were systematically expanded thereafter. The Foundation has since acquired archives and collections of musicians whose connection to Sacher's own activities was either tenuous or non-existent, such as Morton Feldman, Vinko Globokar, Sofia Gubaidulina, Roman Haubenstock-Ramati, Mauricio Kagel, György Ligeti, Steve Reich, Dieter Schnebel, Salvatore Sciarrino, Valentin Silvestrov, Edgar Varèse and Stefan Wolpe. The Foundation has thereby grown into one of the most significant archives of music autographs of the 20th and 21st centuries.[20]

The Paul Sacher Foundation currently holds 120 collections and its primary task is to archive and catalogue these source materials to an optimum degree. Above and beyond this, the Foundation promotes scholarly research into its holdings. Its library offers relevant documentation for these holdings and there is also a collection of sound and video recordings. Both the archive and the library are reference collections that may only be consulted in the Foundation itself by prior appointment.

Info: Music autographs online

The various digitization programmes being carried out across the world mean that at least those autographs held in public collections are becoming increasingly available online. However, these digital sources are scattered across the web, just as the autographs themselves are spread over the globe. The following are comparatively well-advanced:

- Münchner Digitalisierungszentrum (MDZ)
  Autographs by Karl Amadeus Hartmann, Michael Haydn, Gustav Mahler, Carl Orff, Hans Pfitzner, Max Reger, Richard Strauss, Richard Wagner etc.
  https://www.digitale-sammlungen.de/de
- Musiksammlung Österreichische Nationalbibliothek Wien
  Autographs by Ludwig van Beethoven, Alban Berg, Anton Brucker, Joseph Haydn, Franz Liszt, Wolfgang Amadeus Mozart, Franz Schubert, Robert Schumann, Johann Strauss, Richard Strauss, Richard Wagner, Hugo Wolf etc.
  https://www.onb.ac.at/bibliothek/sammlungen/musik/bestaende

These institutes dedicated to individual composers are also of interest:

- Bach digital
  https://www.bach-digital.de/content/index.xed
- Beethoven Haus Bonn: Digital archive
  https://www.beethoven.de/de/archive/list
- Brahms Institute
  https://brahmsinstitut.de/Archiv/web/bihl_digital/autografe_start.html
- Handel autographs of the British Library
  https://britishlibrary.typepad.co.uk/music/2016/07/can-you-handle-our-handel.html
- Schubert autographs
  www.schubert-online.at

Paul Sacher Stiftung
Auf Burg
Münsterplatz 4
CH-4051 Basel
www.paul-sacher-stiftung.ch
office-pss@unibas.ch

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[20] For the individual collections, see *Inventare der Paul Sacher Stiftung*, ed. Paul Sacher Stiftung, Mainz 1988–.

2.4 AUTOGRAPHS

In contrast to → *manuscripts*, autographs (from the Ancient Greek for "self-written") are documents written by the composers themselves. The autograph is the most important → *primary source* for a musical work. It helps us to verify the authenticity of a text and the correctness of its transmission down to us; it also helps us to comprehend how it was composed. The musical text can be extant in several different stages:

- **Sketch**: a record of the thematic-motivic ideas, how combinations of notes will sound, excerpts or plans for the course of the piece

- **Draft**: a complete formal plan of a movement or portion of a movement

- **Fragment**: a composition that has been worked out but then broken off and abandoned

- **Short score**: a reduced score on two or more staves, with the main parts containing the principal voices and notes on the instrumentation.

- **Clean copy**: the complete piece, in score format

These sources can be complemented by autograph additions or corrections to proof copies and printed music.

When the cult of the genius became en vogue in the 19th century, autographs swiftly acquired the status of pseudo-relics and thus became commercial objects. For this reason, autographs are often scattered across the world in different private collections. Autographs dating from 1850 or earlier are listed – inasmuch as their location is known – in → *RISM*.

Keywords for information literacy: *Primary sources* (2/2)

Besides the actual musical text, autograph documents originating in its immediate periphery can also possess the status of primary sources. These can be the composer's own → *work catalogues*, autobiographical documents such as diary entries and notes, correspondence (letters or cards) or even traces of everyday life such as entries in family albums, receipts etc. In more recent times, these primary sources may also include programme texts and publications in → *journals*, interviews etc.

Méthodes et traités – a facsimile edition.[21]
In 1999, the publisher Fuzeau began the →
series entitled "Méthodes & traités"
("methods and treatises"). It gathers
together texts from between 1600 and
1860 in the fields of music theory and
instrumental methods, publishing them in
→ *facsimile* format. These texts include
prefaces, dictionary articles, essays,
exercise examples and etudes.
At present, the following series are in
progress:
I : *France 1600–1800*
II : *France 1800–1860*
III : *Europe*
IV : *Italie 1600–1800*
VI : *Grande-Bretagne 1600–1860*
VII : *Allemagne-Autriche 1600–1860*
IX : *Renaissance française*
Each series comprises individual volumes
that contain the corresponding material
about the instruments in question.
Fuzeau's facsimiles are in certain aspects
controversial (not without reason) because
they are not always 1:1 and have in some
cases also been retouched. Nevertheless,
these editions are of great practical
assistance because the texts were hitherto
very difficult to access but are now
available in an edition of between one and
five volumes, ordered according to
instrument.

Online historical sources on music theory and performance practice

A database maintained by Indiana University offers full-text versions in
HTML of numerous music theory source texts in Latin, dating from the 3rd
to the 17th centuries (including music examples):
- Thesaurus Musicarum Latinarum (TML)
  https://chmtl.indiana.edu/tml

Numerous sources are also available online via → *IMSLP*:
- Category: Music theory
  https://imslp.org/wiki/Category:Music_theory
- Category: Performance practice
  https://imslp.org/wiki/Category:Performance_practice

Special sources on the performance practice of early music, created by two
men connected to the Schola Cantorum Basiliensis:
- Jörg-Andreas Bötticher and Elam Rotem, *Early music sources*
  www.earlymusicsources.com

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[21] *Méthodes & traités*, ed. Jean Saint-Arroman, Courlay 1999–.

2.5   HISTORICAL SOURCES ON MUSIC THEORY AND PERFORMANCE PRACTICE

Historical texts on music theory and performance practice are classed as → *primary sources*, even though in strict terms they are really "historical", → *secondary literature*, i.e. texts about music. They offer us information about attitudes on music, instrument-making, instrumental techniques and instrumental practice in specific historical periods and geographical areas.[22]

Music theory
Performance
practice

Such sources can occur in very different contexts:

- As independent theoretical tracts and textbooks:
  Examples: Michael Praetorius, *Syntagma musicum*, Wittenbach and Wolfenbüttel 1614–1619
  Olivier Messiaen, *Traité de rythme, de couleur et d'ornithologie*, Paris 1949–1992

- As prefaces to printed music:
  Examples: Claudio Monteverdi, "Studiosi lettori", in: *Il quinto libro de madrigal*, Venice 1606
  Arnold Schoenberg, "Vorwort", in: *Pierrot lunaire*, Vienna 1914

- As individual articles in historical → *dictionaries and encyclopaedias* etc.

Besides these texts, important sources can include pictorial representations (music iconography).[23]

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[22] For an overview, see Wikisource, *Musiktheoretische Traktate*, URL:
  https://de.wikisource.org/wiki/Musiktheoretische_Traktate (accessed: 01.07.2021).
[23] See Peter Reidemeister, *Historische Aufführungspraxis*, Darmstadt 1988, p. 17f.

Basel University is one of the 50 oldest universities in the world. The history of universities began in 1088 when the very first was founded in Bologna. Basel University was founded in the late Middle Ages, a time when the city was relatively large and was the host of the Council of Basel for the Catholic Church (1431–1449). It was in this context that teaching began in a faculty of theology and law in 1432. In 1460 the University was recognized officially by Pope Pius II. Basel University remained the only one of its kind in Switzerland until the 19th century.
The first written mention of the University Library was made in 1471.
(photo: Basel University Library)

Basel University Library (1/2)

The University Library ("UB") ensures the provision of basic scholarly and scientific information in Basel. At the same time, it is the public library and cantonal library for the Canton of Basel-Stadt.

At present (as of 2021), the UB holds some 6.8 million physical books and offers 1,140 workspaces for the public. Its holdings also include 1.3 million electronic books, 12,500 periodicals under subscription, 1,800 audio recordings and 3,200 video recordings.
With its circa 10,000 manuscript books, the UB has a large, very important manuscript collection. Its collection of 1,750 mediaeval codices is in fact the largest in Switzerland. It also has one of the largest, most important collections of old printed books, with some 300,000 dating from before 1850. It holds large numbers of works from all eras in the history of book production, from the beginnings of printing in the 15th century to the end of the 19th century. One important focus is book printing in Basel.

The Music Department is integrated into the general collection. It contains some 40,000 scores, 50,000 musicological books, 7,700 manuscripts, songbooks and tablatures from the time of the Humanists, 80 composers' archives (mostly Swiss) of the 19th and 20th centuries, plus 6,000 musicians' letters.

3. SECONDARY LITERATURE

In contrast to → *primary literature*, "secondary" literature means works that are of "secondary" importance – i.e. information about primary literature, thus books, articles or online sources etc. *about* the topic.

3.1 LIBRARY CATALOGUES

The most important finding aids for secondary literature are library catalogues. They allow us to search unsystematically according to different keywords from the bibliographic description (in other words: author's name, title, publisher, publication year etc.). We can also search systematically according to so-called subject terms (also called "subject headings" or "descriptors" in some databases). A subject term is a word or brief phrase that describes the content of a publication.

University libraries are often organized in library networks. In Basel this network is the catalogue *swisscovery Basel*.

If you wish to search in other catalogue systems, there are various meta-catalogues available:

- **swisscovery** is the metacatalogue of the Swiss university libraries and the Swiss National Library. It offers a single interface to search some 30 million documents held by 475 Swiss libraries, mediatheques and archives.
  www.swisscovery.org

- The **Karlsruher virtueller Katalog (KVK)** is a web interface that searches large union catalogues worldwide.
  https://kvk.bibliothek.kit.edu

- **WorldCat** is a library organization that engages in online shared cataloguing. Open WorldCat offers limited access to this data and covers about 400 million items.
  www.worldcat.org

Keywords for information literacy: *Claims to validity*

How "true" a source is, how "universal" or "particular", and its own claims to validity – all these philosophical questions are also of fundamental significance when evaluating information. → *Scholarly texts* explain their claims to validity in an introduction in which the research question is outlined. The → *bibliography* allows us to judge just how comprehensive and up-to-date are the sources (degree of coverage) on which the work is based, and the degree to which it reflects the current state of research.

The first bibliography in the German-speaking counties was Johann Samuel Ersch's *Handbuch der deutschen Literatur seit der Mitte des achtzehnten Jahrhunderts bis auf die neueste Zeit* ("Handbook of German literature since the mid-18th century to recent times", 1812/ 14). With its focus on German literature it constituted a national bibliography. It also laid the foundations for a thematic ordering into different subjects. Ersch organized his catalogue of music literature according to the following categories:

1.   Music in general
1.1 Historiographical (historical) texts
1.2 Theoretical texts
2.   Practical works
2.1 Instrumental works according to instrumentation;
        within this category: according to individual instruments
2.2 Vocal music
        according to genre

This differentiation between music history and music theory has lasted to the present day, as has the ordering system according to instrumentation and genre for → *primary literature* in music.

Online music bibliographies

For the German-speaking regions:
▪ **Bibliographie des Musikschrifttums**
This "bibliography of writing on music" was published in physical form until 2001. Since then it has been maintained as a freely accessible database. Its entries date back to 1986. Plans are currently underway to incorporate the older data.
www.musikbibliographie.de

Special bibliography on early music from the Schola Cantorum Basiliensis:
▪ **RIMAB**
The "Basler Bibliographie zur Historischen Musikpraxis" ("Basel bibliography on historical musical practices" was until 2007 a component of the *Basler Jahrbuch für Historische Musikpraxis*. Since 2008 it has been run as a free-of-charge online database. Its entries cover the period back to 1974.
www.rimab.ch/content/bibliographie

RILM offers both bibliographical data and abstracts for individual publications. As an international collaborative project, it also has the advantage of being multilingual. (screenshot: RILM).

3.2   RILM – A BIBLIOGRAPHY OF SECONDARY LITERATURE ON MUSIC

Bibliographies (from the Ancient Greek "writing of books") are another important finding aid for secondary literature. They are often organized thematically, and alphabetically according to author. Bibliographies are independent publications that contain literature references. They can be limited in chronological terms or in their content:

Bibliography

- **chronological**
  These can cover a specific time period ("closed bibliographies") or in certain online versions they can be updated at ever-decreasing intervals ("periodical bibliographies").

- **content**
  These can cover a specific geographical area (e.g. national bibliographies of individual countries) or a specific field of knowledge (thematic or scholarly bibliographies).

The most comprehensive specialist bibliography on music is the *Répertoire International de Littérature Musicale*, RILM for short.[24] It covers the period from 1967 onwards and is maintained by 60 national editorial committees.

RILM

In contrast to → *library catalogues*, the advantage of RILM is that it offers information not just on independent publications (such as books) but also on articles, essays, book chapters and other contributions to → *journals*, conference proceedings, festschrifts and other such larger-scale publications – categories that library catalogues only cover, if at all, for pragmatic reasons, according to the interests of the particular library in question.

However, it is also always advisable to consult the bibliographies and literature lists in → *dictionaries and encyclopaedias*, → *handbooks* and other secondary literature, since every bibliography ultimately is a selection made according to more or less verifiable criteria. Networking with specialists and specialist institutions is just as important.

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[24] *RILM Abstracts of music literature. Répertoire International de Littérature Musicale*, Flushing 1967–1999. – Online version: *Répertoire International de Littérature Musicale (RILM)*, URL : http://web.ebscohost.com (accessed: 01.07.2021). This online service is subject to a charge, but members of FHNW have free access via → *VPN*.
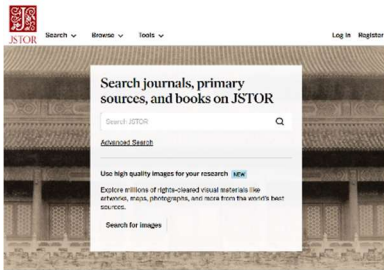
JSTOR (*Journal STORage*) is a non-profit American digitization project for → *journals*. It began in 1994 in order to help solve the problems of insufficient space in libraries and of paper degradation. Today, JSTOR covers over 2,600 journals since 1665, including roughly 70 music journals.

JSTOR is divided into different *Collections* for which individual licenses have to be purchased by universities. Because of the Corona crisis, all periodicals have been made freely available until 30 June 2022.[25]

For copyright reasons, the most recent issues of journals are not put online (there is a co-called "moving wall" of 2 to 5 years before journals go online) (screenshot: JSTOR).

Subject portals in music

▪ **Datenbank-Infosystem (DBIS)**
This list of online databases is a project of the Regensburg University Library. It is especially useful because it clearly states which online services are free and which charge for use.
http://rzblx10.uni-regensburg.de/dbinfo

▪ **Basel University Library**
Subject portal organized according to subject area with direct access to the licensed online services within the University Campus
https://ub.unibas.ch/de/fachgebiete

▪ **musiconn. Portal of the Musicology Information Service**
A joint project of the Bavarian State Library in Munich and the Saxon State Library in Dresden, with links to licensed and license-free online services and sources. They are developing an Optical Music Recognition (OMR) system and have already processed the old complete editions for Beethoven, Handel, Liszt, Mendelssohn, Schubert and Schumann as well as the *Denkmäler deutscher Tonkunst* (series 1 and 2).
https://www.musiconn.de

▪ **International Association of Music Information Centres (IAMIC)**
A worldwide network of music information centres (MICs) under the IAMIC umbrella.
www.iamic.net/
for Germany: **www.miz.org**
for Switzerland: **www.music.ch**
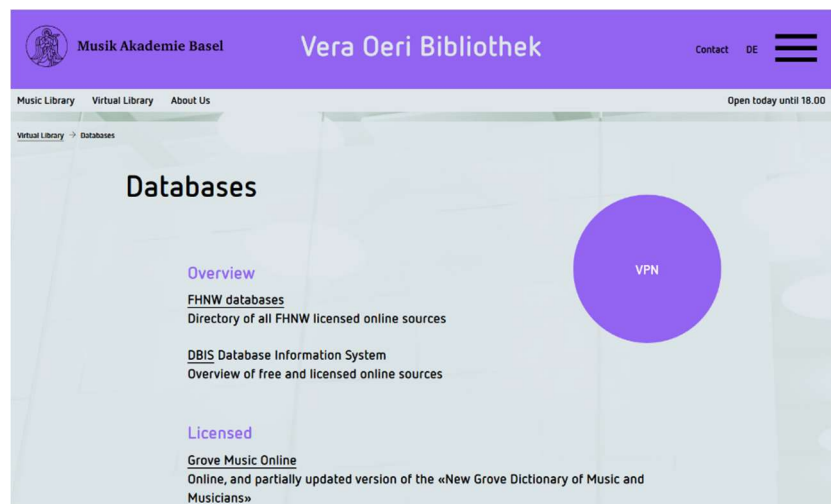
Subject portal of the library of the → *Musik-Akademie Basel*. This offers online services that are free and that are licensed by the University of Applied Sciences Northwestern Switzerland (screenshot: Musik-Akademie Basel). A complete list of all online services licensed by the FHNW can be found at **https://www.fhnw.ch/de/die-fhnw/bibliotheken/e-medien/datenbanken**

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[25] *JSTOR*, URL: https://www.jstor.org (accessed: 01.07.2021). This online service is subject to a charge, but members of FHNW have free access via → *VPN*.

3.3 WEB DIRECTORIES

Along with → *search engines*, web directories are the most important navigation instruments on the Internet. They offer collections of selected links, chosen according to specific criteria; the selection is made by editors. They are described as "subject gateways" or "virtual libraries" if they satisfy scholarly criteria; in this case, they are usually maintained by academic institutions or associations (see **Info**). They enable you to access the following resources:

- **Subject-specific databases**
  Reference works such as → *dictionaries and encyclopaedias*, → *source catalogues*, → *bibliographies* etc.

- **Online sources**
  Full-text sources from digitization projects, open-access publications etc.

- **e-journals and e-books**
  Digital publications under license, namely → *journal* articles and books.

- **Subject gateways and subject-specific → *search engines***
  Links to significant web directories outside one's institution and to specialist search engines where relevant.

- **Websites of subject-specific institutions and associations**
  Links to their homepages

Subject gateways are the most reliable finding aids for secondary texts on the web. In an everyday context, however, the problem can arise that a fee has to be paid to use them.

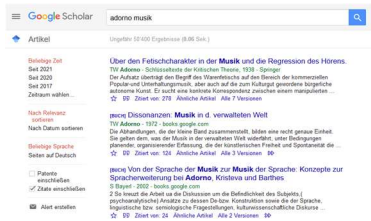**Keywords for information literacy: *Internet criticism***

The sources made available via subject gateways offer a relatively high degree of reliability because they are maintained by trustworthy editorial teams. Where this is not the case, however, the following points must be borne in mind with online sources:

- *Instability*: Websites are constantly changing and can also disappear. This also applies to their URLs (= Uniform Resource Locater). This is why it is obligatory to state the date of access in → *scholarly texts*. The link to Open Access publications is made via a DOI (= Digital Object Identifier), in some cases via a URN (= Uniform Resource Name), which both identify the actual object, not the place where it is stored.

- *Dubious addresses*: reducing the Internet address to find the name of the server can allow one to check who is responsible for a site.
- *Dubious authors*: → *search engines* can help you to find out who are the authors of a site.
- *Dubious age of information*: it is possible to manipulate the dates quoted for updates of a site. Links to external websites that no longer function are a sign that the main site has not been kept up to date.
- *Missing source information*: statements must be questioned when they are not in themselves consistent (→ *textual coherence*) and are not supported by source information.
- *Lack of a community*: the web was originally a communication platform. Blogs, discussion forums and links from other sites can offer information on the relevance of an online source.

(screenshot: Google Scholar)

Search engines
- *Yahoo!*: a pioneer of web navigation since 1994; based at Bing since 2009 and busy with its own developments again since 2013
  www.yahoo.com
- *Google*: on the web as an independent label since 1998. The most-often used search engine in the world
  www.google.ch
- *Bing*: web navigator launched by Microsoft in 2009
  www.bing.com

Special search engines
- *Bielefeld Academic Search Engine (BASE)*: launched in 2004, developed in a university environment, with functions such as lemmatization, metadata access etc.
  www.base-search.net
- *Google Scholar*: search machine focussed on scholarly texts, made available in 2004
  https://scholar.google.ch

Meta search engines
- *Search engine database*:
  A directory of search engines organized according to topic, country, or alphabetically according to name; under construction since 2010
  www.suchmaschinen-datenbank.de

(screenshot: Google Scholar)

"The right way to google"…[26]

…with standard search operators

AND	In Google, spaces between words are read automatically as an AND connection.
OR	For using with synonyms: *bartok (im freien OR out of doors)*
+/-	Minus excludes search terms, Plus includes stop-words ("the", "a", "and", "or") *music old hall -amazon*
" "	search the precise wording (phrase search) *"music and education"*
*	Wildcard for several signs when uncertain of the spelling *don Qui*ot*e music*
AROUND(n)	Determines the number of words between two search terms *berg AROUND(1) alban*

…with Google search operators

site:	Limits searches to a specific website *K 595 site:imslp.org*
filetype:	Limits searches to file type *sonata violin solo filetype:pdf*
inurl:	Limits searches to a term within the URL *inurl:schoenberg*
intext:	Limits searches to the text area within a file *intext: "Johann Jacob Bach"*
link:	Searches to sites which are linked with a specified URL *link:music-akademie.ch/bibliothek*

…with search options

- Google search options or tools: Limits searches to nation, language or publication date

…with search categories

- Google books or journals
  https://books.google.com
- Scholary texts
  https://scholar.google.com
- Audiovisual sources
  www.google.com/videohp

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[26] Schweizer Radio und Fernsehen, Dokumentation und Archive, *Richtig Googlen* (typescript), Zurich 2014.

3.4 SEARCH ENGINES

Search engines are a navigational tool on the Internet, along with → *web directories*. They constantly index websites (→ *index*) and thereby enable access to a host of secondary texts. Finding sites for a chosen topic depends on different factors:

Search engine

- **Choice of search terms** (quality): searching in different languages, or with subject-specific search terms (→ *opus numbers* or → *work catalogue numbers*, musicological terminology),

- **Number of search terms** (quantity): limiting the topic by using several search terms,

- **Combining with operators**: combine search terms with standardized character strings (see Info),

Operator

- **Field searches**: Determine search terms in "advanced search" mode (file type, author, title, date created etc.).

Field search

Search engines only carry out incomplete indexing (→ *search engine criticism*). This is why we talk of the "deep web" or "invisible web". Here, the search level can be altered by means of special search engines:

Deep web

- **Search service for → *scholarly texts***
Google Scholar is a pioneering search engine with a scholarly focus. By limiting searches to edu domains, through contracts with specialist publishers, access to open-access publications by universities and incorporating peer reviews for → *rankings*, an effective improvement in the search level is attained. This allows one to find bibliographical details (citations) and full texts that are free of charge or licensed on university campuses. However, even here, the degree of completeness of the indexing remains questionable.

Keywords for information literacy: *Search engine criticism*

The web today is primarily a commercial medium. Search engines are geared to these interests. Criticism of search engines has three main focus areas:

Search engine criticism

- *Lack of completeness*: For technical reasons, search engines only carry out incomplete indexing. The immeasurable number of websites cannot be covered complete or in their complete depth (hypertexts). This "incompleteness" helps to prevent search times from getting longer. Furthermore, many websites elude indexing, perhaps because they are "dynamic", i.e. they are created only as a result of a search (a classical example is a → *library catalogue*).
- *Ranking*: The selection and order of the hits is steered by algorithms (e.g. the frequency and position of the search term in a document, the originality of the document, etc). This computational assessment is not transparent; it is advisable to compare hit lists of different search engines.

Ranking

- *Optimization*: Websites are "optimized" on the basis of ranking behaviour so that they are visited as often as possible.

Wikipedia – the dream of "free" knowledge. The project to set up a free Internet → *encyclopaedia* is typical of the "democratic" idea behind the web and dates back to the year 2001. It was originally planned only in English but meanwhile exists in more than 80 languages. Its name was derived from the combination of the Hawaiian expression "wiki wiki" meaning "quick" and the word stem "-p[a]edia" (Ancient Greek for "teaching" or "education"), as in "encyclopaedia".

Wikis are a communication software that allows several users to edit HTML documents. The content of individual articles is controlled as a kind of "work in progress" using commentaries and post-processing that are logged for everyone to see. The concept is to a certain degree "anarchic": everyone has freedom of use, the freedom to revise and to disseminate. The only condition is a "neutral standpoint": controversial topics have to be described accordingly.

An interesting sister project is **Wikisource**. This is a collection of source texts that are no longer protected by copyright.

www.wikipedia.org
www.wikisource.org
(screenshot: Wikipedia)

Basel University Library (2/2)

University libraries are tasked with maintaining the basic scholarly literature across all subjects and so are ideal places to conduct interdisciplinary work. Just walking through the reading room can make this evident, as the classification system of its holdings ranges from general books ("Allgemeines") through religion, history, languages and literature ("Sprachen und Literaturen") to economics, sociology, politics, geography, the natural sciences and medicine to sports:

Reading room of the Basel University Library: a search-tree depiction of its holdings of more than 30,000 items, organized according to subject (screenshot: Basel University Library).

A virtual search can be made via the directory of online sources:
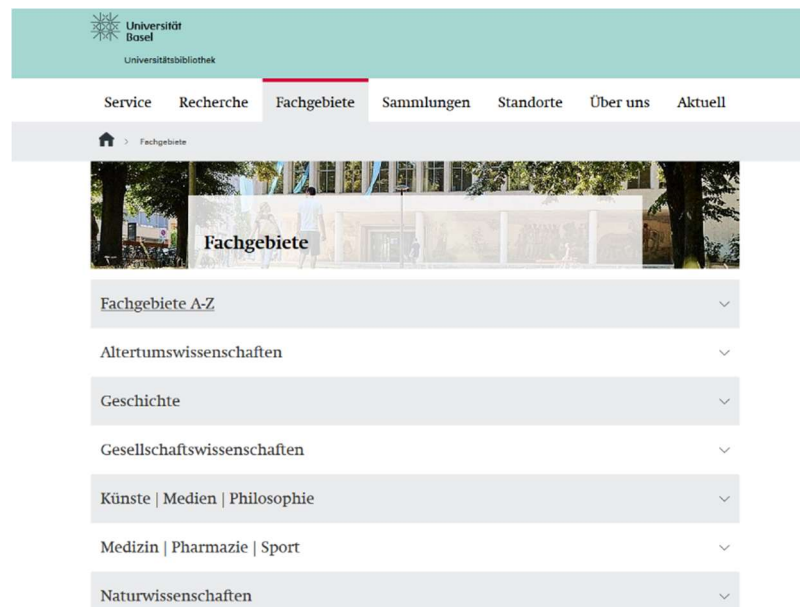
→ *Subject portal* **organized according to subject**: The services licensed by the Basel University Library are only accessible on the university campus at **https://ub.unibas.ch/de/fachgebiete** (screenshot: Basel University Library).

4. INTERDISCIPLINARY WORK

"Universal" thinking has today given way to "networked" thinking. But regardless of such considerations, music and its interpretation remain embedded in the greater context of the other arts and sciences. Interdisciplinary work means recognizing such connections and allowing them to have an impact on one's own engagement with music. There are two aspects to this:

Interdisciplinarity

- **Multidisciplinarity**
  Music itself often crosses disciplinary boundaries, referring to literary texts and encompassing theatre, images, interior spaces and their design, plus video and film today. In its origins it also had close connections to ritual and dance.

- **Interdisciplinarity**
  Concepts such as "music history", "music pedagogy", "ethno-musicology", "music iconography", "music psychology", "music sociology" etc. in themselves refer to the connections between music and other scholarly subjects.

Methodologically, there are different ways of approaching inter-disciplinary work:

- **Finding aids in your own subject**
  Often, finding aids in one's own subject can help one (→ *dictionaries and encyclopaedias*, → *RILM*), because certain interdisciplinary questions are already part of the discourse in the subject.

Encyclopaedia

- **Encyclopaedias**
  Encyclopaedias (from the Ancient Greek meaning "general educa-tion") offer practical access to interdisciplinary work, as they are all-round reference works.

- **Dictionaries and encyclopaedias in the respective subjects**
  The → *dictionaries and encyclopaedias* and → *handbooks* in the desired topics offer more specific information. They also offer an overview of literature for further reading. In university libraries, these reference works are traditionally held in the reading rooms. The → *subject gateways* of university libraries can offer access to appropriate licensed online services.

Above and beyond this, interdisciplinary work offers possibilities for networking and for working in a team with others.

Media competence. This phrase is used to describe proficiency in dealing with mass media such as TV, radio, newspapers, → *journals* and the Internet.

Media competence requires a knowledge of the different aspects of working with the media: of the contents they require and of the technologies involved (i.e. aspects of "media studies").

When using media we distinguish in principle between

▸ passive use ("reception"): in a political, social and cultural environment that is changing dynamically, contents have to be constantly re-evaluated, and the media used to convey content have to be chosen carefully (→ *information literacy*).

▸ active participation: media content can be co-designed. Especially since the advent of the web, every individual can disseminate his or her own content. But even in traditional mass media, topics can be placed strategically: media advertisements or events calendars, for example, are useful for reaching the public (though they are subject to a fee). If the topic is aligned to the content favoured by a specific branch of the media, it might also possible to promote it through an editorial contribution.

The media landscape in Basel and German-speaking Switzerland

Your choice of media depends on how broad the appeal should be for an event. There is a considerable range of media available, ranging from local gazettes and free newspapers to media with a national coverage:

- **Programmzeitung**
  This is a monthly cultural agenda for Basel and the surrounding region. It is possible to get them to give an editorial preview of an event.
  E-mail: info@programmzeitung.ch, address: Viaduktstrasse 8, 4051 Basel
  www.programmzeitung.ch
- **Basler Zeitung** (BaZ)
  The biggest daily newspaper in Basel. Has its own music editor, and offers an events calendar with "tips for the day".
  E-mail: redaktion@baz.ch, address: Aeschenplatz 7, Postfach, 4002 Basel
  bazonline.ch
- **Basellandschaftliche Zeitung** (bz)
  The second-biggest daily newspaper, with a strong base in Basel-Land. Traditionally, it has an active music editorial team.
  E-mail: redaktion@bzbasel.ch, address: Viaduktstrasse 42, 4051 Basel
  www.bzbasel.ch
- **Radio X**
  A non-commercial private radio station in Basel with an interest in cultural matters.
  E-mail: redaktion@radiox.ch, address: Oslostrasse 8, 4142 Münchenstein
  https://radiox.ch
- **Telebasel**
  Local private TV station, open to cultural topics
  E-mail: christian.hilzinger@telebasel.ch, address: Steinenschanze 2, 4051 Basel
  https://telebasel.ch
- **SRF 2 Kultur** (Swiss radio and TV)
  Public service broadcaster with the biggest music editorial team in Switzerland.
  E-mail: [firstname.surname]@srf.ch, address: Meret-Oppenheim-Platz 1b, 4053 Basel
  www.srf.ch
- **Neue Zürcher Zeitung** (NZZ)
  The most prestigious German-Swiss daily newspaper, with an international reputation. Traditionally has a wide-ranging arts section.
  E-mail: for jazz ueli.bernays@nzz.ch, for classical music christian.wildhagen@nzz.ch, or: redaktion@nzz.ch, address: Falkenstrasse 11, Postfach 8021 Zurich
  www.nzz.ch
- **Badische Zeitung**
  German daily that reports on Basel for the regions of Lörrach and Waldshut.
  E-mail: kultur@badische-zeitung.de
  www.badische-zeitung.de
- Online jazz media
  www.bluesnews.ch
  https://jazznmore.ch
- Examples of local gazettes and free newspapers:
  Birsigtal-Bote (www.bibo.ch)
  Wochenblatt Birseck/Dorneck (www.wochenblatt.ch/wob)

5. WRITING SKILLS

Just as music must be interpreted, a musical text also often has to be explained in words. Thus (linguistic) writing skills are needed, which are also essentially an aspect of → *information literacy*. In the everyday work of a musician, this can be required in different types of text: → *press releases* serve to promote one's own activities, → *scholarly texts* serve to reflect on the musical work and its performance. → *programme books* bring together aspects of promotion and scholarly writing.

Writing skills

5.1 PRESS RELEASES

A press release offers journalistic publicity in advance of a concert perfor-mance. The addressees are the media (see **Info**). They should be provided with highly concise, credible information so as to win them over in helping to promote an event. This information has to answer the following questions:

Press release

- **What** is being played?
  Programme: correct information about the composers and the works being performed
- **Who** is playing?
  Performers: names, instruments, brief biographical information, possibly also links to their homepages
- **When** is the concert?
  Day of the week, date and time
- **Where** is the concert?
  Place, including address and, where possible, details of the ticketing system and/or where to make advance bookings
- **How often** is the concert being given?
  A concert has a broader impact if it is part of a concert series or a tour.
- **Why** is the concert happening?
  This is really the crucial question: where possible, stress any "unique selling proposition" (what is special about the programme, the artists, their instru-ments, the concert venue etc.?)

It is important for every text to be provided with suitable images: a selection of photos in medium and high resolution should be sent too (in both landscape and portrait format). If a flyer, a programme brochure or other documentation is available, these should also be sent as attachments. Demo CDs or DVDs and links to corresponding files on the web allow media editors to assess the quality of the event being advertised.

Keywords for information literacy: *Textual coherence*

"Coherence" (from the Latin for "belonging together") means the following, with regard to one's own texts and those of others:
- *Logic*: the text is based on proven facts. Its content is presented without contradiction. Conversely, it allows a controversial description to be questioned, i.e. the text is written from a "neutral standpoint".
- *Cohesion*: the text describes only what is directly of relevance to the argument at hand. Whatever is of indirect relevance is mentioned either for common sense reasons or is substantiated by reference to the corresponding sources ("intertextuality").

Textual coherence

Programme (from the Ancient Greek for "written public notice"). Programme notes were common in the theatre first of all – such handwritten playbills have survived from as early as 1466. They initially comprised just the title and the place and time of the performance. Later, the author's name was also given. After the invention of printing, such playbills become more and more common.

From the 18th century onwards, the performers were also mentioned. It was at this time that the institution of the public concert originated; since playbills were common in the opera, they were adopted for concerts too.

Programme booklets really only began to appear in the second half of the 19th century, and again primarily in the theatre. Introductory texts were intended to offer information on the authors, their works, their historical context and also the concept behind the performance. Such booklets become particularly common in concerts after 1945.

Serenade I und II

Löwendenkmal
Sonntag, 23. August 1992
Montag, 24. August 1992
20.45 Uhr

Collegium Musicum Zürich

Leitung	*Paul Sacher*	
Solisten	*Anne Sophie Mutter*	Violine
	Yuri Bashmet	Viola

Arthur Honegger (1892–1955)

Larghetto aus Sinfonie Nr. 4 „Deliciae Basilienses"
(1946)

Wolfgang Rihm (*1952)

Gesungene Zeit. Musik für Violine und Orchester
(1991/92)

Wolfgang Amadé Mozart (1756–1791)

Sinfonia concertante für Violine, Viola und Orchester
Es-Dur KV 364/320d (1779)

I   Allegro maestoso
II   Andante
III   Presto

Keine Pause

Bei ungünstiger Witterung finden die Serenaden im Kunsthaus Luzern statt. Telefon Luzern Nr. 041-180 gibt ab 17.00 Uhr des Konzertages Auskunft.

Nach Konzertschluss: Extrabus Löwenplatz – Bahnhof Luzern

Programme book for the Lucerne International Festival, 15.8. – 9.9. 1992, p. 43: Information on the programme allows the audience to identify clearly what is being played. This information is complemented by details on the performers and the event itself.

5.2   PROGRAMME BOOKS

The "addressee" of programme notes is the audience, which usually comprises both music lovers and experts. The programme book offers information about the event, and since it is also a promotional instrument for the event it should be designed attractively. At the same time, the information in it must be correct and convincing, and its → *typography* should make it as easy to read as possible.[27]

Programme book

A programme book comprises three things:

- **Details about the programme**
  These details are given according to the conventions and customs of the place and concert organizer. They include
  - Details about the composers: first names, surnames, year of birth and death;
  - Details about the works: titles, instrumentation where appropriate, the official numbering of the work, the key where possible, the → *opus numbers* or → *work catalogue numbers* so that works may be identified clearly, plus any popular titles of the works, the dates when they were written, and in the case of early music the context in which the works have been handed down to us (such as in manuscript or printed collections of works); then the titles and/or tempo markings of individual movements should be given (in the case of vocal works, the titles or first line of text should be given).

- **Introductory notes**
  Besides demonstrating scholarly correctness, the notes must be clear and lucid and be geared to the listening experience of the audience. They should give an impression of what is to be played (style, duration, distinctive characteristics etc.).
  - All information must be carefully researched and should refer to sources that are as up-to-date as possible.
  - Literal → *quotations* must be marked accordingly (→ *scholarly texts*).
  - Sources (also for illustrations) must be given in the text or at the close in a → *bibliography*.
  - A "personal touch" is thoroughly desirable. However, it is advisable to refer to actual personal experiences; avoid commonplaces or platitudes as much as possible.

- **Biographies of the performers**
  These biographical details are given in line with the concert organizer's usual custom, and in some cases are determined by the agencies responsible for the artists who are performing.
  - These details today begin with current information (current projects), and the proceed to past projects.
  - Name-dropping and lists are to be avoided.
  - There should be a focus on the essentials, and you should strive for the greatest possible brevity.

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[27] For Bachelor programmes, see the corresponding regulations (in German): Elke Hofmann, *Leitfaden. Schriftliche Arbeiten in den Bachelor- und Masterstudiengängen*, URL: http://www.hsm-basel.ch/dokumente/pdf/Leitfaden%20101105%20(aktuell).pdf (accessed: 01.07.2021).

Typography (from the Ancient Greek for "form" and "to write") refers to the visual appearance of printed works. The example given opposite utilizes the following elements:

▸ Header with the title of the chapter/article and the page number;

▸ main text, where the main scholarly argument takes place;

▸ indented text blocks, here used for longer → *quotations*, given in a smaller typeface;

▸ footnote references with superscript numbers at the close of a syntactical unit (a sentence or subordinate clause);

▸ footnotes in the footer, again in smaller typeface, which give the sources but may also contain further information that would have disturbed the flow of the main text, had it been given there.

The goal is to be as reader-friendly as possible. "Typography" today means "typography for the reader" in that it is geared to our reading habits according to the different forms of text we encounter.

POLITISCHE IMPLIKATIONEN EINER "UNPOLITISCHEN" ORGANISATION   117

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Aber auch der IGNM-Mitbegründer und Schriftsteller des *Anbruch* Paul Stefan, forderte vor der Prager Veranstaltung zu einer unmissverständlichen Manifestation auf. Die Gesellschaft müsse die

> "politischen Tendenzen der von der Reichskulturkammer abhängigen Gegenorganisation [,Ständiger Rat'] blosslegen. [...] Sie müsste auch erklären, dass sie Künstler, die sich nicht scheuen, bei Veranstaltungen einer rassistisch-reaktionären Organisation mitzutun, bei ihren eigenen Musikfesten nicht mehr aufführt. Die IGNM wird in Prag Farbe bekennen müssen."[29]

Dent und einige Mitstreiter konnten einen solch konkreten Text zwar verhindern, aber für IGNM-Verhältnisse war auch die (über Nachrichtenagenturen verbreitete) abgeschwächte Fassung eine kleine Sensation:

> "Die Delegiertenversammlung der IGNM fasste in Prag am 5. September 1935 folgende Resolution: Pflege der zeitgenössischen Musik bedeutet für die IGNM die Pflege, den Schutz des Lebendigen. Unsere Arbeit und unsere Hilfe gilt zunächst dem Künstler, der, mitten in eine fast naturgemäss feindselige Umwelt gestellt, nun doch seine ihm auferlegte Arbeit des Schaffens leisten muss. Darum beharren wir auf der unbedingten Sicherheit des freien Schaffens für den Künstler. An der Schwelle des vierzehnten Jahres ihres Bestehens legt die IGNM Wert darauf, an die Grundprinzipien zu erinnern, welche die Gesellschaft seit ihrer Gründung beherrschen. Sie ist und bleibt offen allen Künstlern ohne Unterschied der Nationalität, Rasse und Konfession, vorausgesetzt, dass ihre künstlerische Arbeit der Idee der Gesellschaft entspricht."[30]

Diese Resolution war also die erste – wenn auch sehr verschleierte – bewusste politische Stellungnahme der IGNM; zugleich ein entschiedenes Bekenntnis zu einer von rassistischen und nationalistischen Tendenzen freien Internationalität; weiter eine Absage an den Nationalsozialismus, besser: an die von ihm verfolgte Kulturpolitik; endlich die erfreuliche Abkehr von einer eskapistischen Haltung, sich nur mit Musik beschäftigen zu wollen (Dent 1923: "mit den Komponisten [...] hat die internationale Gesellschaft nichts zu tun"[31]), und die Bejahung der Aufgabe, die Interessen der bedrohten MusikerInnen wahrzunehmen. Die IGNM

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[29] Paul Stefan, "Zum Internationalen Musikfest", in: *Die Stunde*, 1. September 1935
[30] Zitiert nach Anton Haefeli, *IGNM. Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, S. 671–672; eine gelegentlich recht freie Übersetzung des auf S.197 im gleichen Buch abgedruckten Originals.
[31] Edward Dent, "Ziele der IGNM", in: *Auftakt* 3 (1923), S. 108

Source: Anton Haefeli, "Politische Implikationen einer 'unpolitischen' Organisation. Die Internationale Gesellschaft für Neue Musik zwischen 1933 und 1939", in: Chris Walton and Antonio Baldassarre (ed.), *Musik im Exil. Die Schweiz und das Ausland 1918–1945*, Bern 2005, p. 117.

5.3   SCHOLARLY TEXTS

Scholarly texts have experts as their target readers. The basic principle here is that the author's own findings must be developed logically and coherently (→ *textual coherence*). However, when something in the text is based on third-party findings, the author must state his sources so that the reader can at any time check the veracity of his information.

Scholarly text

Legal requirements on copyright and intellectual property, and examination regulations of universities compel the author to make clear when he has consulted third-party research (to avoid the problems associated with plagiarism):

Plagiarism

- If a third-party text is quoted verbatim, the quotation must be signified by the use of opening and closing inverted commas, and the source must be named.

Quotation

- If a source is paraphrased, the source must be given with a corresponding footnote (see footnote No. 28 on the following page).

- If information is gained from oral testimony or from correspondence, the source is also usually stated (e.g. "written communication from Heinz Holliger, Basel, 7 March 2003"). In some cases, such documents might be given as an appendix to the text.

The bibliographic details for the sources are given according to the conventions of the editor or the university. There are a number of so-called citation systems that are different from each other:

Citation style

- **Harvard** method
  The source is stated in the main text but in shortened form and in brackets
  (e.g. Haefeli, Eros, p. 137). The complete source information is given at the end of the book, ordered alphabetically, in the → *bibliography*.

- **Number** system
  This system is used above all for electronic publications. As in the Harvard method the source information is given directly in the main text, but using a number in square brackets and without any page numbers; the → *bibliography* is given at the end, and ordered according to these numbers.

- **Footnotes**
  A number in superscript in the main text refers the reader to the detailed bibliographic information in a footnote at the end of the page or in an endnote at the end of the chapter or book. In the case of shorter texts (usually less than 20 pages), no extra → *Bibliography* is given.

What is most important is that the documentation of sources and the → *secondary literature* is given according to an established citation style that is maintained consistently.

The Musik-Akademie Basel uses a US citation style with footnotes, as in the *Basler Jahrbuch für Historische Musikpraxis*.[28] Specifically, source information is given in the most natural manner possible (without any inversion, i.e. without the first and last names being reversed, and with simple punctuation, using commas as separators).

Book

It is important that the title of a book is always given in italics.

<Author's first name> <Author's last name>, <*Title. Secondary title*>, <Place of publication> <Year of publication>, p. [or pp.] <##–##>.

Anton Haefeli, *Vom musikpädagogischen Eros. Die Kunst, das Musiklehren lieben zu lernen*, Aarau 1998, p. 137.

Series

Series with volume numbers are placed at the end of the citation, with the page numbers thereafter:

Georg von Dadelsen, *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben,* Kassel 1967 (Musikwissenschaftliche Arbeiten 22), p. 23.

Component part

Component parts of a book are placed in inverted commas and the title of the book is given in italics after "in:"

<Author's first name> <Author's last name>, "<Chapter title>", in: <Editor's first name> <Editor's last name> (ed.), <*Title of book*>, <Place of publication> <Year of publication>, pp. <##–##>.

Matthias Kassel, "Theatrum compositorum. Mauricio Kagels Material-sammlungen", in: Michael Kunkel (ed.), *Der Schall. Mauricio Kagels Instrumentarium,* Saarbrücken 2009, p. 38.

Journal

Articles in journals are treated like component parts, with the name of the journal given in italics and with the year and/or number of the journal stated:

<Author's first name> <Author's last name>, "<Title of article>", in: <*Name of journal*>, <Vol./No.> (<Year>), pp. <##–##>.

Barry Cooper, "Beethoven's appoggiaturas: long or short?", in: *Early Music*, 31/2 (2003), p. 171.

Dictionary and encyclopaedia

Articles from → *dictionaries and encyclopaedias* are cited like component parts or journal articles, as follows:

<Author's first name> <Author's last name>, Art. "<Title of article>", in: <*Title of dictionary*>, <Place of publication> <Year of publication>, Vol. <##>, pp. <##–##>.

Gustave Reese and Jeremy Noble, Art. "Josquin des Prez", in: *The New Grove Dictionary of Music and Musicians* (2nd ed.), London 2001, Vol. 13, p. 225f.

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[28] *Basler Jahrbuch für Historische Musikpraxis. Eine Veröffentlichung der Schola Cantorum Basiliensis, Lehr- und Forschungsinstitut für Alte Musik an der Musik-Akademie der Stadt Basel*, Winterthur 1977–. – The descriptions given here follow the style suggested in: Thomas Drescher, *Diplomarbeit – Diplomprojekt. Ein Leitfaden*, Basel 2004 (typescript, Schola Cantorum Basel), pp. 12–14.

With → *printed music*, naming the publisher is useful, as is mentioning the plate or publisher number, especially when a work exists in different published formats (→ *score*, → *piano reduction*, → *parts*).

Printed music

> **Othmar Schoeck, *Gaselen. Liederfolge nach Gedichten von Gottfried Keller,* score, Leipzig 1924 (Breitkopf und Härtel No. 2843), p. 7 (rehearsal No. 3).**
> **Othmar Schoeck, *Gaselen. Liederfolge nach Gedichten von Gottfried Keller,* piano reduction, Wiesbaden 1924 (Breitkopf und Härtel EB 5264), p. 3 (rehearsal No. 3).**

Online sources are stated using their → *URL* and – because they are often unstable – the date when they were accessed. Where possible, it is better to use the → *DOI* or → *URN* of a source. In certain cases, in work submitted at the Musik-Akademie, a screenshot of the website must be given in an appendix.

Online source

> **Jörg-Andreas Bötticher and Elam Rotem, *Early music sources*, URL: https://www. earlymusicsources.com (accessed: 01.07.2021).**

A → *bibliography* is given at the end of a scholarly work and comprises a list of the → *secondary literature* consulted. It is organized alphabetically according to the name of the author; within the works of an author, the list is chronological. In order to clarify the alphabetical order, the first and last names are inverted and separated from each other by a comma and from the title of the work by a colon:

Bibliography

> <Author's last name> <Author's first name>: <*Title*>, <Place> <Year of publication>

> **Bötticher, Jörg-Andreas / Rotem, Elam: *Early music sources,* URL: https://www.earlymusicsources.com (accessed: 01.07.2021).**
> **Cooper, Barry: "Beethoven's appoggiaturas: long or short?", in: *Early Music,* 31/2 (2003), pp. 169–178.**
> **Dadelsen, Georg von: *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben,* Kassel 1967 (Musikwissenschaftliche Arbeiten 22).**
> **Haefeli, Anton: *Vom musikpädagogischen Eros. Die Kunst, das Musiklehren lieben zu lernen*, Aarau 1998.**
> **Kassel, Matthias: "Theatrum compositorum. Mauricio Kagels Material-sammlungen", in: Michael Kunkel (ed.), *Der Schall. Mauricio Kagels Instrumentarium,* Saarbrücken 2009, pp. 29–39.**
> **Reese, Gustave / Noble, Jeremy: Art. "Josquin des Prez", in: *The New Grove Dictionary of Music and Musicians* (2nd ed.), London 2001, Vol. 13, pp. 220–266**
> **Schoeck, Othmar: *Gaselen. Liederfolge nach Gedichten von Gottfried Keller*, score, Leipzig 1924 (Breitkopf und Härtel No. 2843).**
> **Schoeck, Othmar: *Gaselen. Liederfolge nach Gedichten von Gottfried Keller*, piano reduction, Wiesbaden 1924 (Breitkopf und Härtel EB 5264).**

If numerous → *primary sources* have been used, it is advisable to make a separate, comprehensive list of sources in which these are listed according to a unified scheme.[29]

Source list

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[29] For examples of lists of this type, see Crawford Young and Martin Kirnbauer (ed.), *Frühe Lautentabulaturen im Faksimile*, Winterthur 2003 (Pratica Musicale 6), pp. 275–277.

APPENDICES: *SWISSCOVERY* AND VPN

The search portal of Switzerland's academic libraries is called → *swisscovery*. This online catalogue currently lists the holdings of 475 university libraries. You can access its search functions via different institutional and regional "views". The libraries in Basel are linked together as the "Bibliotheksnetz Region Basel" ("Library Network of the Basel Region"), and offer joint services at:

https://basel.swisscovery.org

Sign in

In order to use the web features of *swisscovery* and order media from other libraries, you have to sign in by clicking on "Anmelden" / "Sign in" at the top right of the screen (you should log in using your SWITCH edu-ID). You will then also get an overview of your loans, orders and outstanding fees.

Syntax

- Boolean → *Operators*:

AND	links two search terms (when several terms are entered, AND is automatically implied and a search for all these terms is carried out)
OR	will search for hits in which at least one of your search terms is present
NOT	will exclude the next term given
" "	will search for the exact phrase within the inverted commas (e.g. "Baroque music")

- Truncation:

?	replaces exactly one character
*	stands for any number of characters

Music-specific filters

- **Formats of printed music**
  Here you can determine the → *format* (score, vocal score, parts, study score etc.)

- **Instrumentation**
  Here you can specify the instrumentation of the music you want. The instruments are listed in the same order as in the score. This means you can search for specific combinations of instruments.

FULL TEXT SEARCH ("SIMPLE SEARCH")

Just like most electronic catalogues and search engines, *swisscovery* offers the possibility of carrying out a full-text search – in other words, it will search through all its datasets.
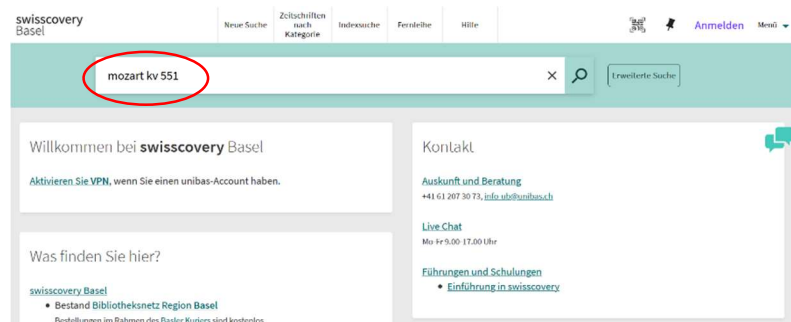
As with → *Search engines*, there is a single search box here in which you can enter and combine as many words as you want. Please take note, however, that unlike search engines, *swisscovery* does not carry out any auto-corrections. Words typed incorrectly will be searched as they are! It is important to work with search terms that are as clear as possible, or at least to work with certain characteristic search terms. When looking for → *Printed music*, for example, that means:

- The (sur-)name of the composer
- The individual title of the work, without punctuation marks filler words such as the definite or indefinite article etc. (e.g. *Verdi Traviata*), and for instrumental music, please add the → *Opus number* or the → *Work catalogue number* (e.g. *BWV 1001, Beethoven 69*)

The hits will be presented in a summary list of results according to their relevance, i.e. in → *Ranking order*. If there is just one library in Basel that owns the work in question, then its catalogue entry will also immediately include the → *Shelf mark*.
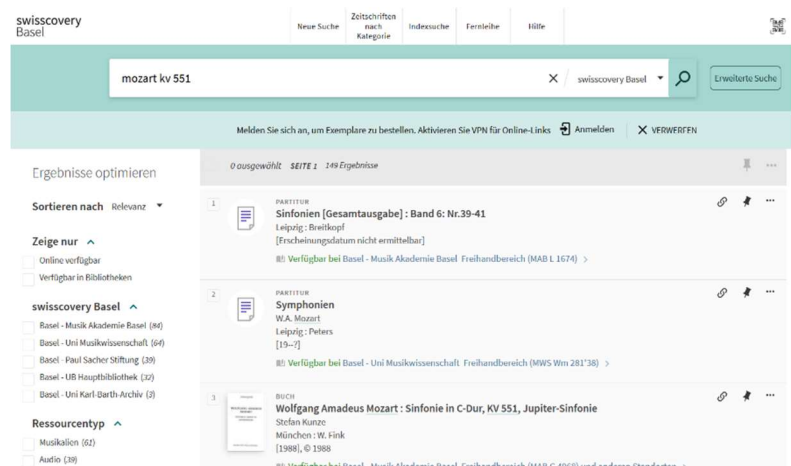
In the task bar to the left ("Ergebnisse optimieren" / "Tweak your results"), the hits can be narrowed down; the filter "Resource type", for example, will let you restrict your hits to music, audio files (CDs etc.), books (secondary literature) etc.

By clicking on the title, you can call up the detailed catalogue entry. If you can't see the shelfmark, then you have to open the scroll box "Exemplar vorhanden" / "Item in place" (this is a bug in the new system).
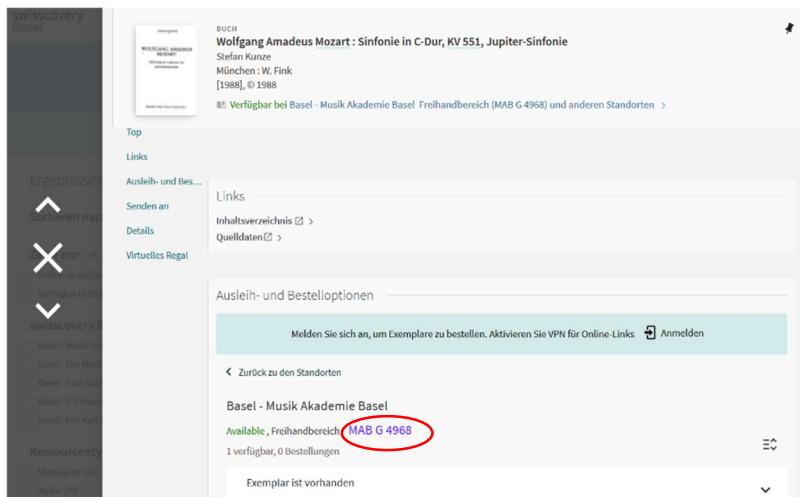
THE SWISS-WIDE VIEW

If you don't get any hits – or not the right ones – then you can expand your search from *swisscovery Basel* (which is restricted to the holdings of the local library network) to *swisscovery* (covering all of Switzerland). You can make this shift via the scroll box in the search field for full-text searches; this Swiss-wide view can also be accessed directly at:

https://swisscovery.slsp.ch
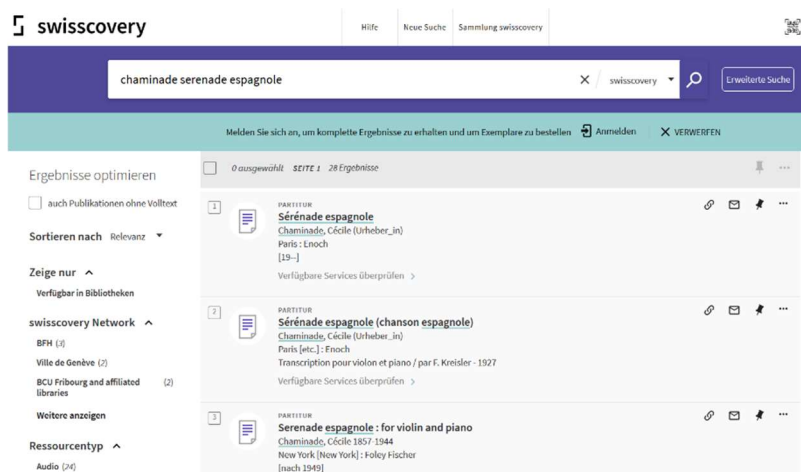
This interface has the same design, just in a different colour. You can also order items here, for example (→ *SLSP-Courier*). However, it is difficult to get access to e-resources here (this is also a bug in the new system).

Functions

Various functions can be called up in the detailed view:

- **Loan and order options**
  Media from other libraries can be ordered directly to the Musik-Akademie. The "Pickup institution" is the Library Network of the Basel Region, the "Pickup location" the Musik-Akademie.
  - Basel courier
    Costs: none, free of charge
    Delivery date: the next day
  - SLSP Courier (all of Switzerland)
    Costs: CHF 6.- per item
    Delivery date: within 2 working days
  - Postal shipping
    "Pickup institution" "Postal shipping – Private address"
    Costs: CHF 12.- per item
    Delivery date: within 2 working days

- **Digitization**
  With certain restrictions, documents can also be ordered in digital form (see "Other loan and request options"). The number of pages that can be ordered this way is limited (it is usually 20 pages) and this is primarily suitable for journal articles that are not yet available electronically. The costs vary from one library to the next.

- **Send to**
  Hits can also be sent as e-mails, printed out, or exported in different formats.

e-Resources

→ *e-Journals* and → *e-Books* are often licensed by individual universities. In the *basel. swisscovery* view, services licensed by the University Library are visible, though these are not accessible at the Musik-Akademie. In order to be able to use the services licensed by FHNW, you have to use one of two other access points:

- *fhnw.swisscovery* view
  Licensed e-resources are shown as being "Available Online", and by clicking on this (or on the same phrase in the detailed view of the item) you can switch to the platform of the provider where the document is shown directly.
  Incidentally, the Naxos Music Library is also incorporated here.
  https://fhnw.swisscovery.slsp.ch/
- Google Scholar
  Thanks to a "Publishing profile" in *swisscovery*, the e-resources licensed by FHNW are directly accessible in Google Scholar ("FHNW – Available Online"). Compared to the catalogue data, the advantage here is that you can carry out full-text searches.
  https://scholar.google.com/

A prerequisite for this is that you either use a workstation on the MAB Campus or activate a → *VPN* off-campus.

"Open Access" and "Swiss National License"

In both the institutional/regional and Swiss-wide views, → *Open Access* sources and nationally licensed sources are directly accessible as full-text documents.

SEARCHING FOR SECONDARY LITERATURE

You can search for → *Secondary literature* using the full-text search: enter the author's surname and descriptive words from the title (e.g. *Dahlhaus Beethoven Zeit*) to find the title you want.
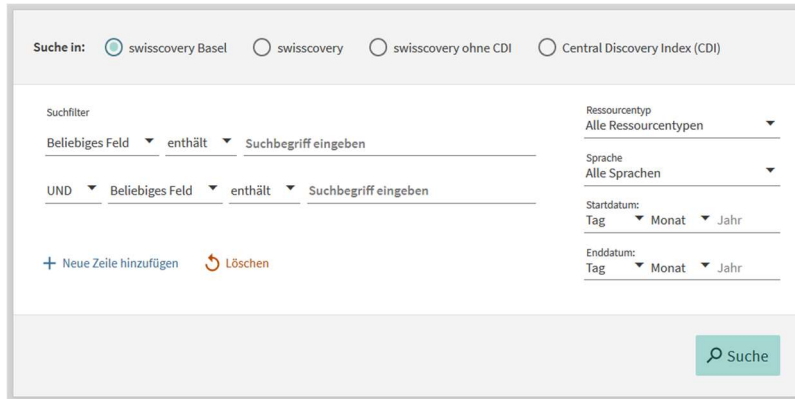
When conducting a thematic search, it is also useful to start with a simple search (e.g. *neumes*). In the hit list, you can open up the filter "Thema" / "Subject" in the task bar on the left, at which you will see various → *keywords* organized according to the number of hits. You can then restrict the number of hits by adding specific aspects (e.g. *Neumen 11. Jh.*)

SEARCH FIELDS ("ADVANCED SEARCH")

As a rule, electronic catalogues access structured datasets, i.e. information classified in different "fields". This opens up the possibility for an "advanced search" using a targeted combination of several fields. This search has the advantage that the number of hits is reduced by the use of greater precision in the search.

The "Advanced search" / "Erweiterte Suche" can be accessed by using the button next to the search slot. You can choose different fields using the scroll boxes. You can further limit your search by using filters (Resource type, language, year).

INDEX SEARCHES

"Lists" feature in the background of electronic catalogues; we call them → *Indexes*. These allow us to access different entries in a targeted fashion (e.g. combinations of first and last names). An "index search" is also intended for *swisscovery* in the horizontal taskbar at the top. At the moment, however, you can only search for shelfmarks.
In the Advanced search, you can choose either a full-text search ("contains") or an index search using the dropdown menu ("is (exact)" or "starts with").

Keywords for the evaluation of information: *Degree of coverage*

The degree of coverage is more or less the technical equivalent of the → *claim to validity*: it refers to the degree of completeness or the conditional nature of the quantity of sources used.

▪ *Web-based* search services such as *swisscovery* function "intuitively" and unsystematically – the number of hits says almost nothing about the degree of completeness of a search.

▪ *Database* searches on the other hand function in an analytical, systematic way, because they access only indices, thus making a complete search possible. This is only possible in a limited way in *swisscovery*.

Degree of coverage

Online services that charge fees

All the → *online services* mentioned in this booklet that charge fees are licensed by the universities of applied sciences:

- Grove Music Online (→ *dictionaries and encyclopaedias*)
- MGG Online (→ *dictionaries and encyclopaedias*)
- Cambridge Companions to Music (→ *handbooks*)
- TJD Online (The Jazz Discography) (→ *discographies)*
- Naxos Music Library
- RILM (Répertoire International de Littérature Musicale) (→ *bibliography*)
- JSTOR (Journal STORage) (→ *full texts online*)
- NZZ (Neue Zürcher Zeitung) (→ *media competence*)

A complete list of the licensed services can be found at:
https://www.fhnw.ch/de/die-fhnw/bibliotheken/e-medien/datenbanken

All other online services mentioned in this text are accessible free of charge.

Virtual Private Network (VPN)

VPN-Verbindung in der FHNW einrichten

VPN – Virtual Private Network ist eine Technologie, die es ermöglicht, Daten über eine verschlüsselte Verbindung zu übertragen. Diese wird zwischen einem VPN-Server (Standort FHNW) und dem installierten VPN-Client auf Ihrem Gerät hergestellt und kann dann auf FHNW-interne Ressourcen zugreifen. Jeder Rechner benötigt dazu den Cisco Anyconnect VPN-Client. Dieser muss lokal auf dem Rechner installiert werden und steht für verschiedene Betriebssysteme zum Download zur Verfügung. Wenn Sie ein von der FHNW administriertes Gerät haben, ist der VPN-Client bereits installiert.

Anforderungen:	vorhandene Internetverbindung und Installation der VPN-Software
Microsoft Windows	– Videoanleitung (Win 10)
macOS	– Video-Anleitung
Apple iOS (iPhone/iPad)	– Download vom App Store oder über iTunes – Anleitung – Videoanleitung
Android	– Download von Play Store – nützliche Apps (z.B. Laufwerk verbinden) – Videoanleitung
alle Videoanleitungen	– Einrichten für Windows, Mac OS X, Android, iPhone/iPad

Support dazu erhalten Sie bei der Campus IT oder auf der Webseite von Cisco.

Alternativ können Sie sich bei einer kabelgebundenen Netzwerkverbindung auch mit 802.1x anmelden. Dafür muss Ihr Gerät einmalig konfiguriert werden. Im Gegensatz zur Verbindung mit VPN sind Sie dann automatisch im richtigen Netz und müssen die Verbindung nicht erst aufbauen.

VPN of the University of Applied Sciences and Arts Northwestern Switzerland FHNW: The Cisco VPN Client allows private access to the various resources of the University (software packages, licensed online services, mail etc.) (screenshot: FHNW).

Appendix II: VPN for students

In order to be able to access the → *online services* licensed by the universities of applied sciences outside the campus of the Musik-Akademie Basel, students must logon via a VPN client (Virtual Private Network).

VPN

Here are the steps for downloading and installing the VPN:[30]

- FHNW website
  https://welcome.inside.fhnw.ch/organisation/hochschule/Services/cit/Seiten/Netzwerk-VPN.aspx
  central access screen:
  http://vpn.fhnw.ch

- Dialogue
  If necessary, choose Home Organisation FHNW (Fachhochschule Nordwestschweiz)
  E-mail address and password of the FHNW account

- Confirm acceptance of the regulations for use

- Choose the client and the saving option
  Operating systems: Windows 32 Bit and 64 Bit, MAC or Linus

- The installation usually lasts a few minutes

- Activate using Start/Programme/Cisco System VPN Client/VPN Client
  After activation, a lock icon will appear on the task bar

Using VPN, different software packages licensed by the FHNW can also be downloaded or accessed at a discount price.

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[30] Fachhochschule Nordwestschweiz, *VPN Anleitung*, URL:
https://welcome.inside.fhnw.ch/organisation/hochschule/Services/cit/Seiten/Netzwerk-VPN.aspx (accessed: 01.07.2021).

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Méthodes & traités, ed. Jean Saint-Arroman, Courlay 1999–.

MGG Online, URL: https://mgg-online.com (accessed: 01.07.2021).

Musik in Geschichte und Gegenwart, 2nd revised edition, ed. Ludwig Finscher, Kassel 1994–2007.

Naxos Music Library, URL: https://www.naxosmusiclibrary.com (accessed: 01.07.2021).

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New Grove Dictionary of Jazz, ed. Barry Kernfeld, London 1988.

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New Grove Dictionary of Women Composers, ed. Julie Anne Sadie and Rhian Samuel, London 1995.

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Schweizer Radio und Fernsehen, Dokumentation und Archive, *Richtig Googlen* (typescript), Zurich 2014.

Sydney Robinson, Charles et al.: Art. "Editions, historical. §1 Single-composer complete editions", in: *Grove Music Online*, URL: https://doi.org/10.1093/gmo/9781561592630.article.08552 (accessed: 01.07.2021).

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SUBJECT INDEX