USER'S GUIDE

Introductory Remarks

RIPM publications generally treat the entire run of a periodical and consist of two parts: a Calendar, or annotated Title Catalogue, and a Keyword-Author Index.

The chronologically ordered Calendar presents information in four columns: column one lists identity numbers; column two indicates titles, sub-titles and pertinent editorial commentary; column three identifies authors; and column four supplies page references. In the upper exterior margin, each Calendar page contains a reference to the year and to the specific journal entries treated. Full bibliographical citations introduce each new issue, noting year, volume, issue or number and date. A new year always begins on a new Calendar page.

The Keyword-Author Index is generated by computer from the data in the Calendar and is presented in a single alphabetically ordered list. Keywords appear in bold capitals, authors' names in capitals only. A dictionary style running head is employed in the Index.

For cataloguing purposes the constituent parts of a journal are described as *units*, *sections* and *sub-sections*. Units are defined as articles and all other journal components which, regardless of their length, do not form part of a larger entity. The titles of units are referred to as principal titles. The primary divisions of units are referred to as sections. Divisions of sections are referred to as sub-sections.

GENERAL PRINCIPLES OF ORGANIZATION

THE CALENDAR

RIPM NUMBER COLUMN

An identity number is attributed to each unit in a journal beginning annually with the number one. The letter "r" attached to an identity number, e.g., "237r", indicates that the text in question contains one or more reviews.

TITLE COLUMN

The Title Column reproduces titles and provides editorial commentary when titles are not sufficiently informative. The two exceptions to this rule are the detailed contents of advertisements and news columns (e.g., *Notizie varie*, *Miscellanea*, *Varia*) which are generally not indexed. In most cases only the unit, section and sub-section titles of such

items are noted, for indexing their contents would have increased the size of the volumes to unreasonable proportions.

The indentation pattern of the Title Column reflects the journal's titling hierarchy.

Principal Titles

Principal titles are aligned to the left margin of the Title Column.

Example 1

| 990r | Richard Wagner, und seine neueste Oper *Tannhäuser:* Eine Beurtheilung (Fortsetzung) [Fortsetzung folgt] | Eduard Hanslick | 617-18 |
| 991r | Local-Revue: Konzert-Salon. Zweites Konzert der Pianistin Frau Clara Schumann, geborne Wieck, den 15. d. Mts. | K. | 618 |

Section Titles and Sub-Section Titles
(Except Reviews)

Section titles in an article by a single author appear indented beneath the principal title. Section titles are transcribed in a continuous paragraph and separated by periods.

Example 2

| 79 | État des pertes dans l'incendie de 1873 Costumes brûlés. Décorations brûlées. Instruments de musique appartenant à l'État. Parties d'orchestre. Matériel. Bustes du foyer. Statues. Évaluation des pertes | A. Heulhard |

Sub-section titles in an article by a single author are separated from the section title by a slash, and from each other by semi-colons. As in Example 2, periods differentiate sections.

Example 3

34	Parisian musical life in 1835	H. Chorley
	The opera / Singers; Staging; Box office receipts.	
	The orchestras / Société des concerts du	
	Conservatoire; Opéra; Théâtre-Italien. The	
	Conservatory / Teachers; Concerts; Administration	

When sections of an article are written by different authors, the title of each section begins on a new line. A hanging indent pattern permits the differentiation of each section.

Example 4

14	Gounod et le chant grégorien [à suivre]	
	Amour enthousiaste de Gounod pour le chant grégorien	Jules Ruest
	Gounod racontant sa visite à Solesmes après que les Bénédictins eurent été expulsés de leur abbaye	Ch. Gounod

Section and Sub-Section Titles in Reviews

The title of each section in a review begins on a new line whether the entire review is written by a single author or sections of the review are written by different authors. A hanging indent permits the differentiation of each section.

Example 5

477r	Revue im Stich erschienener Musikalien	G. Prinz	242-43
	Die deutsche Sängerhalle. Auswahl vorzüglicher Original Lieder und Gesänge mit Begleitung des Pianoforte, componiert von rühmten Meistern. Braunschweig bei J. P. Spehr. Wien bei H. F. Müller		242
	Abhandlung von der Fuge, nach den Grundsätzen und Beispielen der besten in- und ausländischen Meister entworfen von F. W. Marpurg. Neu bearbeitet mit erläuternden Anmerkungen und Beispielen vermehrt von Simon Sechter, ersten Organisten der k.k. Hofkapelle. Wien bei A. Diabelli		243

* * * * * * *

Example 6

163r Neue Musikalien
     Elgar, Edward. *Introduction and Allegro for*   Hans Scholz
       Strings (Quartett and Orchestra) op. 47 —
       London, Novello and Company
     Reuss, August. *Judith*, Tondichtung für Orchester   M. Puttmann
       nach Hebbels gleichnamiger Tragödie —
       Leipzig, C. F. Kahnt Nachfolger
     Wetz, Richard. *Lieder und Gesänge* op. 15, 17, 18   Karl Thiessen
       und 20 — Verlag Ernst Eulenberg, Leipzig

When sections are divided, both the section and the sub-section titles begin on a new line. The latter however are further indented than the former. Again, the hanging indent pattern permits a clear delineation of the individual elements of the entry.

Example 7

162r Notizie diverse
     Nota introduttiva [alle successive lettere sul libro di   * * *
       Dworzack *Il violino ossia analisi del suo*
       meccanismo]
       Reale Scuola di Musica in Parma [lettera a   G. Dacci
         Dworzack]
       Reale Accademia di S. Cecilia [lettera a   Ettore Pinelli
         Dworzack]

* * * * * * *

Example 8

53r Revue musicale   Arthur Heulhard
     Opéra
       Lundi 1er septembre [Gounod, *Faust*; débuts de
         Mlle Dérivis]
       Mercredi 3 septembre [Verdi, *Le Trouvère*;
         débuts de Mlle Leavington]
       Vendredi 12 septembre [Meyerbeer,
         L'Africaine; débuts d'Achard]
     Renaissance, jeudi 4 septembre [Offenbach,
       Apothicaire et Perruquier]
     Menus-Plaisirs, mardi 11 septembre [Grisi,
       L'Éléphant blanc]

Music Examples

The symbol "●" identifies individual music examples. Collective titles of music examples (and illustrations) are identified by the symbol " ▽". In each case the symbol immediately precedes the entry in the Title Column.

Music examples are either located within a unit, or stand as independent units. In each case a series of music examples may be preceded by a collective title.

Music Examples within units

The titles of music examples within units appear slightly indented beneath the titles of texts. Regardless of their location, all music examples found within units are catalogued at the end of the RIPM number entry to which they belong.

Example 9: without a collective title

237	Le sonnet (III)	Louis Lacombe	270-77
	●À Madame Astruc : *Un virtuose de la nuit*, poésie de François Barrillot, musique de Louis Lacombe		[4p] 272/73
	●À Monsieur Arthur Heulhard : *Libre!*, poésie de François Barrillot, musique de Louis Lacombe		[4p] 272/73

* * * * * * *

Example 10: with a collective title

6r	La musique classique et les concerts populaires	H. Marcello	30-33
	▽ *Le Messie*, grand oratorio, paroles françaises, musique de F. C. Handel — Partition piano et chant, réduction par F. Gasse, prix de Rome, professeur au Conservatoire		[8p] 32/33
	●2. Larghetto e piano		
	●11. Symphonie pastorale		
	●18. Largo		

Independent Music Examples

Independent music examples (namely those not within articles) appear between two different units.

Each single independent music example is given a separate identity number and catalogued as any other principal unit.

Example 11

216   ●*Nationalgardistenlied* von D. J. N. Vogl, in Musik   141
       gesetzt auf der Wachtstube von A. M. Storch, Chormeister
       des Männergesangvereins und Nationalgardist (Chor)

Multiple independent music examples, which are grouped together to form one continuous section without a collective title, are each assigned a RIPM number and catalogued as individual units.

Example 12

636   ●Passepied de *L'Europe galante* (Campra, 1697)

637   ●Passepied de *Polydore* (J. B. Struck dit Batistin,
       1720)

638   ●Rigaudon de *Castor et Pollux* (Rameau, 1737)

Multiple independent music examples grouped together under one collective title to form a continuous section are assigned a single RIPM number.

Example 13

542   ▽ *Hommage à Joseph Haydn*. Six pièces pour piano-
       forte composées par C. A. Debussy, P. Dukas, R.
       Hahn, Vincent d'Indy, Maurice Ravel, Charles Widor
       ●*Sur le nom d'Haydn* par Claude Debussy
       ●*Prélude élégiaque* par Paul Dukas
       ●*Thème varié* par Reynaldo Hahn
       ●*Menuet* par Vincent d'Indy
       ●*Menuet* par Maurice Ravel
       ●*Fugue* par Charles-Marie Widor

Illustrations

The symbol "○" identifies individual illustrations. Collective titles of illustrations (and music examples) are identified by the symbol "▽". Illustrations are catalogued in the same manner as music examples.

When music examples and illustrations appear within the same unit, the former are transcribed before the latter.

Example 14

31	Histoire de l'impression de la musique, principalement en France, jusqu'au dix-neuvième siècle (III)	J. B. Wekerlin

      ●*Dolor!* (mélodie), poésie de Roger de Beauvoir
      ●*Venise* (barcarolle), poésie d'Alfred de Musset
      ○Essais de notes arrondies, par Pierre Ballard
      ○Reproduction faite avec des caractère de Ballard

AUTHOR COLUMN

The Author Column reproduces signatures, including honorary and professional titles, as they appear in the journal. *It is important to note that variant spellings are retained in the Calendar and the Index.*

Names within brackets represent editorial attributions of authorship, based on identification of initials, information from indexes, etc. Three asterisks (* * *) indicate that the text is unsigned. When accompanying the title of a section or sub-section, a blank space in the Author Column indicates that the last-named author is responsible for the text in question.

PAGE NUMBER COLUMN

The page number column lists page references, usually composed of the first and last pages of units, sections and sub-sections separated by a hyphen. Section and sub-section page references are indented and appear in a smaller type size.

The absence of a page reference indicates that the section or sub-section in question appears on the last-cited page. Bracketed page numbers are supplied for unnumbered pages (or for pages numbered erroneously). Supplements and hors-texte appearing between consecutively numbered pages are treated in a special manner, described below.

THE KEYWORD-AUTHOR INDEX

A RIPM number—which consists of the last two digits of a year and the assigned unit number—follows each entry in the Index and refers the reader to the Calendar. ("**74**:39", for example, is a combination of the final two digits of 1874 and the assigned number "39".)

KEYWORD ENTRIES

Entries following bold-capitalized lead terms are arranged chronologically by RIPM number. Each entry is presented in context and therefore reproduces a portion of the Calendar in which the keyword appears. Within each entry the keyword is highlighted in bold.

> Example 15
>
> **BEETHOVEN**
> Berichtigung [des Geburtstages von **Beethoven**]
>   **41**:43
> Tonkunst [Geschichte der Tonmalerei, Tongemälde
>   von Mozart, **Beethoven**, Reicha und Mendelssohn,
>   Bedingungen für den Gebrauch der Tonmalerei]
>   **41**:204
> Clavierspieler Wiens vom 22. April 1799 [Vergleich
>   zwischen **Beethoven** und Wölfl] **41**:520
> Brünn [Concerts spirituels. **Beethoven**, *Fidelio*]
>   **41**:682r
> Trauerspiel in fünf Aufzügen von Göthe; mit Musik
>   von L. v. **Beethoven 41**:783r
> Beitrag zur Lebensgeschichte Ludwig van
>   **Beethoven's** [Wien im Juni 1847] **47**:482

Variant forms of a keyword are generally listed under one lead term. Nouns appear beneath a lead term presented in the masculine singular form, adjectives in the indefinite form. Verbs, on the other hand, are generally presented beneath either an infinitive or a past participle lead term.

COMPOSITE KEYWORD ENTRIES

In order to facilitate the reader's access to information and to limit somewhat the size of the Index, a number of principal entries are composed of two or more words. Such "composite keywords" are employed for the following types of Index entries: (1) titles of lyric, theatrical and dramatic works including programmatic titles (e.g., *Symphonie pastorale*, *Symphonie*

fantastique) and of sacred compositions (e.g., *Ave verum*, *Stabat mater*); (2) names of theatres, institutions, societies, associations, concert series, schools, buildings and geographical locations; (3) groups of words that form a single unit and convey one meaning (e.g., "Gregorianischer Gesang"); and (4) journal titles.

EXCLUDED WORDS ("STOP LIST")

The following types of words do not appear as keywords: one-character words, prepositions, articles, conjunctions, adverbs, pronouns, and many adjectives. Such words however may introduce composite lead terms such as for example *Chi dura vince*. Definite articles are always omitted even at the beginning of a title. Therefore, the user seeking references to *Le nozze di Figaro* or *Die Zauberflöte*, must search under *Nozze di Figaro* and *Zauberflöte* respectively. Indefinite articles are also omitted except when they appear at the beginning of a French or German title, as for example *Eine kleine Nachtmusik*.

AUTHOR ENTRIES

Each author reference is followed by a listing of pertinent RIPM numbers in a continuous paragraph.

Example 16

BITARD, ADOLPHE **74**:114, 126r; **75**:96, 110;
   76:15
COHEN, HENRY **73**:87, 110r; **74**:4, 7r, 14r, 21r,
   30r, 39r, 49r, 58r, 68r, 74r, 83r, 114r, 123r, 177r, 200r,
   208r; **75**:7r, 16r, 19, 23r, 32r
MARCELLO, H. **73**:71, 100, 110r; **74**:6, 7r, 14r, 21r,
   30r, 39r, 49r, 58r, 114r, 123r, 185r, 193, 194r, 200r,
   208r; **75**:7r, 16r, 23r, 32r, 38r, 46r, 53r, 55

EDITORIAL PRINCIPLES

Spelling Variants

Spelling variants, not infrequent in the nineteenth century, remain unaltered. The reader must be aware of this principle when consulting the Keyword-Author Index. It is important to note that slight spelling variants in a given language of place names, names of people, and titles appear unaltered beneath the spelling most commonly used in the journal (Sinigaglia might appear beneath Senigallia, Mayerbeer under Meyerbeer, *Orazj e Curiazj* under *Orazi e i Curiazi*). However, varying titles of the same work (*Violetta* for *La Traviata*, *Marguerite*

for *Faust*) and translations of place names (Mainz and Mayence) are assigned individual keyword entries.

Punctuation, Capitalization, Italics, and Typographical Errors

The punctuation of the original titles has been retained except when it conflicts with the punctuation required by the prescribed cataloguing principles. Capitalization and italics however conform to modern principles. Obvious typographical errors are corrected without comment.

Multi-Part Titles and Content Summaries

Two-part journal titles are separated by a colon. Three part-titles of equal importance are separated by dashes. Three-part hierarchical titles are separated first by a colon and then a period.

Example 17

45   *Mes souvenirs* : les virtuoses. L. M. Gottschalk (II) [extrait
        du 2^e volume]

A content summary is normally a brief description of an article's contents, placed immediately after the title. In the Calendar, a content summary is separated from a title by a period. The individual items in a content summary are separated by dashes.

Example 18

6   Discussioni musicali. Opinioni del sig. Fétis intorno agli   B.
        artisti musicali italiani — Bellini giudicato dai milanesi —
        Insussistente paragone tra Bellini e Rossini — Idea dello
        stile di Bellini e quale avvenire si prepara alla musica
        belliniana, ecc.

Series Indicators and Datelines

Series indicators (e.g., *continuazione*, *suite*, *Forsetzung*, *continuation*) and datelines in reports from journal correspondents appear in parentheses if found at the beginning of an article, and in brackets if found at the end.

Example 19

| 807 | Beiträge zur Philosophie des Schönen in der Tonkunst: (C) Vom Rhythmus (Fortsetzung) [Fortsetzung folgt] | [Dr. Victor Mekarski, Edler von Menk] | 47 |

Sources for Reprinted Articles, Cross References

Sources for reprinted articles and cross references within the journal are noted in brackets when not identified in titling.

Reviews of Performances

If not present in titling, specific information (provided that it appears in the review) is provided for the following types of musical events.

Lyric Works and Ballets
[Location: Composer or Choreographer, *Title of Work*]

Additional titles of works by the same composer are separated by commas, additional names of composers by periods.
[Location: Composer, *Title of Work*, *Title of Work*. Composer, *Title of Work*]

If specific performers are prominently discussed in a review, their names appear after the title of the work, separated from it by a semi-colon. In the case of a world premiere the names of the principal performers are usually listed. If not apparent from the title, a genre designation appears in parentheses after the title of the work.
[Location: Composer, *Title of Work* (genre); Performer, Performer]

Concert Reviews

Symphonic Concert
[Location: Concert Series/Conductor/Orchestra]

If specific works are treated extensively in a review, the name of the composer(s) and the title of each work are placed at the end of the entry separated from it by a semi-colon.

[Location: Concert Series/Conductor/Orchestra; Composer, *Title of Work*; Composer, *Title of Work*]

If a soloist is discussed extensively within the context of a performance of a given work, the soloist's name appears in parentheses after the work in question.

Symphonic Concert with soloist
[Location: Concert Series/Conductor/Orchestra; Composer, *Title of Work* (Soloist); Composer, *Title of Work*]

Chamber Music Concert
[Location: Name of Group/Name of Performers]

Solo Recital
[Location: Name of Soloist (instrument)]

Mixed Genre Concert
[Location: Performer and/or Performing Groups]

If a review of a chamber music concert, solo recital, or mixed genre concert discusses one or more of the performed works at length, the name of the composer(s) and work(s) are indicated at the end of the bracketed commentary, in the format noted above under the entry for Symphonic Concert.

Reviews of Publications

When not present in the title of a review, the names of authors and titles of published books, and the names of composers and titles of compositions are supplied in brackets wherever possible.

Music Examples and Illustrations

Type, location and length of a music example determine if and how it is catalogued. All independent music examples (namely those not within a unit) are accounted for in the Calendar. Music examples within units are indexed if they are: (1) complete pieces or (2) incomplete pieces of one or more pages in length. Incomplete examples, if less than one page in length, are not catalogued.

All illustrations are catalogued.

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The Author Column is left blank for music examples and illustrations because the name of the composer or artist generally appears in the title of the music example or illustration, and therefore in the Title Column of the Calendar. When not present in the title, the name of the composer or artist is supplied in brackets in the Title Column.

Hors-Texte and Supplements

Hors-texte are catalogued like all other entries. Supplements are listed as independent issues or numbers with separate bibliographic headings, and are catalogued in the order in which they appear in the particular copy of the journal indexed. When the pagination of hors-texte and supplements bound within a journal does not follow journal pagination, the actual number of pages is indicated in brackets. This is followed by a reference to the journal's pages which appears immediately before and after the insertion.

Example 20

636 ●Passepied de *L'Europe galante* (Campra, 1697)   [1p] 112/13

Advertising

Advertising is denoted by the symbol "§". Advertising in a prose format is catalogued like all other units. While the detailed content of miscellaneous advertising is not noted, bracketed editorial commentary may offer a basic description of the content (e.g., "Kleinanzeigen").

A single RIPM number is assigned to all miscellaneous advertisements on a page containing non-advertising elements as well. Regardless of where the miscellaneous advertisements appear on a page, they are collectively assigned a single RIPM number which is catalogued after all other RIPM numbers on a given page.

Example 21

15	To Correspondents	[The editors]	288
16	The musical review (London, Saturday May 5, 1883) [Reflections on musical genius]	* * *	288-89
17	§[Novello's original octavo edition of operas]		288

A single RIPM number is also assigned all miscellaneous advertisements continuing without interruption over more than a single page.

Example 22

xxxii