# RILM IN CONTEXT

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**S**earching for information today is a significantly different activity than it was a decade ago, even more so than four decades ago when RILM (Répertoire International de Littérature Musicale), an abstracted bibliographic guide to writings about music, was founded. Originally conceived as a print index that catalogued and summarized the world's printed research on music, today RILM is an essential online resource for anyone looking for authoritative sources on all aspects of music and related disciplines published in print and electronic media. If such a tool was needed 40 years ago to help students and scholars find publications on specific musical topics within their library's print holdings, it is needed all the more now that far greater amounts of information are available not only in print, but online and in other media as well. Bibliographic control of one's research areas has become a whole new challenge, and that is the challenge that RILM is designed to meet.

Originally a pilot project of the American Council on Learned Societies, RILM was founded in 1966 at the City University of New York by the renowned musicologist Barry S. Brook, with the help and support of François Lesure and Harald Heckmann. Brook, a man of expansive vision who had a hand in founding all four "R Projects",[1] imagined an abstracted, indexed bibliography of significant writings about music and related disciplines from all over the world. RILM's mission remains the same as it was when Brook founded it, and today, *RILM abstracts of*

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1    The other three R projects are as follows: RISM (Répertoire International des Sources Musicales), founded in 1952, an index to manuscripts and printed music, works on music theory, and librettos found in libraries, archives, monasteries, schools and private collections; RIdIM (Répertoire International d'Iconographie Musicale), founded in 1971, an index to iconographic sources on music; and RIPM (Répertoire International de la Presse Musicale), founded in 1981, an index to music periodicals from the 18th century to 1950.

*music literature* is a singularly comprehensive guide to writings about music. It includes publications in over 200 languages, is classified by main topic, and includes original-language titles; title translations in English; full bibliographic information; abstracts, or summaries, in English and now, when possible, in the language of publication as well; and detailed subject indexing. All significant works are included regardless of document type (articles, reviews, books, dissertations, Festschriften, conference proceedings, critical commentaries, websites, etc.). Areas of coverage include writings on music of every variety, from chant to hip hop, ethnomusicology to music therapy, elementary music education to advanced music theory, music librarianship to piano performance, as well as interdisciplinary studies as they relate to music, such as liturgy, dance, criticism, literature, visual arts and iconography, acoustics, anthropology, semiotics, mathematics, philosophy, physiology, and psychology.[2]

RILM's international scope is made possible by the collaborative structure of the organization. A Commission Internationale Mixte oversees the project, consisting of representatives from RILM's three sponsoring organizations—the International Musicological Society (IMS), the International Association of Music Libraries, Archives, and Documentation Centres (IAML), and now also the International Council for Traditional Music (ICTM). The project's worldwide network is based on the UNESCO model: Countries around the world participate by establishing national RILM committees. Each committee takes on the task of ensuring that all research on music published in its country in any media is submitted (citation and abstract) to the RILM International Center for inclusion in the bibliography, where it is edited, indexed, translated into English when needed, and published. That is how RILM achieves its international breadth: Each committee assures that the research of scholars in that country enters the international discourse on music by

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2    For detailed information on coverage, see RILM's scope guidelines and journals lists at http://www.rilm.org/scope/index.html.

being represented in the discipline's main bibliography, which itself is available worldwide. Hence, at its core, RILM is a collaborative effort aimed at disseminating the world's research on music to (and by) the world's research community.

Over the years, the number of participating countries has grown significantly. At present, some 60 countries have national RILM committees. Typically composed of musicologists and music librarians, the committees are based at major universities, national libraries, and research institutes. Among the current host institutions are the British Library, the Rossyskaya Gosudarstvennaya Biblioteka in Moscow, the Bibliothèque Nationale de France, the University of Pretoria, Universidad Nacional of Colombia, the Staatliches Institut für Musikforschung Preußischer Kulturbesitz in Berlin, the National Libraries of Austria, Belgium, Canada, Denmark, Estonia, Latvia, Lithuania, New Zealand, and Norway, the Music Library of Greece "Lilian Voudouri" in Athens, the Chinese University of Hong Kong, the Biblioteca del Conservatorio in Milan, Seoul National University in South Korea, the Landsbókasafn Íslands Háskólabókasafn in Reykjavík, the Musashino Music College in Tokyo, and Cornell University in the United States.[3] The music scholars and librarians who make up these committees in some cases write the abstracts themselves. In others, the publications' authors or volunteers write the abstracts.

Each national committee functions differently, according to local resources and situations, but all rely on the author-submitted abstract: All authors of publications on music or scholarly research websites or resources are encouraged to submit abstracts of their work to RILM through the submissions forms on the RILM website (see http://www.rilm.org/submissions/index.html). These forms provide an easy way to send bibliographic data and abstracts summarizing the content of your

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3    For a complete list of national RILM committees, see http://www.rilm.org/globalNetwork/index.html.

work; doing so helps to ensure that scholars and students around the world know about you and your research. National committees, as well as editors at the RILM International Center in New York, track these submissions and ready them for publication in the database.

Brazil has participated in the RILM project from the very start. In fact, in the front matter of RILM volume I, covering research published in 1967, the Brazilian national committee is already listed as follows:

BRAZIL
National Committee
Mercedes de Moura Reis Pequeno (Chairman)
Luis Heitor Correa de Azevedo


Mercedes Reis Pequeno, in fact, was chair of the Brazilian committee for fully 38 years. For much of this time, the committee seat was the Ministério de Educação e Cultura of the Biblioteca Nacional, Seção de Música, in Rio de Janeiro, where Dr. Pequeno ran the music department.

In her first letter to Barry Brook regarding RILM, dated 23 March 1967 (and extant in the files of the International Center in New York), she writes as follows:

> *I knew already about the RILM project . . . and will be very glad to cooperate on it. As you probably know, we do not have now in Brazil a scholarly music journal. The few contributions are published in periodicals of literature, history, folklore, and magazines of cultural organizations. Since they are not in great number, I think we can get control of them, at least, of the most important. All books, pamphlets, etc. published in Brazil are, by force of a law, sent to the National Library; so it will not be difficult for us to control the production in the field of music.*

That there were no scholarly music journals back then and rela-

tively few publications on music is striking in light of today's thriving music research community in Brazil and the resulting large number of such publications now. But despite her comments above, through the many years of her work with RILM, Dr. Pequeno provided a substantial number of citations and abstracts of music research published in Brazil, working mostly on her own.

Dr. Pequeno retired from the Biblioteca Nacional in 1991, but that event did not signal the end of her work with RILM. She became a member of the Academia Brasileira de Música in Rio and was invited to coordinate the project of updating the Bibliografia Musical Brasileira there. She did so for many years, providing citations and abstracts for both RILM and the bibliography at the Academia simultaneously.

It was not until late 2005, when Dr. Pequeno was 84 years old, that she decided the time had come to retire from her RILM activities. She handed over the chairmanship of the committee to Professor Ricardo Tacuchian, composer and then member of the Academia Brasileira de Música who has since become the Academia's President. Professor Tacuchian immediately agreed to carry on this work, and established a significantly larger committee that includes André Cardoso (Universidade Federal do Rio de Janeiro), Beatriz Magalhães Castro (Universidade Federal de Brasília), Maria Alice Volpe (Universidade Federal do Rio de Janeiro), Martha Ulhôa (Universidade Federal do Estado do Rio de Janeiro), and Vasco Mariz and Vicente Salles of the Academia.

RILM's Editor-in-Chief, Barbara Dobbs Mackenzie, and Senior Editor James Melo have traveled twice to Brazil in recent years to participate in the ANPPOM conference of 2006 in Brasilia and 2008 in Salvador. During both conferences workshops and roundtables about RILM were presented with the hopes that the long ties between the academic music community in Brazil and RILM could be strengthened even further. Another notable development, beginning in 2005, was the availability of the RILM online bibliography (called *RILM abstracts of music literature*)

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at all major universities in Brazil through CAPES, thanks in large part to the efforts of Beatriz Magalhães Castro.

Following is a RILM record, or database entry, in the order in which the different fields appear on the EBSCO interface, through which RILM is distributed in Brazil:

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**Title**: *A prole do bebê* n.1 e n.2 de Villa-Lobos: Estratégias de textura como recurso composicional
**English Title**: *A prole do bebê*, nos. 1 and 2, by Villa-Lobos: Aspects of texture as compositional technique

**Record Type**: Main record
**Document Type**: *ap*, article in a periodical

**Authors**: Pascoal, Maria Lúcia

**Major Topics**: *65*: Theory, analysis, and composition—Sound color, texture, register

**Subjects:**
**Villa-Lobos, Heitor** – *works – A prole do bebê, nos. 1 and 2*
**harmony** – *Villa-Lobos, H. – A prole do bebê, nos. 1 and 2*
**rhythm and meter** – *Villa-Lobos, H. – A prole do bebê, nos. 1 and 2*
**texture** – *Villa-Lobos, H. – A prole do bebê, nos. 1 and 2*
**Salzer, Felix** – *writings – Structural hearing: Tonal coherence in music – applied to Villa- Lobos A prole do bebê*

**Abstracts:**
**English:** Investigates the harmonic, rhythmic, textural, and timbral materials of Villa-Lobos's *A prole do bebê*, nos. 1 and 2, and the compositional techniques based on his treatment of texture, both in the vertical and horizontal dimensions. The concepts developed in Felix Salzer's *Structural hearing: Tonal coherence in music* (RILM 1982-6373) were ap-

plied to the analysis. Villa-Lobos's compositional processes combine rhythmic and melodic features derived from Brazilian traditional music in order to arrive at an original synthesis of diverse materials

**Portuguese:** [unedited non–English abstract received by RILM] O objetivo deste trabalho é apresentar um estudo de investigação do material de acordes, ritmos, textura e timbre nas peças de Villa-Lobos: *A Prole do Bebê* n.1 e n.2, observando também as técnicas de composição quanto à textura nas dimensões vertical e horizontal. A metodologia constou de levantamento do material, seleção dos exemplos musicais mais representativos e aplicação de técnicas de análise de SALZER (1982), quando pertinente. A conclusão mostra que Villa-Lobos utilizou processos composicionais que combinam aspectos musicais rítmicos e melódicos do ambiente brasileiro em uma síntese original.

**Abstractor**: Journal
**Publication Date**: Jan-June, 2005
**Source**: *Per musi: Revista acadêmica de música*, (11), 95-105
**Country of Publication**: Brazil
**Physical Description**: Includes music [examples], bibliography, charts, diagrams
**Language**: Portuguese
**Summary Language**: Portuguese, English
**URL**:
http://www.musica.ufmg.br/permusi/port/numeros/11/Vol11_cap_07
**ISSN**: 1517-7599
**Accession Number**: 2005-09982

All RILM records are divided by major topic, or classification, as seen above under **"Major Topics"**. There are a total of 90 classifications arranged under 12 major areas of research, as follows:

**RILM classification scheme**

**Reference & research materials.**

**01**   Bibliography & librarianship. The discipline, methodology.

**02**   Libraries, museums, collections. Descriptions of collections, whether permanent or temporary.

**03**   Encyclopedias & dictionaries.

**04**   Catalogues (library, museum, exhibition).

**05**   Catalogues, thematic. Lists of works with incipits; includes items about thematic catalogues.

**06**   Bibliographies, general. Bibliographies of music *and* writings; research guides.

**07**   Bibliographies, music. Bibliographies of primary material (scores, etc.) including nonthematic lists of musical works, census catalogues, publisher's catalogues, catalogues & indexes of librettos or song texts.

**08**   Bibliographies, music literature. Writings on music.

**09**   Discographies & filmographies. Includes writings about discographies and their preparation.

**10**   Iconographies. Visual arts & iconology are in 79.

**11**   Chronologies & almanacs.

**12**   Directories & membership lists. Includes directories of libraries and other collections in addition to lists of people.

**Collected writings.**

**14**   Periodicals & yearbooks. Inaugural issues, reprints, special issues, reviews, & indexes of periodicals, listed by title.

**15**   Festschriften. Includes all commemorative volumes, listed by name of person or institution honored.

**16**   Congress reports & symposium proceedings. Listed by location and date.

**17**   Essays & documents. Only those books whose subject covers more than one classification, including collections by one author.

**Universal perspectives.**

**19**  General (historical/ethnographical).

**Historical musicology (Western music).**

**20**  The discipline. Methodology. (Reports of musicologists' meetings are in 16.)
**21**  History, general. Broader studies involving more than two periods.
**22**  To ca. 500 (Antiquity).
**23**  To ca. 1400 (Middle Ages).
**24**  To ca. 1600 (Renaissance).
**25**  To ca. 1750 (Baroque).
**26**  To ca. 1825 (Classic & pre-Classic).
**27**  To ca. 1910 (Romantic & post-Romantic).
**28**  20th century (history). Studies of music & composers.
**29**  20th century (musical life).

**Ethnomusicology.**

**30**  The discipline. Methodology. (Reports of ethnomusicologists' meetings are in 16.)
**31**  General. Writings on more than one area.
**32**  Africa. Includes Egypt, Canary Islands, etc.
**33**  Asia. Includes Bali, Sumatra, Java, Israel, Turkey (except Eastern Thrace), & the lands east of the Urals.
**34**  Europe.
**35**  North America (north of Mexico). Includes blues, folk, gospel, shape-note music.
**36**  South & Central America & Caribbean. Includes Mexico.
**37**  Oceania, Australia, & New Zealand. Includes New Guinea, the Philippines, & Hawaii.
**38**  Jazz and blues
**39**  Popular music

**Sound sources.**

Includes instruments & their technique, methods for teaching specific instruments, makers. (Catalogues of instrument collections are in class 04.)

**40** General (including conducting, organology). Includes the orchestra; items covering several instrument groups.

**41** Voice (including choral ensembles).

**42** Keyboard, organ. Includes calliope, harmonium, etc.

**43** Keyboard, general. Includes piano & harpsichord.

**44** String (chordophones). Includes hurdy-gurdy.

**45** Wind (aerophones).

**46** Percussion (membranophones & idiophones).

**47** Mechanical. Includes music boxes, barrel organs.

**48** Electrophones (synthesized sound). Excludes amplified acoustic instruments.

**Performance practice & notation.**

**50** General. Includes improvisation & broader historical studies.

**51** To ca. 1600.

**52** Ca. 1600–1825.

**53** Ca. 1800–1900.

**54** 20th-century.

**55** Notation & paleography.

**58** Editing. Includes text underlay.

**Theory, analysis, & composition.**

**60** General. Analytical systems & speculative theory.

**61** Rhythm, meter, & tempo.

**62** Tuning, temperament, & scale structures.

**63** Harmony, counterpoint, & voice-leading.

**64** Form & genre.

**65** Sound color, texture, & register. Includes arrangement.

**66** Style analysis.

**67** Structural analysis.

**68** Computer & electronic composition.

**69** Melody & motive.

### Pedagogy.

**70** General. Includes history of pedagogy.

**71** Preschool, primary, & secondary schools.

**72** Colleges & universities. Includes teacher training.

**73** Conservatories & other professional training.

**74** Music education for amateurs.

### Music & other arts.

**75** General. Includes cultural history.

**76** Dance.

**77** Dramatic arts. Includes film, television, video, stage music & musical theater, set design, staging, opera as genre, and librettos.

**78** Poetry and other literature. Librettos are in 77.

**79** Visual arts (including iconography). Architecture is in 86; catalogues of exhibitions are in 4.

### Music & related disciplines.

**80** General. Includes interdisciplinary studies.

**81** Philosophy, aesthetics, criticism.

**82** Psychology & hearing. Includes perception, development, & cognitive sciences.

**83** Physiology, therapy, & medicine.

**84** Archaeology & anthropology.

**85** Engineering & sound recording. Includes the recording industry, production & broadcast techniques, computers & systems not placed elsewhere.

**86**  Physics, mathematics, acoustics, architecture.

**87**  Sociology.

**88**  Linguistics, semiotics. Includes linguistic- or semiotic-based analyses.

**89**  Printing, engraving, publishing. Includes copyright, other legal & economic studies.

**Music in liturgy & ritual.**

**90**  General.

**91**  Jewish.

**92**  Byzantine & other Eastern.

**93**  Catholic.

**94**  Protestant.

**95**  Buddhist.

**96**  Hindu.

**97**  Islamic

**99**  Other.

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The online interface through which RILM is available offers many search options, making it easy to search and browse the database according to the large classification categories above or by more specific index headings, by journal, author, year of publication, or any other field or combination of fields present in the record (see the record example above for many of these fields). In addition, RILM records include a number of features that increase the value to the researcher, such as links to full-text and other electronic resources, document delivery services, alert services, cross-database searching, clustering and visualization options, and much more. The database is updated online every month, with some 35,000 new records added every year.

Throughout its history, RILM has evolved in tandem with new developments in musicology and ethnomusicology, pedagogy, popular

music studies, music theory, organology, and much more, reflecting the emergence of new trends by refining its terminology, reshaping its editorial policies, and expanding its coverage. This attention to the changing landscape of music research provides students and scholars from all levels and fields of interest with a reliable resource for surveying the extant literature on their topics of interest. In fact, statistics show that use of RILM is at an all-time high.

The guiding principle of RILM's coverage is comprehensibility. Rather than filtering the data according to subjective criteria related to content, size, document type, publication origin, and other variables, RILM starts from the premise that any well-researched material is relevant, leaving the sorting and filtering for the user. The experience of consulting such a wide-ranging bibliography is rewarding insofar as users can find materials directly relevant to their topics of interest, but in addition, they will inevitably stumble across subjects that may not have been part of their initial interests. These accidental discoveries will shed light on their topics and guide them to unsuspected new finds. As any researcher will be able to ascertain by perusing the musicological and ethnomusicological production of the last three decades, the scope of both disciplines has grown beyond the wildest prospects of their founders to include a multitude of interdisciplinary subjects and methodological approaches. Material that could have been deemed irrelevant or merely curious 20 years ago, for instance, may now be in the forefront of research. RILM has always revealed a prescient understanding of the fluid nature of musicological research, and in doing so, it has evolved in a concentric and ever inclusive fashion.

Probably no feature of RILM's database is as unique and sophisticated as its index. Instead of relying on keywords, RILM's index is, in effect, a micro-narrative that incorporates a wealth of historical data, interpretation, and interdisciplinary relationships. Each one of RILM's index strings creates a distinct picture of the material at hand. RILM's highly re-

fined hierarchy of headwords, margin terms (or second-field terms), and supplementary index fields can be seen as the calling card of the database. The index from the record illustrated above provides an example:

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**Villa-Lobos, Heitor** – *works – A prole do bebê, nos. 1 and 2*

**harmony** – *Villa-Lobos, H. – A prole do bebê, nos. 1 and 2*

**rhythm and meter** – *Villa-Lobos, H. – A prole do bebê, nos. 1 and 2*

**texture** – *Villa-Lobos, H. – A prole do bebê, nos. 1 and 2*

**Salzer, Felix** – *writings – Structural hearing: Tonal coherence in music – applied to Villa- Lobos A prole do bebê*

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Each of the terms in bold is a **headword**, and they have been chosen to reflect all the major aspects discussed in the article. Following each headword is a **margin term**, selected from a number of available margin terms depending on the type of headword (name, topic, geographical entity, instrument, etc.). The margin term establishes a first hierarchical level, in which the primary nature of the material is already expressed. After the margin term, one or more additional fields are added to clarify the content of the article, or any specific approach that distinguishes this particular study from others on the same subject.

This indexing system is probably the feature whose structure and content have been reshaped the most throughout RILM's history. The refinement of RILM's indexing policies is an ongoing process that affects all its structural levels, from headwords to the various descriptive terms employed in later fields. Each one of these hierarchical structures calls for a distinct treatment, depending on how extensive the impact of change may be. In fact, the abolition of outdated headwords and the creation of new ones are the most crucial decisions facing RILM's editors, since any change in the headword inventory will profoundly alter

the searching of the database. Next come changes in old margin terms and the introduction of more pertinent ones, which are often the result of methodological and interpretative nuances that emerge in musicology and related disciplines. Lastly, alterations in the style and format of descriptive fields are carried out in an attempt to render the index as uniform and consistent as possible, a feature aimed at making the database as useful as possible to researchers and to those familiarizing themselves with RILM for the first time.

New headwords have constantly been devised in order to reflect developments in the disciplines (recent examples include *ethnochoreology*, *diaspora studies, wars and catastrophes, genre studies, tourism and leisure*, *urban studies*, and many others). The addition or removal of headwords has broad implications for the use of RILM's database, since our users tend to become familiar, over time, with the hierarchical organization of the data, and therefore may direct their searches according to what they expect to find at each level of the database. The introduction of a new headword, for example, indicates that research in that area has reached a critical mass sufficient to be considered its own subdiscipline within music research; its introduction then allows the user to search directly for that topic as a main subject, rather than arriving at it through accessory searches under related headwords. Conversely, the demise of a headword signals important shifts in the musicological literature pertaining to that particular topic, and often reflects a new realignment of the subject or a new interpretation that causes it to be understood as part of a larger phenomenon. Some obscure headwords may still survive in older records, as tokens of a time when the landscape of musicology and ethnomusicology seemed to be far more restricted than it is today. In general, however, editorial policies at RILM have consistently trimmed the hierarchical tree of our subject headings, a process that, at some level, actively involves the musicological community at large, as well as committee members, authors, and users who provide us with feedback and suggestions for change.

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In the same way that new headwords and margin terms are added or restructured, the presence and ordering of terms within index strings is periodically streamlined in order to clarify the relationship among them, thus simplifying the use of the database. Two examples from recent years illustrate this process. It was customary to place "pedagogy", under a geographical headword, only after the margin term "musical life"; also, "religious music" would appear under a geographical headword only after the margin terms "history of music", "musical life", or other valid margin term. Today, those two terms became themselves margin terms, reflecting their relevance for the history of music and musical life of a given country. The diagram below presents two examples of this change:

FROM: Germany/musical life/pedagogy/early 20th c.
TO: Germany/pedagogy/early 20th c.

FROM: Italy/history of music/religious music/16th-19th c.
TO: Italy/religious music/16th-19th c.

Another instance of a revision of margin terms occurred around 2000, when the distinction between "theoretical works" and "literary works" following a person's name was abolished, and the margin term for any text other than a musical work itself became simply "writings". One of the reasons for this change was the virtual impossibility of deciding whether some of the major aesthetic treatises should be classified as theoretical or literary in scope, a distinction that, ultimately, was not important in itself. Besides, the increasingly interdisciplinary nature of musicology meant that such texts came to be understood from a more flexible perspective that enlisted elements of analysis, criticism (both musical and literary), hermeneutics, and other related disciplines. Thus the margin term "writings" at once indicates the type of material at

hand and avoids any confusion by eliminating the subjective judgment of the editor in deciding the nature of that material.

One of the most difficult problems regarding geographical head-words is the fluid nature of geographical and political boundaries. As countries are formed, dismantled, or merged with one another, RILM makes an effort to reflect these changes in the index. National identity is a sensitive issue, and it is important that RILM reflects, as accurately as possible, the political and cultural definitions and distinctions of the time. Therefore, it is RILM's policy to defer to the most current geographical definition of a given country, a policy that inevitably leaves the door open to constant revision. Some recent cases include the emergence of several individual countries from the conglomerate of the Soviet Republic, the division of the former Yugoslavia into independent countries, and the division of Czechoslovakia into Slovakia and the Czech Republic. Other such changes affect the renaming of cities and other geographical entities, such as the relatively recent change in the name of the city of Bombay to Mumbai, for example. RILM's fastidiousness about terminological accuracy and appropriateness is a hallmark of the bibliography. At the same time that RILM provides the scholar with reliable search terms, it also functions as a reference tool for authoritative names, work titles, and concepts.

This brief and necessarily selective discussion of some of the features that make RILM unique is relevant for musicological and ethnomusicological research in Brazil. Both disciplines are relatively recent in Brazil, at least as academically defined within a graduate and post-graduate context. Their development has been characterized by an inextricable mutual influence between the disciplines, leading to a scholarly environment in which old parameters are necessarily redefined and reinterpreted. Brazilian musicology today endeavors to adapt methodological premises derived from European conceptions of the discipline to the specific nature of Brazilian music. This approach

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informs most of the analytical studies about Brazilian composers and their music, and has been favored for much of the history of Brazilian musicology. Although it inevitably requires some methodological and analytical compromises, it derives its efficacy from the fact that, no matter how nationalistically inclined a composer may be, no one creates in a vacuum. Conceptions of musical form based on European compositional practices are widely emulated in Brazilian works, but judgments of excellence and accomplishment related to these practices must be qualified in light of the distinct musical language to which they are applied.

The other alternative in Brazilian musicology is to develop a methodology based directly on the vocabulary and techniques of Brazilian music. One example of such an approach can be found in the guidelines for the musicology program at the Conservatório Brasileiro de Música in Rio de Janeiro, which state that the main purpose of the program is to develop specific methods and parameters for the study of Brazilian music. It is not its sole purpose, but unquestionably the main goal. The guidelines further point out that the program also focuses on developing performance practices that would be appropriate to the interpretation of Brazilian music. This seems to reinforce the notion that the nature of the musical material calls for specific musicological parameters and methodologies, both theoretical and practical. If this methodological framework is applied to Brazilian music, it will inevitably create a situation in which musicology cannot be wholly separated from ethnomusicology, since a substantial part of Brazilian art music is deeply indebted to the folk traditions of the country. Specific folk materials are often fully embedded in the musical work, and therefore must be taken into consideration whenever that work is analyzed or interpreted.

In this environment, RILM has much to offer the scholar of Brazilian music. For example, the extensive coverage of popular and tradi-

tional music, which has increased exponentially in RILM through the years, has enormous advantages for a country like Brazil, where these two fields are exceptionally rich in research possibilities. Thirty years ago popular music had a decidedly minor role as a field of study, but today it has been enriched through the assimilation of research techniques from several other disciplines. Even a cursory glance at RILM will show the extent to which popular music and traditional music are present in the database, reflecting work that ranges from descriptive and analytic studies to sophisticated hermeneutic, semiotic, and sociological approaches. This is also relevant for the very distinct blending of traditional music and art music that characterizes so much of the compositional activity in Brazil.

RILM's commitment to a more universal and unbiased terminology can be seen to great advantage in the rich vocabulary that describes the instruments, musical genres, and traditional musical forms that are unique to each culture. In so doing, RILM doubles as a reliable reference tool. A case in point is RILM's treatment of performers of popular and traditional music. Very often these performers are known by an artistic or stage name, and invariably their real name is all but unknown by the public. In RILM's database, both the artist's real name and the stage name are present, creating a link that allows the scholar to have immediate access to this information. This is not a trivial matter, but rather one more example of the scholarly orientation that has distinguished RILM throughout its history. In another case, the myriad traditional genres of Brazil, as well as the country's variegated instruments, are accurately represented in RILM. This policy of course applies to the musical traditions of every country. While the overall frame of reference of RILM's database is English, material that is specific to a given country or culture is presented in its original language. This is an advantage since scholars can search the database according to their own vocabulary and research interests and still retrieve relevant results. A recent development in this approach is the policy of including abstracts in the

original language of the material, side-by-side with its English translation. Although the editors at the International Center cannot edit the non-English-language abstracts to conform to the style and standards of RILM's English abstracts, their presence enriches the database, provides additional search alternatives, and allows those who are not fluent in English to have a first glimpse at the contents of the item. Several of the recent publications in Brazil are entered in RILM with abstracts in both English and Portuguese, as seen in the example given above. This change in policy signals RILM's desire to grow in accordance with the needs of the scholars whom it serves.

All the analytical, methodological, and academic parameters of musicology and ethnomusicology in Brazil (as, indeed, everywhere) are continually in transformation. In this fluid environment, where the disciplines continue to evolve and merge with other accessory fields of study, RILM's comprehensive, detailed, and hierarchically organized database becomes an invaluable tool. It allows the scholar to sift confidently through the mass of information available and find the relevant material, organized in a way that reflects contemporaneous practices. As with any other period in its history, RILM has continued to grow in tandem with the profound changes that have affected musicology and ethnomusicology in the early 21st century.