

Evolving a Bibliographic Assistance Programme for Music Students, Melbourne, 2006.

Unpublished Paper presented at the International Association of Music Libraries, Archives and Documentation Centres

Abstract

Library tutorials provided for music students at the University of Canterbury in New Zealand are examined, to see how the content changed over the period 1993-2005. Beginning from a basic library orientation, followed up by a short quiz, requiring students to locate a number of music resources, the education programme for users has been extended to include 'hands-on' sessions, both in the computer room and among the shelves. A comprehensive take-home assignment is also set for assessment.

Some consideration is given to how such a programme might need to be modified at a larger institution.

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### **The situation in 1993**

When the newly formed Music & Fine Arts Collection<sup>1</sup>, on Level 6, commenced its guided tours to music students in 1993, I had never heard of 'Information Literacy' and I was unaware of the growing number of articles on Bibliographic Instruction and User Education for music students that were appearing in American Library Journals. As our library's newly appointed first assistant responsible for Music Reference, I was keen to introduce our music students to the available resources, now all conveniently located on one floor. I therefore provided small group orientation tours for the first-year music history classes. The students were then asked questions related to the finding of specific titles for their course reading. I was very aware that not all the students were attending these tours, although they had been recommended to do so by their lecturer.

At the beginning of the following year I read in a Student's Association magazine, in a survey of the previous year's university courses, that one first-year music history student had reported that although the course was most interesting, the requisite library materials had been difficult to find.

Here we had this marvellous set up, with music scores, sound recordings, journals, reference works, bibliographies and books, all arranged conveniently on one floor --- with its own Reserve

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<sup>1</sup> Max Podstolski, then the Music & Fine Arts Librarian, describes the setting up of this collection in the April 1994 issue of *Crescendo*, 'The Music and Fine Arts Collection, the Decentralisation at the University of Canterbury'.

collection. We even had a Music Reference Librarian and other trained staff to help.<sup>2</sup> Yet we clearly needed to do something extra to make the music collection more easily accessible to every music student.

What happened next illustrates the benefit of having a professional bulletin or journal with contributions coming from practising music librarians. I had read in the December 1993 issue of *Crescendo* that the Music Library at the University of Auckland had introduced, instead of the normal guided tour, a library assignment for its music students.<sup>3</sup> This had increased the students' familiarity with, and skill in using the library.

I thought that if the first-year music students at Canterbury were also to undertake a library assignment on locating those library materials which they needed for their course work, thereby learning the basics of searching the library catalogue, they might improve their skills through practice. I thought it would be best if the assignment were made compulsory for every first-year music student.

It was fortunate that Dr Brian Pritchard, a former IAML (NZ) President, happened to be the School of Music's library liaison officer. Brian was also the course coordinator of Music 102. We decided with him that the library would set an assignment in 1996, being worth 5% of the course. This assignment would be marked by the music librarian.<sup>4</sup>

Before completing my final draft of the new library assignment, I consulted via email with Lisa Allcott, music librarian at the University of Auckland, who was also in the process of writing a library assignment for course credit.<sup>5</sup> This provided a useful check to make sure that the proposed assignment questions were not too difficult. The tutorial itself was conducted during the second week of term in the new training room, which is equipped with 25 PCs.<sup>6</sup> After working through a

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<sup>2</sup> Until November 1992, the James Hight Library (for Arts, Commerce and Biological Sciences) had a single Reference Librarian and one Assistant Reference Librarian. Now Level 6 had its own staff to answer reference enquiries, the Fine Arts Reference Librarian and the First Assistant, serving as the Music Reference Librarian plus library assistants.

<sup>3</sup> No. 36, 1993, p. 12 [This is one of my favourite *Crescendo* articles, in which various music librarians describe their favourite reference tool. It introduced a new music librarian to Heyer's gem: *Historical sets, collected editions, and monuments of music: a guide to their contents*]

<sup>4</sup> This was the year of the IAML(Australia) Conference, *More byte than Bach*. Jill Palmer, in her conference report, mentioned two excellent papers read by university music /reference librarians on user education

<sup>5</sup> Lisa Allcott described the University of Auckland experience 1996-1999 in *Crescendo* No. 52, 1999, p.10-11.

The 1996 assignment worth 8%, was expanded in 1999 to become 10%.

<sup>6</sup> The class met on Level 6 to take a quick tour of the main resources before proceeding to the teaching room.

series of searches, the assignment was distributed and two weeks were allowed to complete it. It comprised the following sections:

**Title Alphabetical Searching**

**Author Alphabetical Searching**

**Subject Alphabetical Search**

**Call Number Search**

**Course Code Search for finding materials on Reserve**

**Global Keyword Search to find print music and sound recordings**

**Journal Alphabetical Search**

**Finding a book on Level 6 using call number to browse**

**Finding a book in the Reference Collection**

### **Return to Centralisation in 1999**

In 1999, the library extended subject librarian roles to other disciplines and its Lending again became centralised. No longer was there a separate Music & Fine Arts Collection, although the Reference Collection and Journals, as well as the two Reference Librarians remained on Level 6 with the monographs and scores for a further year. We were now incorporated into Information Services and joined our fellow subject librarians in creating subject portals to render our resources more accessible via the library web pages. The music subject portal became a useful teaching tool during library tutorials. It provided for first-year students a reference starting point when away from the library, and it was helpful for the second and third years when they wished to search databases. By now, as well as the library tutorial for first-year music history students, a basic introduction for performance students and tutorials for Asian Music<sup>7</sup> and Music Education<sup>8</sup> had been added. Brian Pritchard also brought his third-year Research and Bibliography class over for two library sessions. One was on advanced catalogue searching and key databases and the other on more specialised databases.<sup>9</sup> To provide additional relevance for 2<sup>nd</sup> and 3<sup>rd</sup> year classes, I compiled a citation style guide for music students. The support structure for the subject portals on the web enabled this guide to be linked to the Music Subject Portal in 2000. This has proved useful for students and also for staff fielding questions.

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As this was the first time a library tutorial with an assignment for assessment had been presented, Max, the Music & Fine Arts Librarian, also attended to help students as needed.

<sup>7</sup> Most time was spent on RILM, but we also looked at BAS, Bibliography of Asian Studies, and Theses databases. The lecturer, strongly supported the library's role to introduce students to these resources.

<sup>8</sup> The focus was on searching the contents of Music Education journals, both international and New Zealand titles.

<sup>9</sup> The Art & Humanities Citation Index, plus databases for theses and New Zealand music resources.

In 2000 an Information Literacy Coordinator was appointed. And one of the Electronic Resources Librarians developed online tutorials, which were self-paced, in basic catalogue searching and database searching in specific subjects.

These tutorials provided immediate hands-on experience. It added a new dimension to be able to tell the students that they could always access an online tutorial if they wished to consolidate the mechanics of searching.

Information Services Staff were also encouraged to complete a Certificate in Adult Education. Taking this course introduced me to Howard Gardiner's multiple learning styles and Kolb's experiential learning model. I thought that we should actually use the New Grove Dictionary printed volumes during the tutorial. This would serve as a welcome interlude halfway through a 50 minute session. Every student could look at the structure of one article on a composer and one article on a musical form.<sup>10</sup> This was done also in the library tutorial for first-year Jazz Studies students.

#### **After 2004**

The first-year music history paper was expanded in 2004 into two semester-long courses. The first-semester course, Music 130, would introduce the key skills and concepts required for studying areas such as music history, analysis, performance theory, ethnomusicology, and musical aesthetics. The new course coordinator showed me the course outline and asked whether the library assignment could be expanded to make up 10% of the final grade. A literature search indicated that in the United States there were Bibliographic Instruction classes integrated within music courses and that there was a directory of such courses.<sup>11</sup> Periodically the MLA-list posts the activities of librarians in Music Teaching Institutions.<sup>12</sup> It was helpful to consider what the other music librarians were

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<sup>10</sup> Each computer work station had with it a volume of the NG2 with articles book marked with a composer and a musical form. Various students were asked to give particular citations of both a journal and a book found in a bibliography. A couple had to look up the abbreviations used in the journal citation. Then we demonstrated *New Grove Online*.

<sup>11</sup> The Directory of Music User Guides for Libraries compiled by the Bibliographic Instruction Subcommittee of the Music Library Association then provided lists of course syllabi and outlines for music library user education : <http://www.library.yale.edu/~segglstn/mugdir/syllabi.htm>

<sup>12</sup> For example, contributions in response to Allie Goudy's email about "Teaching Music Bibliography" in MLA-L Archives 9 Feb 2005: "Do those of you who have taught this kind of class have some suggestions for what to do in class? Do you look at sources in class? How do you spend your classroom time?" <<https://listserv.indiana.edu/archives/mla-l.html>>

doing to form some idea of the best practice; but in the end the tutorial was tailored so as to use materials that would best assist the students with their assignments in Music 130. Just as a student of the sciences or engineering makes use of a laboratory, so a music history student makes use of a library.

As Dr Pritchard would be teaching the earlier part of the course, I asked him to approve the first draft of the assignment. It was to be assessed as follows:

(a) 25% for using the Reference Collection and for questions relating to the New Grove Works Lists. Students were required to give the **name** and the **date of first performance**, plus the correct **opus number** or '**catalogue number**' for selected works. They also needed to use the *Garland Encyclopedia of World Music*, and to find the definitions of some terms used in ethnomusicology. (Brian suggested that I also add a question about a New Zealand Music Resource.)

(b) 25% for searching the catalogue. The examples related to musical aesthetics, performance theory, ethnomusicology and analysis of works.

(c) 10% for literature on analysis. Searching by subject heading and by call number was required.

(d) 15% for performance resources. For example, the bibliography at the end of the *New Grove* article for a chosen musical instrument, books which describe the history and repertoire for this instrument and treatises or methods on how to play the instrument.

(e) 25% for using thematic catalogues, bio-bibliographies and guides to research. For example : Find for one composer, **either** a "guide to research" **or** a "bio-bibliography", **and** for a second composer, a thematic catalogue. Excerpts were provided and questions were then asked that involved comprehension and locating musical terms in music dictionaries.<sup>13</sup>

A feedback sheet for students was handed back with the marked assignment.<sup>14</sup>

Early in 2005 the course coordinator for Music 130 said that it would be advantageous if we could increase the credit for the library assignment to 20%. One way of extending the worth of assignment would be to ask for properly cited references. If, in their assignment, the first-year

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<sup>13</sup> One question involved comparing entries from the Harvard and Oxford music dictionaries.

<sup>14</sup> E.g. Please don't just copy from the catalogue: instead follow the citation style which is required. A colon should separate title from subtitle and, place of publication from publisher.

For those of you who used capitalisation from the library catalogue, provided that this was done consistently, no marks were deducted. However when citing references for your essay, the title should be written exactly as it appears on the title page of the book.

students were required to give some of their answers in the form of a citation, they should, by their second year, already comprehend citations when being introduced to database searching. If given practice writing down citations during a tutorial, followed up by actually locating a cited journal article on the shelves, then the student would have learnt a valuable skill.

Since 2002 we had switched for a 10-minute period, in the midst of hands-on computer searching, to using the printed NG2. I wondered whether we could spend a whole extra session where the students would sit around the tables on Level 6 and peruse guides to research, bio-bibliographies and appropriate thematic catalogue. They could select composer article bibliographies in NG2 to find a citation and then look for a journal article which interested them and try to find it on the shelves. I asked Brian what he thought about us dividing the class in two. He could take one half for familiarisation with thematic catalogues and related resources, and I could take the other half for the citing and referencing. Halfway through the class we would swap over.

### **Performance students**

In 2005, I offered the possibility of a library tutorial to the newly appointed piano lecturer and pianist for the Canterbury Trio. He agreed to bring his piano class along to look at different editions of some Mozart and Beethoven piano sonatas which the students were preparing for performance. They sat around a library table and studied some of the 'urtext' editions to be found in the collected works of major composers, and then compared these editions with some of the heavily edited editions. Trusting an editor's marks can limit the imagination. A performer should first study the notes before looking at the signs. For example, In Beethoven's "Moonlight Sonata" there are two passages where some editions place a crescendo between the staves indicating that the music is gradually getting louder, both hands equally; whereas in other editions the first crescendo is placed above the treble line (hence the right hand works to make the treble melody gradually louder) while the second crescendo is under the bass line (hence the left hand works to make the bass melody gradually louder). This can make a subtle difference in the performance.

We located some facsimile editions and compared them with modern editions. The facsimiles were not all shelved in the same place, and in order to bring them together electronically, I asked the systems librarians if I might use the dynamic web pages that they had been developing.<sup>15</sup>

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<sup>15</sup> Information stored in a database could be used by several dynamic web pages. Any change to that database would automatically update those pages, thus improving currency, and reducing the incidence of "orphaned" or out of date pages. Peter Kennedy describes the process in his paper, 'Dynamic web pages and the library catalogue', *The Electronic Library*, vol. 22, no. 6, 2004, pp.480-486.

## **Postgraduates**

It was not until 2003, that we held a library tutorial for the honours performance students. This was requested by the lecturer. Until then postgraduates received individual consultations. This first tutorial really consisted of a workshop in which the students were given an outline of the wide range of resources accessible to them. A database search was demonstrated on *RILM* and they had an opportunity to try their own searches.

The use of multidisciplinary databases was suggested to the postgraduates, especially where there might be some useful added feature, such as Implicit Citation in the *Arts & Humanities Citation Index*. (This helps to find citations to compositions, not formally cited by the articles's author, but nevertheless discussed in the article.) Te Puna with Index New Zealand and NZBN were recommended for those researching New Zealand music topics, while full text newspaper databases were useful for tracing reviews of books and music. Music Education and music therapy students discovered that a simultaneous search of RILM, PsycInfo and ERIC on the CSA platform was useful for initial searching, and they followed this up with searches on the native interface for more refined searches. Students in this class were also offered an EndNote tutorial. We ran one EndNote tutorial for the music Education students and another for the Performance students. I was keen to promote EndNote, not just as a tool for citing and referencing, but also as a way to manage references found during the research process.

## **In the future**

Whatever methods we use, we all hope that our efforts in providing user education the music resources in our libraries will have the end result that our students really know how to use music libraries by the time they graduate, so that they will be better users of any music library they encounter in their future careers. One way to achieve this is to employ the incremental library instruction programme taught at St. Olaf College. This programme has specific competencies and objectives for each level of library instruction. For first-year students the goals are minimal. Library staff would like the students to know that the library exists, that music information is

complicated and that “nothing else we do matters unless they, as patrons, are connected to the materials they desire.”<sup>16</sup>

It has been documented a number of times by Beth Christensen, most recently in a paper which has been praised even outside the world of music librarianship.<sup>17</sup>

When I arrived at Monash I found that there was already a series of tutorials provided for music history classes and sessions for updating honours and postgraduate students on new resources. The much larger numbers in the music classes at Monash requires a different approach to that taken at Canterbury, and I have been most happy to maintain the scheme of existing tutorials built up over the years through a partnership between the library and the music faculty.

Not long after I arrived at Monash our Information Literacy Librarian passed me a copy of a paper presented at the Third International Lifelong Learning Conference, 2004 : *Where do I find the music for that? Developing skills in information literacy for tertiary music students.*<sup>18</sup> It had been given by the sub-dean of the Central Queensland Conservatorium of Music and the library manager of Central Queensland University. This describes an online workbook where students must complete all of the tasks as an integral part their course assessment. It constitutes a very worth while achievement. Increasingly our students prefer to work with electronic resources, and with software such as Web CT and Blackboard available, we certainly have the technology to provide similar online workbooks in our libraries.

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<sup>16</sup> Beth Christensen, ‘Warp, weft, and waffle: weaving information literacy into an undergraduate music curriculum.’ *Notes*, vol. 60, no. 3, 2004, p. 619.

<sup>17</sup> This article was selected for the ALA Library Instruction Roundtable's "Top 20 Articles for 2004".

<sup>18</sup> Proceedings of the Third International Lifelong Learning Conference, Yeppoon, Central Queensland, Australia, 13 - 16 June 2004.



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