

## **Basic Music Reference Sources Training session**

### **INTRODUCTION:**

#### **THERE'S A LOT TO LEARN!!**

You will not learn everything you need to know today. However, I will begin the process of working with you to further your confidence and ability to navigate the world of music, but I truly believe that the best approach is to spend time learning on your own.

#### **STRATEGIES FOR LEARNING ON YOUR OWN:**

Find a book about your favorite musician and read it. Read a book about Western music and the great composers. (One source that is widely recommended is Donald J. Grout's **A History of Western Music**). Read a book about jazz. Listen to a symphony by Mozart and compare it to one by Beethoven. Attend one of the many concerts put on by the faculty and students at the University. The more you read and listen to a variety of different types of music, the better off you'll be. This foundational knowledge is critical to being able to comfortably navigate through the reference process.

#### **DEVELOP THE ABILITY TO READ MUSIC:**

Also, because music has its own language, it would help to learn about the basics of music theory, at least to know basic music notation. There are many, many books available in the library that teach music fundamentals. One example is: **How to read music : reading music made simple** by Terry Burrows. Courses in basic musicianship are also available, both here at the UA and Pima.

#### **LEARN SOME BASICS ABOUT FOREIGN LANGUAGES:**

When working with foreign languages, it helps to know what constitutes initial "articles" in the grammatical sense. When working with words from other languages, type very carefully (cut and paste if you can). Your pronunciation doesn't matter. Correct spelling does. There are many works written in other languages such as German, Spanish or Italian, and we get scores from Europe which are often not printed in English. Catalog records for these materials often contain no English at all. While you may not ever be able to say you have a COMMAND of a language like German, the more you work with the language, the less intimidating the big words and awkward spelling become.

Many languages use diacritics, (accent marks and tildes are examples of these). When searching in SABIO, you do not need to include these.

Translation services are available through SABIO's online Reference page.

<http://www.library.arizona.edu/search/reference/diction.html>



## **WORKING TOGETHER:**

We work in a collegial environment, one in which continuous learning is a strong value. None of us knows everything there is to know about music. The study of music has many different aspects and angles, (performance, teaching, musicology, ethnomusicology, etc), and what may appeal to one person may not appeal to others. We all know something about music, whether we acknowledge it or not. If we all treat each other respectfully and collegially and work together, we can provide great service to our customers even though we may not have a formal background in music. Don't be afraid to ask for help if you do not know something. There is so much to learn!

## **ASK FOR HELP IF YOU GET STUCK:**

If you find yourself scratching your head wondering what to do, offer to refer the patron to me or to Spencer. Never say "no, we do not have that item" unless you are **ABSOLUTELY POSITIVE** that we do not. There are many tricks of the trade one acquires over time when looking for music related materials. We have an **INCREDIBLE** collection of scores, recordings, books and serials. It's often the case that we do indeed own a particular item in the collection, but unless you know how to do a thorough search for it, you won't be able to find it. You learn something new every day when you work at the Music Library!

## **THINK OUTSIDE THE BOX:**

Music is often studied through the lenses of any number of disciplines, including history, education, sociology, economics, philosophy, anthropology, linguistics, physics, and cultural studies. While there are standard indexes that one would use for finding information specifically on music, such as the Music Index and RILM, one should not forget to search in the indexes of other subject areas for materials. Some of the general reference indexes such as Academic Search Elite and Lexis Nexis contain quite useful information related to music.

## **THE REFERENCE INTERVIEW:**

The reference interview is **KEY** to deciding which sources to consult. To conduct an effective reference interview, you need to ask, in as friendly and inviting a manner as possible, probing questions and questions of clarification to get your patron to tell you as much as possible about what they are looking for. Sometimes asking a couple of simple clarifying questions makes all the difference. Again, it's important to remember that you're dealing with a complex and multi-faceted area. The more you know about what your patron is really looking for, the better!

Best way to reach me: call me at 621-7010 or email me at [diazj@u.library.arizona.edu](mailto:diazj@u.library.arizona.edu). I'm in the office most of the week.



## **BASIC REFERENCE TOOLS:**

Library of Congress Classification tables for Music  
<http://geography.tqn.com/library/congress/blm.htm>

## **RESEARCH GUIDES:**

**Music Reference and Research Materials: An Annotated Bibliography/** Duckles. M113 d83 1997. I call it the music librarian's Bible, although I doubt that I made it up. It is well organized and contains entries for all the major reference tools used in music librarianship. There are two copies in reference at Music.

### **Subject Page for Music**

<http://www.library.arizona.edu/search/subjects/music/>

**Do a google search using the terms: music reference sources. This will give you an extensive list of other pathfinders.**

## **FACT TOOLS:**

### ***Online Sources:***

**Encyclopedia Britannica:** useful (When it works!) for finding information on classical and other forms of music

**Infoplease.com:** (<http://www.infoplease.com>) useful for fast facts, awards lists. (Grammies for example).

**New Grove Dictionary of Music and Musicians:** the best source for searching for factual information on classical music. Contains good bibliographic information and some information on other genres. Online version available.. Most recent print version available in Music reference. There are advantages to using either product.

**Biography Resource Center:** great source for full text biographical and bibliographical information on musicians and composers from all eras, particularly more current ones.

## **PRINT RESOURCES:**

**Baker's Biographical Dictionary of Musicians**  
ML105 .B16 2001 Music reference

**New Grove Dictionary of Jazz, 3<sup>rd</sup> edition.**  
Music Ref: ML102.J3 N48 2001



**The Encyclopedia of Popular Music**  
Music Ref: ML102 P66 G84 1998 8 vols.

**The Garland Encyclopedia of World Music**  
Music Ref:  
ML100 G16 1998 10 vols.

## **FINDING TOOLS: TOOLS THAT LEAD YOU TO OTHER TOOLS**

### **SABIO's online catalog:**

When in doubt, use the keyword command and connect your terms with the word "and"  
Books: author, title, subject, keyword  
Journals (try journal title mode first, then use title search if unsuccessful)  
Videorecordings: use limit/sort function to find videos  
Journal articles (using indexes)

### **UNIFORM TITLES:**

Before we talk about finding scores and sound recordings it is important to introduce the concept of "uniform titles". A handout is in your packet. There is another one at:

Principles of Uniform Titles:  
[http://www.music.indiana.edu/tech\\_s/mla/ut.gui](http://www.music.indiana.edu/tech_s/mla/ut.gui)

"Libraries use music uniform titles in their catalog records to uniquely identify and to collocate similar printed and recorded musical works by a composer. Music uniform titles are a device by which musical scores and recordings may be found more easily in a library's catalog"— Matthew W. Wise

Uniform titles are used to keep things consistent. There exist lots of variant titles based on language (The Magic Flute = Die Zauberflöte), or based on popular title of a work (Moonlight Sonata).

**The New Groves Dictionary of Music and Musicians** is used as the "official" source for formal names of compositions by a composer.

In recent times, our cataloging efforts have fallen short and we haven't used uniform titles consistently, nor have we copied catalog records from OCLC with all the necessary fields needed to find individual pieces of music. This presents quite a challenge at times. I have found that because the online catalog's records do not all have uniform titles and that sometimes there are so many variations to a uniform title based on the variety of arrangements of a work of music that exist, that it is best to begin one's catalog research with keyword searching, but to keep in mind that uniform titles exist. Knowing where they are in a catalog record is important and can lead you to finding more titles.



**Exercise:** A patron wants to find the latest recording we have of the Magic Flute and the most recent full score. What do you do?

- 1) Ask for the name of the composer if you don't know who wrote the music (Mozart) and for any other basic information that might help. Also ask the patron where s/he already looked and what s/he encountered. Pretend you're Sherlock Holmes and you are solving a mystery! Gather your clues!
- 2) Do a keyword search as follows: k=mozart and magic and flute. This will yield 65 entries, but keep this in mind: it does not accurately reflect what is owned by the UA Library nor do you want to wade necessarily through all 65 titles to find what you are looking for.. This is merely a preliminary step.
- 3) Use the "modify search" key to limit your search first to "music records". Next, press the "search and sort" arrow down button and click on "date". This will put things in reverse chronological order for you. If you are looking for a compact disc recording of a work of music, it is critical that you use the search and sort command to put your results in reverse chronological order. As a rule of thumb, recordings we have acquired since 1985 or so are usually in compact disc format. Look through the list of results to find the cd you are looking for.

In many cases using the above strategy suffices. However, sometimes it does not. This is where you need to use the uniform title of an item. It's usually located in the title field of a record and it's a linked item, that is if you click on the words, you'll be taken to an index with the proper uniform titles used for a particular work.

There are two other strategies that you can use.

Once you know the uniform title, and in this case it is Die Zauberflote, you can then do a keyword search using the uniform title and the name of the composer: k=mozart and zauberflote. You don't need to include the word Die, as in German it translates to THE, an initial article.. This will give you more titles: 107. You can also sort by date and limit by type of material. You will find that we have a 2001 edition of the score to the Magic Flute and a 1985 cd recording.

Alternately, once you find one score, you can go to the stacks to find other copies or versions of it, as all work are generally classified together in the same call number area.

**INDEXES and other finding tools :**

**Music Index**

**RILM**

**IIPA**

**Lexis-Nexis**

**Academic Search Elite**



**Greenwood Press Series, Bio-bibliographies in the Performing Arts:** do keyword in SABIO k= bio-bibliography and baez

## **FINDING SONGS:**

First of all, it's important to know something about the unique collections the Music Library owns. In the case of songs, we have a couple of very nice collections, the Hill Collection and the Phillips Collection. The first consists of songbooks, the second of sheet music from the 19<sup>th</sup> and 20<sup>th</sup> centuries. Both of these collections consist of what is or was at one time considered popular music and both were donated by members of the community.

We also have a sheet music section that is separate from the stacks, located at the back west wall of the Music Library. The music is organized by instrument. Sometimes what we have back there does not appear in SABIO, so it is important to check there for an item.

**Exercise:** Patron wants music to a medieval song, entitled "La Blanche Biche". Patron has some information about it, such as that it is in French, it's from the medieval period and it's been recorded by two or three groups in the past. The patron would like either a recording of the song or the words and music to the song. She needs the material in less than 24 hours.

Start in SABIO:

K=blanche and biche Results: nothing

No score? What to do?

Consult any number of Song Indexes available in print or online. See **Duckles** for a list of song indexes.

The UA Music Library has a card catalog of songs in anthologies. Check there.

Search in Worldcat for an anthology that might have the item. Typically you will find that if the song is available at all, it will show up somewhere in Worldcat. In this case, there are some sound recordings available of the song. If you find this, you should check SABIO to find out if we have any of these recordings.

ASU has a song index online. This is linked to the Music Library web page.

<http://www.asu.edu:80/lib/resources/db/songindx.htm>

The University of Kentucky Knoxville also has an online, publicly available song index:

<http://www.lib.utk.edu:90/~music/songwizard/musicbrief.html>

Look up the call number for French folk song anthologies and browse through the table of contents for what you are looking for. This is sometimes a very useful strategy,



particularly if you know the composer and find anthologies of his/her work in SABIO, but no table of contents records.

Search for the item in Google. There are lots of mp3 files available and lyrics to songs abound in various internet sources.

Ask for help!

How the search ended:

Two staff members came forward with answers. One was Laurie Eagleson, who found the title in an anthology of French Canadian folksongs that we own by searching the ASU Online Song Index. (although this was not the version that the patron was looking for, and only included parts of the words and music). Another staff member found the song as an mp3 file on Google. I found it there too, but my computer didn't show the realplayer link, so I didn't know that I had the capability to listen to the actual song.

The patron ended up ordering a cd with the song on it.

bd 12/19/05