

The Library in the Music Academy of Tomorrow

Role, Challenges, Possibilities

Steven Gerber



Performing Arts Librarian & Adjunct Professor of Music
George Mason University, Fairfax, Virginia

February 17, 2011 – Association of Nordic Music Academies
Norwegian Academy of Music, Oslo

sgerber@gmu.edu

mason.gmu.edu/~sgerber/

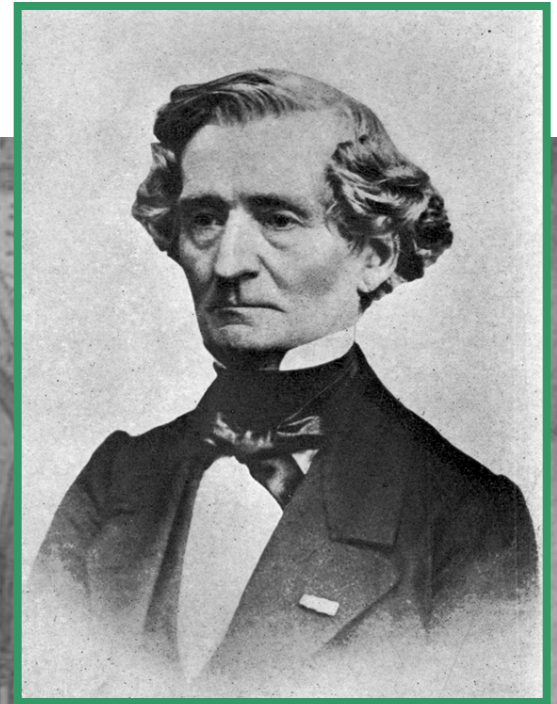
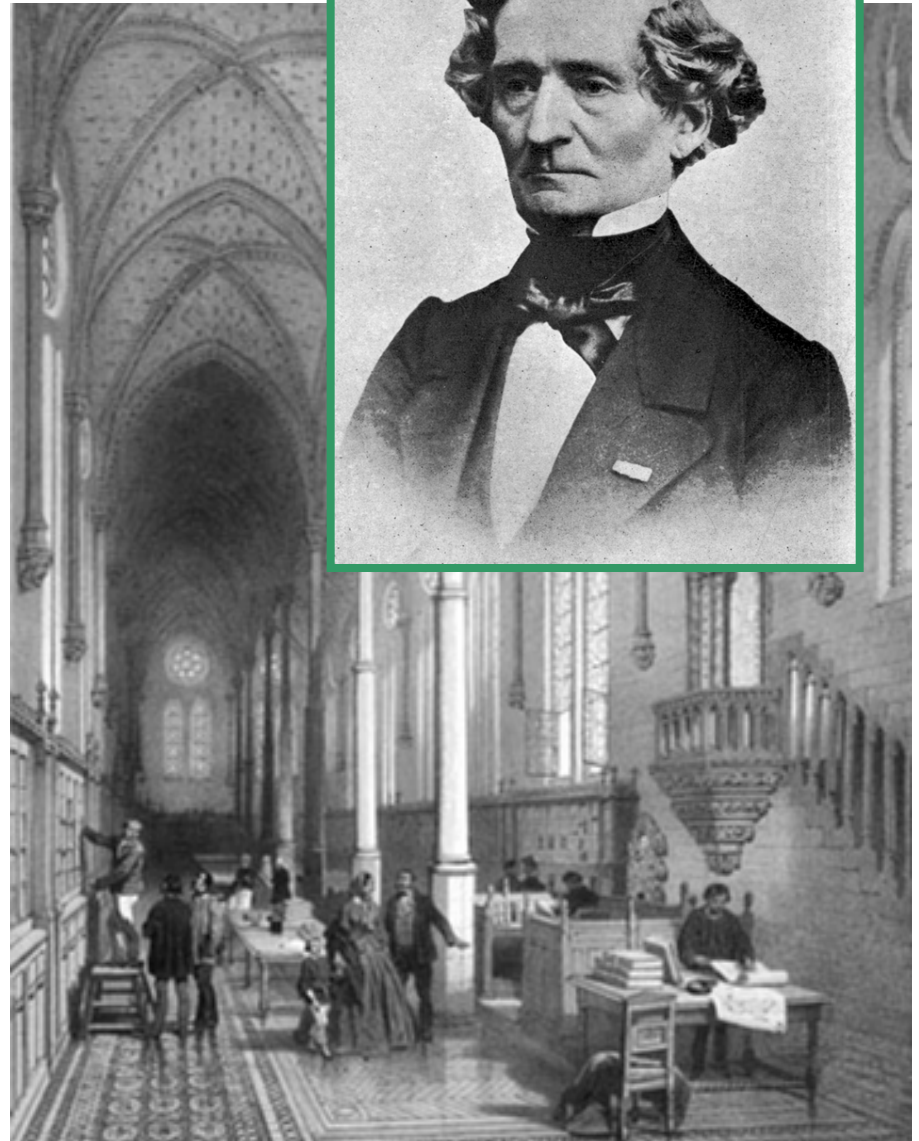



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- Prologue: The “Absent” Librarian 
 - About me and my library
 - Contents of a music library, then and now
 - What music librarians did, then and now
 - The challenges facing libraries and librarians
 - The opportunities ahead for libraries and librarians
 - The role of the library in the music academy of the future

An ABSENT Librarian: HECTOR BERLIOZ

Deputy Curator of the
Library at the Paris
Conservatoire, 1839-1850

Curator, 1850-1869

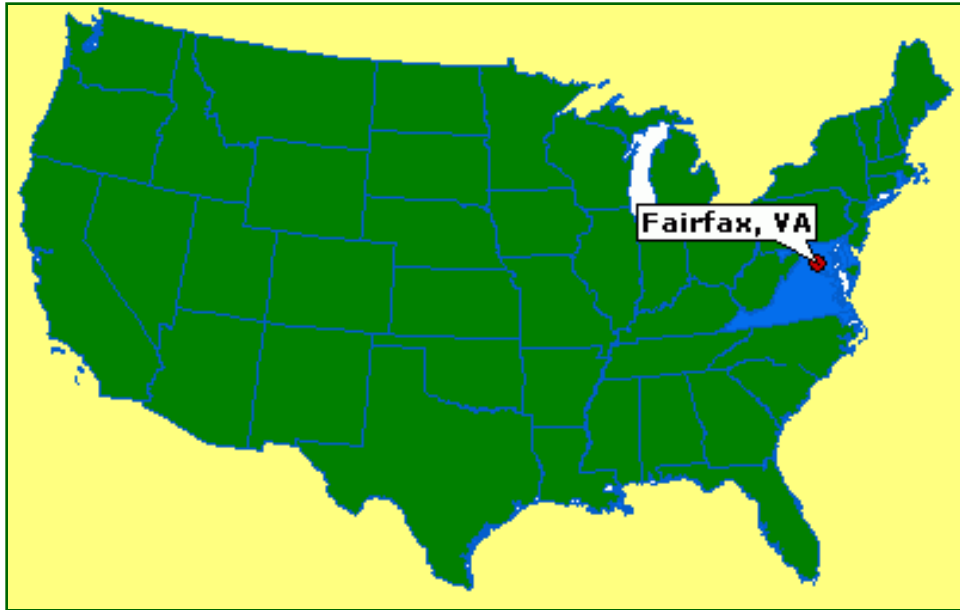




No music library can flourish
without one or more highly-
engaged music librarians!

Discussion of music libraries must
include discussion of music librarians.

George Mason University



Main campus is located in Fairfax, Virginia (15 miles west of Washington, DC), with additional campuses in nearby Arlington and Manassas.

32,000 students are enrolled in 180 undergraduate, graduate, and professional degree programs.

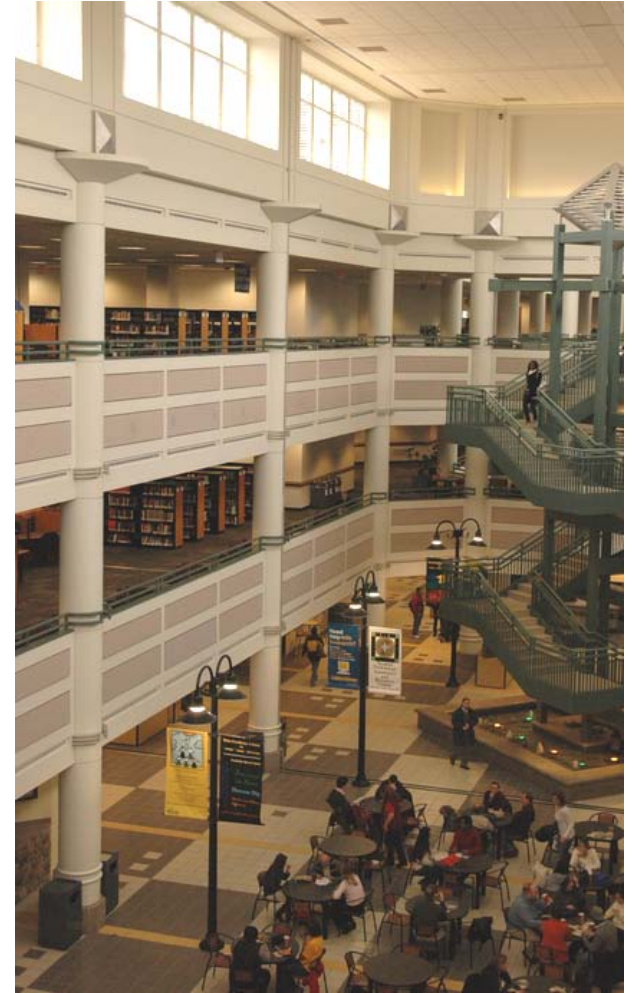


School of Music serves 300 undergraduate music majors, 75 graduate students; employs 100 full-time and part-time faculty; offers majors in music performance, pedagogy, composition, education, jazz, and conducting for B.M., M.M, D.M.A., and Ph.D. degrees.






The 320,000-square-foot **Johnson Center** combines features of a library, a student union, a technology center, an administration building, and a shopping mall (complete with movie theater and food court). As a “learning commons” that blends curricular and extracurricular functions, it was remarkably innovative in 1995 when it opened.





Johnson Center Library, one of two libraries on the Fairfax campus, houses the music, media, and education collections, as well as undergrad-level survey and general education collections. Fenwick Library, on the other hand, could be considered a “research hub” and houses materials for more advanced graduate and faculty research and scholarship in sciences, social sciences, and humanities, including ALL of the campus’s periodicals.



Most of the music collection is widely separated into two areas in one building. The scores and the audio/video recordings are near to each other, but the music books are two floors away, at the opposite side of the building. The bound journal volumes are in another library building completely.

Long-term planning has begun for a renovation and redesign of library space within the Johnson Center. **I have been lobbying for a securely-enclosed music-theater-dance library** that would unite all these separated materials and associated playback equipment. This is very much contrary to the trend in American universities, where any such stand-alone, special libraries are increasingly absorbed into large, centralized, multi-disciplinary libraries.

Wish me luck.

I, myself...

- Earned B.A. and M.A. in music theory-composition in the 1970s
- Became sidetracked into the management of museums and arts organizations for 25 years
- Returned to school in 2000, earning M.L.S. in music librarianship and completing doctoral study in historical musicology (A.B.D.)
- Began working at George Mason University in 2005 as a full-time reference/instruction/collection librarian (liaison to music, theater, dance), and as a part-time professor in the School of Music (teach a master's level core course in music research and bibliography)

Contents of a music library

19th-century: SCORES and parts-sets, music BOOKS and references, special MANUSCRIPT collections

Mid-20th-century: add musical RECORDINGS in a parade of physical formats; add scholarly and professional JOURNALS and indexes

Late-20th- and 21st-century: digital computing and internet revolution make all of the above increasingly available in ELECTRONIC formats

Work of the music librarian

19th-century: purchased print books, journals, and scores (or received them as copyright deposits); recorded, indexed, shelved, and preserved them; operated reading rooms (and much later, established lending procedures); sometimes acquired manuscripts, instruments, ephemera; provided advisory service to readers; partnered in the invention of *Musikwissenschaft*

Mid-20th-century: recording technology evolves quickly; librarians now must acquire recorded music in formats that become obsolete! Music knowledge proliferates, librarians become systematic and/or analytical bibliographers and participate with musicologists in the creation of monumental printed indexes; come to rely on commercial publications to know what's new

Work of the music librarian

Late-20th- and 21st-century: there are TOO MANY books, scores, journals, and recordings appearing every month— librarians must become very selective and create coherent collection policies; then, electronic databases, personal computers, the Internet, and massive digitization result in rapid rates of change that challenge librarians and scholars alike to keep up! Librarians now collect in both physical and electronic formats and help both novices and experts alike to cope with the locating, retrieving, and evaluating information. A research task that might have taken days in the past now takes but minutes, and information seekers press us to deliver better, faster, trustworthy results (*some of them never visit the library*).



Some newer models for increased engagement of librarians with patrons who don't know what they don't know...

LIAISON librarians
BLENDED librarians
EMBEDDED librarians
NETWORKED librarians

A liaison librarian:

- Is a subject specialist, principal contact, and advocate
- Solicits faculty and student input to collection development processes
- Promotes and provides classroom bibliographic instruction
- Serves as a reference and research consultant
- Seeks opportunities for interaction and collaboration
- Attempts innovation in design and delivery of services
- Actively promotes library services

Problem:

Mason Libraries had many splendid music resources and tools in both the print and electronic collections, but many music students (and some faculty) were not aware of them, or knew how to use them efficiently.

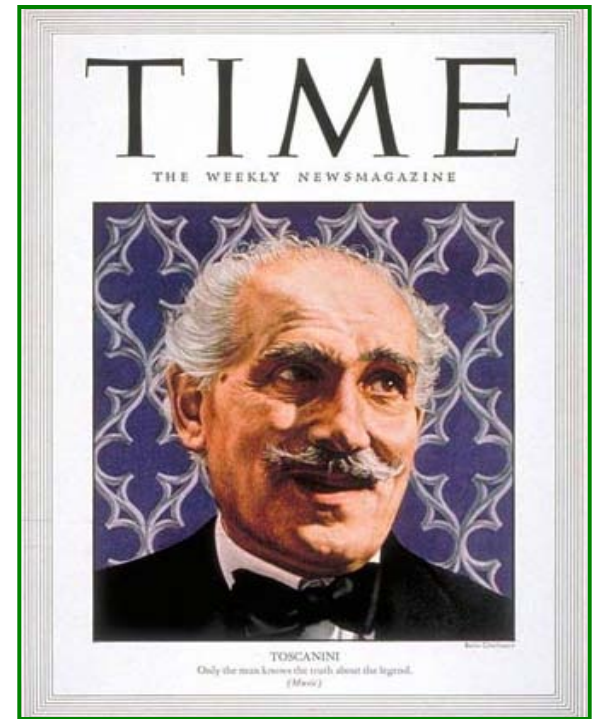
One solution:

Develop and present a well-advertised series of short, informal demonstrations, in the library, that introduce, describe, and model the use of these resources.

**“Drive-By, Drop-In Musicology” is
born– February, 2007**

Topics of DRIVE-BY MUSICOLOGY programs

- “Test-Drive the RIPM Database”
- “Navigating the Open-Access, Online Mozart Score Series”
- “The Secret World of Free, Internet-Only Music Journals”
- “Blast from the Past! Five Years of *Source: Music of the Avant Garde*”
- “Maestros in Action! Vintage Videos of Eminent Conductors”



Conductor and Italian expatriate Arturo Toscanini conducted Verdi's Hymn to the Nations for a US propaganda film during WWII.

Topics, continued

- “Classical Recordings and Scores Delivered to YOUR Computer”
- “Customizing *EndNote* for Music Citations: Can It Be Done?”
- “Performance Anxiety! A Biblio-Disco-Videography of Resources”
- “Wide World of Facsimiles— Next-Best Thing to Being There”
- “Search-Engine Showdown: Google Scholar vs. A& H Citation Index”



***Mason Libraries’
e-subscriptions include
streaming audio and
downloadable scores.***

Topics, continued

- “Leave No Stone Unturned! Overview of Journal Article Search and Retrieval for Music Scholars”
- “Just Enough German, French, and Italian to Decipher Thematic Catalogs and Critical Reports”
- “Free, On-line Sources of Sheet Music: The Good, the Bad, and the Ugly”
- “What is the *Mellen Opera Reference Index*? Should I Care?”

KRITISCHER BERICHT

SERIE V • KONZERTE
WERKGRUPPE 14: KONZERTE FÜR EIN ODER MEHRERE
STREICH-, BLAS- UND ZUPFINSTRUMENTE UND ORCHESTER
BAND 4: KLARINETTENKONZERT
VON FRANZ GIEGLING

INHALT

Abkürzungsverzeichnis	d/2
I. Quellen	d/4
1. Autographe	d/4
2. Drucke	d/5
3. Abschriften	d/7
4. Bearbeitungen	d/7
5. <i>Recension</i>	d/8
II. Rekonstruierte und traditionelle Fassung	d/11
III. Rekonstruktion der Bassettklarinetten	d/15
IV. Zu einzelnen Stellen	d/15
V. Lesartenverzeichnis	d/18
VI. Berichtigungen und Ergänzungen zum Notenband	d/31

Reports in German are not as daunting when one knows what key terms to look for!

**Drive-By, Drop-In Musicology
at Johnson Center Library!**

Informal, informational programs of interest to music students and faculty. No assignments, no testing, no homework. One short hour each month. Free and painless.

Find out about tools and resources available to you through Mason Libraries. Curious? Sign up online through the Mason ITU workshop calendar (tiny URL = <http://bit.ly/Z6ca>), or contact me at sgerber@gmu.edu. We'll gather in JCL 228 (Instruction Room) on these slow Friday afternoons. Bring your own caffeine.

Friday, FEBRUARY 27, 2009 - 2:00 to 2:55 pm
Free, online sources of sheet music—the good, bad, ugly...
We'll look at several internet sites that offer free, downloadable scores of (allegedly) copyright-free music, classical and popular. These range from legitimate university-sponsored projects to wiki-type operations with content of questionable legality.

Friday, MARCH 27, 2009 - 2:00 to 2:55 pm
Mason Libraries' e-resources in music: use them or lose them!
Our currently-subscribed electronic resources include music reference works, a streaming audio library, printable scores, four music periodicals, and several dozen music journals and magazines- all costing several thousand dollars annually. Let's increase our usage of these, lest they be perceived by bean-counters as "unnneeded."

Friday, APRIL 24, 2009 - 2:00 to 2:55 pm
What is the Mellen Opera Reference Index, and should I care?
This 26-volume monument of opera scholarship catalogs performance details, critical reviews, and reception-history sources, as well as locations of rare scores, singer biographies, and discographies for over 40,000 operas, celebrated and obscure. This matters if you're an opera lover, or doing research for an opera literature seminar.

Your host: **Steve Gerber**, Performing Arts Librarian - sgerber@gmu.edu

GEORGE MASON UNIVERSITY

MORE DRIVE-BY MUSICOLOGY COMING NEXT FALL!
Possible topics (or send me YOUR suggestions):
Searching showdown! Google Scholar vs. A&H Citation Index
From heavenly-minded to earthbound: the four-century trajectory of oratorio
Maestros in action: vintage videos of eminent conductors

Each semester's series of programs was advertised through flyers posted on bulletin boards in various buildings and emailed to the School's listserv; notices of each program were also included in various university calendars, and occupied an area of my web page.

You're invited to my monthly
**DRIVE-BY
MUSICOLOGY** programs

 for this semester's flyer

download past handouts:

- RIPM Database 
- Mozart Online 
- Free-Access Journals A 
- Free-Access Journals B 
- Source/Avantgarde 
- Conductor DVDs 
- Audio & Score DBs 
- Facsimiles 
- Performance Anxiety 
- Free Online Scores 
- Electronic Resources 
- Mellen Opera Index 

There was a detailed handout for every Drive-By, Drop-In Musicology program, and some attendees took more than one to pass along to others later. Call this “invisible outreach”— or perhaps “guerrilla librarianship.” These were later posted on my web site.

ACT for Music Education, edited by distinguished scholars of the philosophy and practice of music education, is a thoroughly professional project that deserves to be abstracted and indexed as a significant academic resource. Its advisory board reads like a “who’s who” in the field. It publishes both refereed and unrefereed articles, the authors of which retain the copyright.

Drop-In Musicology: THE SECRET WORLD OF FREE, INTERNET-ONLY MUSIC JOURNALS

April 13, 2007
Steve Gerber, GMU Performing Arts Librarian – sgerber@gmu.edu

For over a century, the editing, printing, and publishing of **scholarly, peer-reviewed journals** have provided the principal forum for academic discourse in most disciplines. Traditionally, print journals are produced by learned societies or university presses, published at regular intervals in numbered series, and distributed to paying members and subscribers, individual and institutional. The editorial and production infrastructure that makes these journals feasible is paid for by some combination of subscription fees, institutional in-kind support, the occasional subsidy or grant, commercial royalties, and pro-bono work. Purchasers/subscribers then own the “hard copy”—physical volumes, delivered by the USPS—of these journals.

As scholarship has widened and deepened over time, the number and size of academic journals have also proliferated, as has the cost of producing and distributing them. With the advent of **electronic publishing** over the Internet (or more specifically, over the World Wide Web), many (if not most) established scholarly journals now make their content available both in printed and electronic versions, and some journal publishers—in response to inverse relative demand—have even discontinued print in favor of electronic delivery. The annual subscription fee for an academic or scientific e-journal can range from around \$100 to over \$20,000.

At the same time, however, the digital information explosion has also spawned several legitimate scholarly, peer-reviewed publication venues that **dispense completely with printing, mailing, and paid subscriptions**—thus, the emergence of **open-access** (free) e-journals that may or may not show up in library catalogs (or in indexes, or in citation counts)...a secret world!

A modest amount of searching has turned up the accompanying list of **two dozen free, internet-only, refereed** (with one exception) **music journals**—not a comprehensive list, but, I hope, a useful and instructive one. They’re listed alphabetically and I’ve included dates of publication, ISSNs, URLs, and other descriptive information. We’ll take a brief look at a handful of these titles that are remarkable or exemplary in some way (good or bad); you peruse the remainder at your leisure. Are these significant... should we create records for any of these in the GMU Libraries online catalog?

How did I find these? First, I used an advanced search through a great librarian’s resource, *Ulrich’s International Periodicals Directory* (a GMU Libraries subscription), for subject = “music” and filtering for “online,” “open access,” and “academic/scholarly.” I also searched through a WWW resource called *Directory of Open Access Journals* (<http://www.doaj.org>). Finally, the websites for many of these e-journals include links to similar online publications.

MTO Music Theory Online
A Journal of Criticism, Commentaries, Research, and Scholarship
ISSN 1067-0046
Current Issue
Volume 13.1 (March 2007)

Music Theory Online is the oldest and probably most widely-known open-access e-journal on music, and has set a high standard of excellence for such projects. The subject matter, of course,

Journal of Seventeenth-Century Music
http://www.oxfordjournals.org/ EISSN 1898-7475
Copyright © 2007-2011 by the Society for Seventeenth-Century Music
Supported © 2007-11 by the Board of Trustees of the University of Illinois
Published by arrangement with the University of Illinois

Guitar And Lute Issues
The on-line magazine of Editions Orphée.
Attention: Guitar and Lute Issues is currently under (20) construction at this new site. Most of the links here may or may not work.
Last updated Wednesday, February 23, 2007

Meta-publ and a world “magazine” example of a purposeful problem.

Dr. Richard B. Human, Jr., assistant professor of trombone at Mississippi State, founded, publishes, and edits the *Online Trombone Journal*. It seems to be a well-designed hybrid of trade/professional magazine and scholarly journal (the peer-reviewed items are marked with special mortarboard icons). In fact, an “impact analysis” of his own online publication was the subject of Human’s doctoral dissertation. In addition to postings, and reviews, it encourages readership at

Online
LITERATURE | NEWS | EVENTS
TRIM • DUNE

Drive-By Musicology ends! ;>(

Reflections:

Small is not necessarily undesirable. The small-group setting encouraged interaction.

There is no dearth of topics, and the need-to-know remains.

Both library management and music administration were supportive, but the amount of work that I did vs. number of attendees that benefited from it was very unbalanced.

Because the series opened a window on the process of collection development, stakeholders felt freer to make recommendations.

The series exemplified for other liaison librarians a particular kind of triangular engagement with patrons, subject matter, and collections.

Faculty gradually realize that the music librarian is a necessary peer in the higher music education environment.

Some program content has been repurposed into online, info-guides and research portals, and some into guest lecture/demonstrations in particular music courses.



Above, examination of *Source: Music of the Avant Garde* supplies primary materials for discussion of aleatory music and indeterminacy in a 20th-century music seminar.

Left, inspection of the *Choirbook for Philip the Fair*, the *Roman de Fauvel*, and Codex Torino J.II.9 introduces manuscript facsimiles to a doctoral seminar on historical research.



EMBEDDED librarians

Are closely associated with a specific course; attend class, co-instruct, devise assignments that develop and customize “information literacy”

BLENDED librarians

Combine traditional reference skills with practical technological know-how, especially adept at configuring online tools and maintaining communication channels through “social software”

NETWORKED (or *ASSOCIATED*) librarians

Develop and cultivate connections with various internal and external experts and stakeholders, and leverage these associations to shape the future of knowledge-sharing

MUSIC IN THE LIBRARY

45-minute orientations for music majors. Find stuff. Manage your knowledge.

Music in the Library, I **The Bare Basics**

Finding Mason's Books,
Scores, Recordings—From
the Catalog to the Shelf
Monday, September 20, 2010
12:30 pm, deLaski Rehearsal Hall



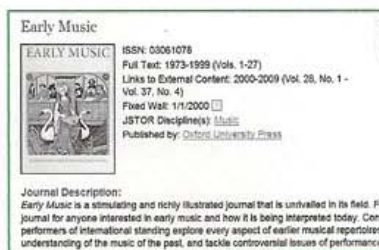
Music in the Library, II **Intermediate**

Accessing Electronic Books,
Scores, Recordings—Intro to
Our Digital Subscriptions
Friday, October 8, 2010
12:30 pm, deLaski Rehearsal Hall



Music in the Library, III **Advanced**

Using Database Indexes,
Retrieving Scholarly
Journal Articles—Research
and Discovery!
Friday, October 22, 2010
12:30 pm, deLaski Rehearsal Hall



After summertime discussion with the School of Music's new director, I developed a sequence of three lecture-demos introducing music resources; attendance was **REQUIRED** for all freshman music majors in Fall, 2010.

Music Education - Mozilla Firefox

File Edit View History Bookmarks Yahoo! Tools Help

http://gmutant.gmu.edu/music/

UNIVERSITY LIBRARIES
George Mason University

Music Education

Home Resources Journals Discussion About


Welcome to the Music Education Research Portal

July 21, 2010 - 4:30 pm

The purpose of this research portal is to facilitate access by master's and doctoral students to informational resources in the field of music teaching and learning, including pedagogy, philosophy, psychology, cognition, sociology, therapy, and wellness. It combines the features of a link library, a bibliography, a discussion board, a search engine, an electronic-resource database, and a news gatherer.

The selected music education resources included or referenced in the portal are drawn from:

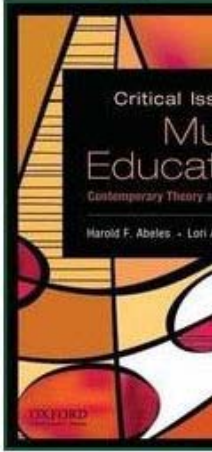
- subscribed electronic database indexes, digitized libraries, and online journals
- public or open-access sites located on the Internet, such as research centers, conferences, organizations, catalogs of other libraries, and lists of links—"webliographies"—developed by others
- physical book, journal, and audio/video collections of GMU Libraries



The Guidonian Hand, a medieval mnemonic device used to teach singing. University of Pennsylvania, Rare Book and Manuscript Library, MS Codex 1248.

NEW BOOKS – click image below for catalog record.

Abeles, Harold F. and Lori A. Custodis. *Issues in Music Education: Contemporary Theory and Practice*. Oxford and New York: Oxford University Press, 2010.



...examines the rich and complex complexities of music teaching from a variety of perspectives.

During Spring semester 2010, I developed an online portal that gathered together many electronic resources in music education, including a meta-search engine and a discussion forum.

See <http://gmutant.gmu.edu/music/>

One frustrating irony... although several hundred visits have been counted, there has been almost NO online discussion, even when I beg for feedback and opinion!

- ▶ Music Ed Discussion
 - ▶ Library Tools & Resources
 - ▶ Electronic Books

Electronic Books

S. Gerber
2:55 pm April 29, 2010

OFFLINE Print this Post

An electronic book ("e-book") is a book whose content has been digitized, published in electronic form, typically delivered over a network as a download, and finally read from the screen of a personal computer or on a special handheld device.

Mason Libraries' electronic resources include a rapidly growing number of e-books. **Is electronic superior to print?** Do you use both formats in different ways for different purposes? Should I be acquiring titles in both formats, or is one preferable?

Prof. Steve Gerber
GMU music librarian & instructor for MUSIC 662

Topic RSS

- ▶ Music Ed Discussion
 - ▶ Library Tools & Resources

Library Tools & Resources
Post comments, questions, and suggestions about Mason Libraries in general, and the music ed portal in particular.

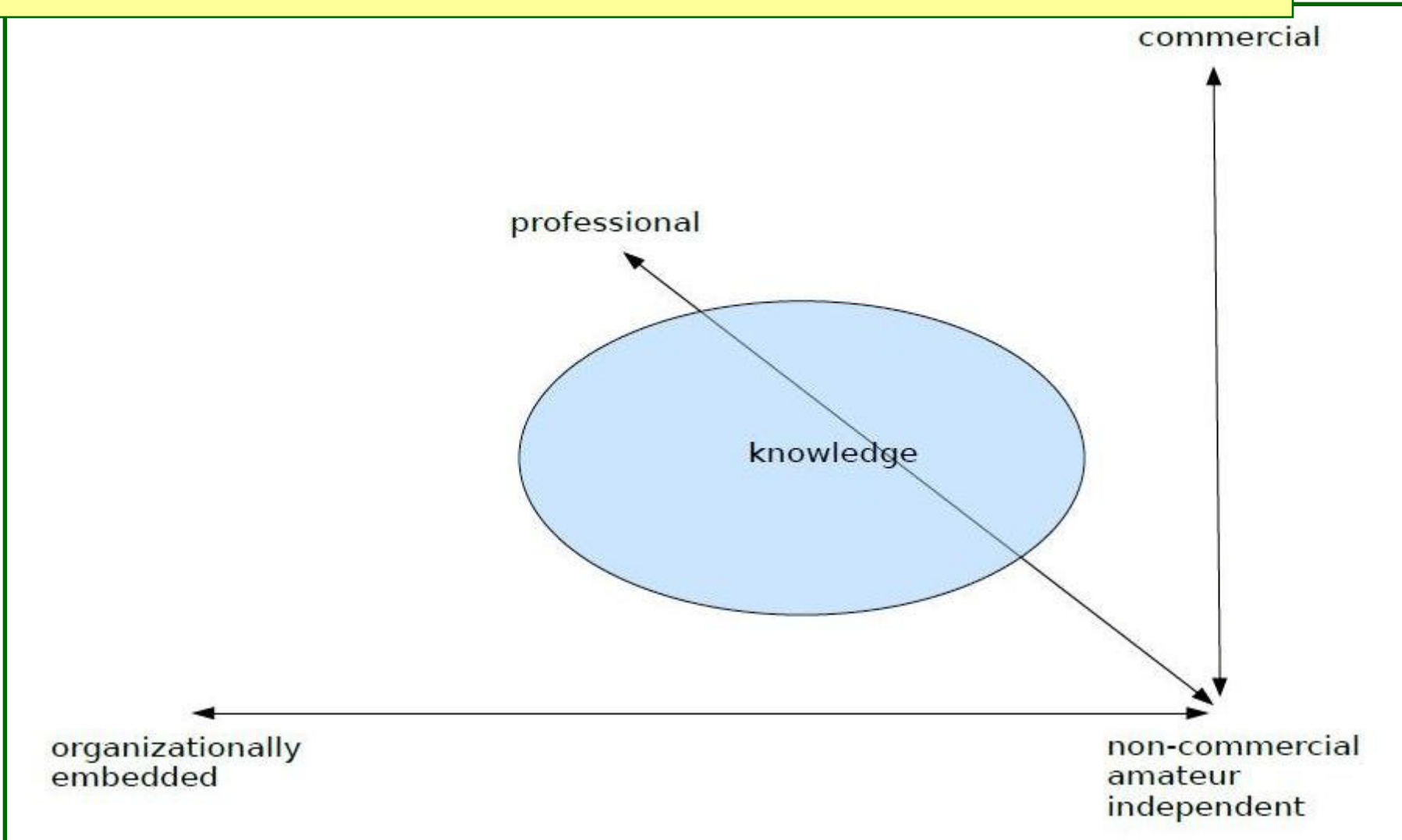
Topics	Started	Last Post	Posts	Views
Electronic Books	April 29, 2010 2:55 pm by S. Gerber	April 29, 2010 2:55 pm by S. Gerber	1	502

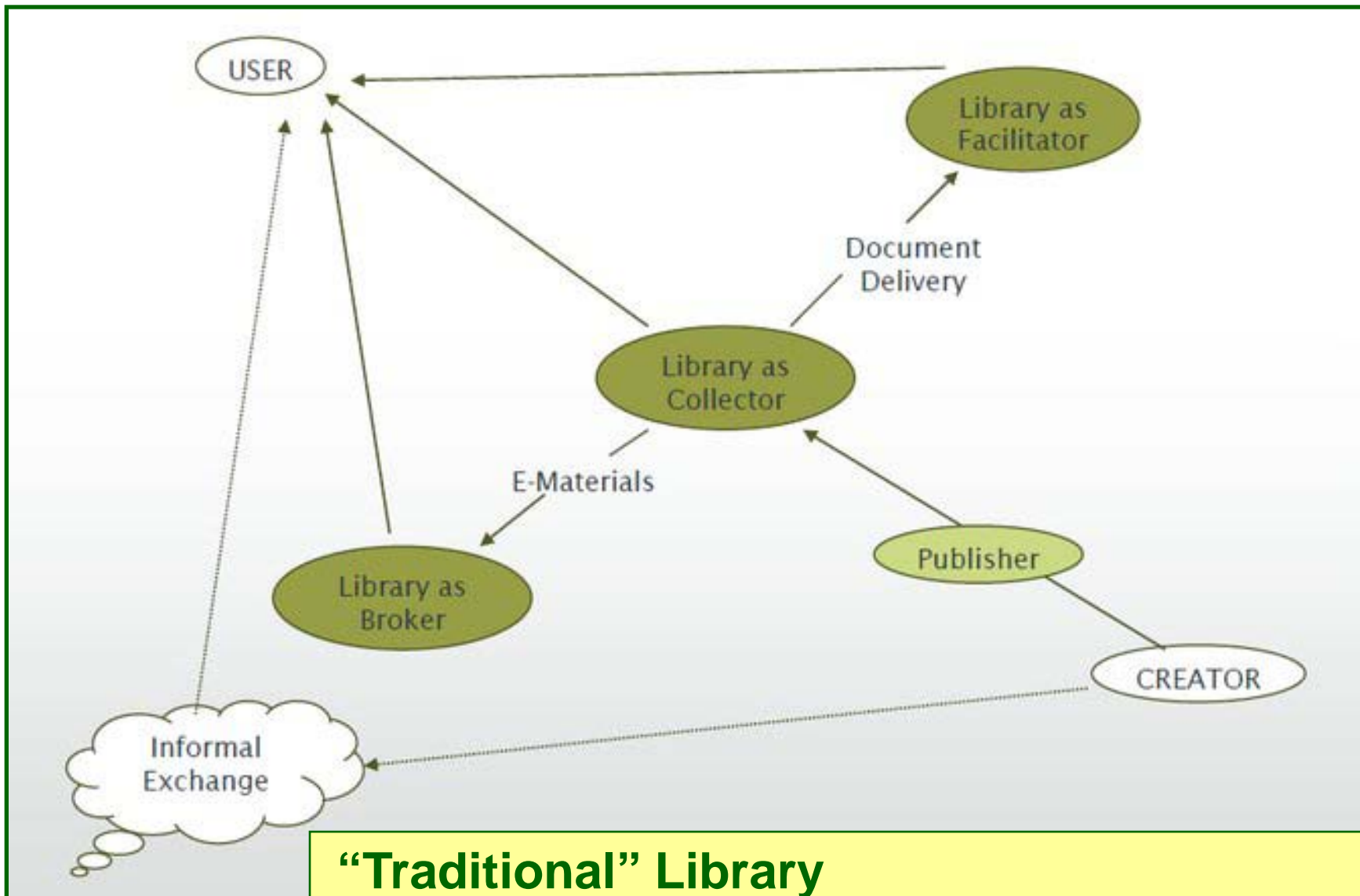
Forum RSS

Search

Forces Operating on the Structure of Knowledge

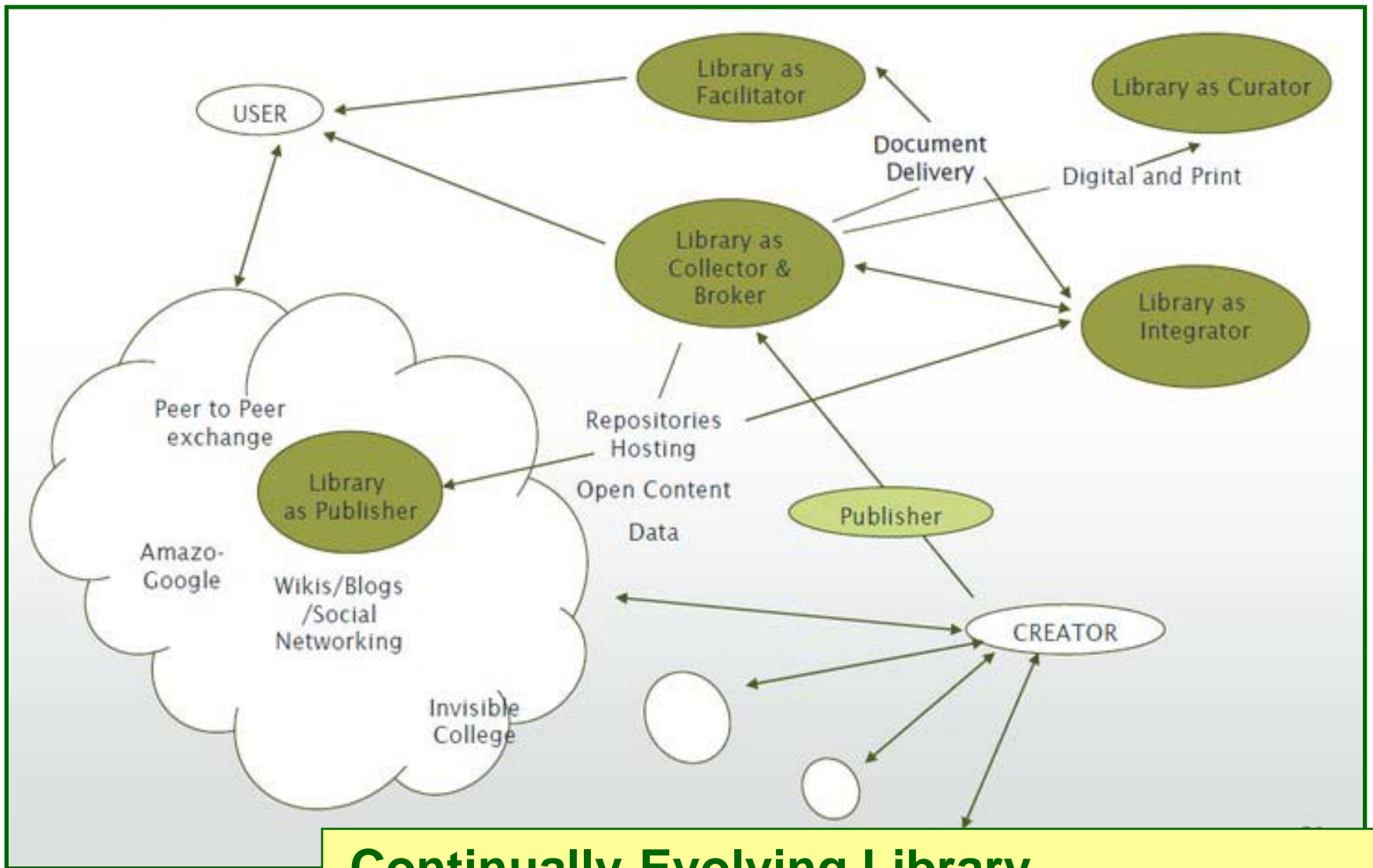
Source: Yochai Benkler, "The Networked Public Librarian," American Library Association, 2007.





“Traditional” Library

Source: Mark Brown, “The Future of Libraries: Content is King (And Queen, and Ace), JISC Conference *Opening Digital Doors*, 2009.



Continually-Evolving Library

Source: Mark Brown, "The Future of Libraries: Content is King (And Queen, and Ace), JISC Conference *Opening Digital Doors*, 2009.



CHALLENGES

Balancing collections between physical and electronic formats

Maintaining visibility and communication with users; determining what they need and want; evaluating usage patterns

Keeping up with developments in instructional technology and resource-discovery tools

Taking a position in the legal landscape that surrounds intellectual property, licensing, and open-access



OPPORTUNITIES

Redesign physical spaces to encourage community and collaboration

Partner with faculty in curriculum development and expansion of knowledge

Strengthen consortial arrangements to maximize individual expertise and find economic efficiencies

Assert the scholarly music community's interests to commercial providers, and partner with music creators to develop alternate models

ROLE OF TOMORROW'S LIBRARY

- Continue to develop and preserve music collections and provide music research consultation in a hybrid physical/virtual landscape.

But more...

- Recapture in network space its central position as a knowledge-repository where scholarly investigation and dissemination occur, as did physical library spaces at the turn of the 20th century—when prominent music librarians and influential musicologists were often the same people.

(In other words, librarians have much to offer, and rectors should take advantage of this!)

Précis

Music libraries, with their complex mix of books, journals, scores/parts, and recordings in many different formats, editions, and languages, have always required management by specially trained librarians who “speak the language” of music and who can communicate well with musical performers and musical scholars alike. For many generations, librarians have collected and organized musical knowledge and have helped library users to articulate their information needs and to locate the resources that meet these needs while sharing this community’s passion for the art of music.

As a consequence of the ongoing digital information revolution, issues of collection development, the organization of information for retrieval, creation of search engines and finding aids, and provision of research assistance have become even more complex, especially as information seekers choose to make fewer visits to the physical library and increase their reliance on electronic resources and communication via networked computers.

These issues require that libraries and librarians re-invent themselves in ways that better serve their constituents, especially in matters of information fluency and the use of technology tools; this deeper engagement could combine aspects of liaison librarianship, course embedding, technology-blended communication, and leveraged association. The library will become less a physical warehouse for physical materials and more a virtual space linking its users to digitized resources in an online community. Music collections will continue to be developed and maintained, and music librarians will become more active and innovative participants in their learning, performing, and research communities.