Engaging with Research and Resources in Music Courses

Jennifer Oates

My commitment to effectively incorporating research and resources into the classroom grew out of an incident in a class I took with Douglas Seaton during my graduate school studies. While discussing an assignment, a student wondered about how to locate a manuscript of one of Beethoven's compositions. Douglass, always ready for a teaching moment and unsatisfied with the sources the student had used, asked "What about Beethoven's thematic catalogue?" Upon seeing that the student was unfamiliar with the resource, Douglass leapt from his seat in the music library classroom and returned seconds later with the source in hand. Giving it to the student, Douglass asked him to describe the purpose of a thematic catalogue. Though initially terrified of using a German-language book, the student quickly saw how easy it was to navigate and glean information from a foreign-language resource.

Douglass's abilities to spot and create teaching moments and to introduce new resources to students are central to my own teaching, and have become even more important as technology and the growth of the internet continue to transform research. Given the ease of access to information, students, who have grown up surfing the internet, tend to seek out the path of least resistance, most often a Google search and/or *Wikipedia*. While they are able to evaluate information to a certain degree, information on the web tends to look similar making it difficult to distinguish between types of resources (blogs, e-books, dictionaries, articles, etc.). The single-search approach of a web search—not to mention the federated searches now offered by many libraries[1]—leaves many students confused by terms like online catalogues, databases, and indexes; and the concepts required to navigate music libraries and electronic resources are just as foreign to them as the German thematic catalogue was to my classmate. As a music librarian and musicologist, I have found that introducing appropriate resources to students is a key component in both my own courses and library

1. Federated searches are those that allow patrons to search a library's online catalogue and electronic resources with a single query.

Journal of Music History Pedagogy, vol. 4, no. 2, pp. 283–300. ISSN 2155-1099X (online)

instruction sessions.[2] Getting students involved in and, I hope, excited about the research process must come first. Otherwise, learning about resources becomes a show-and-tell exercise followed by a paint-by-the-numbers assignment. Just as Douglass knew when he asked the student to decipher the thematic catalogue, I have learned that using experiential activities and exercises demonstrates to students what resources are out there, how to find useful information, and how to assess what they find.[3] Students are taught how to explore their intellectual curiosity by engaging in research and asking questions that require academic resources to answer them effectively. In this article, I explore ways to introduce scholarly materials into the classroom as well as the opportunities research-based assignments provide for learning and engagement. I focus here on undergraduate music history courses, though information literacy sessions and introductions to research can be done in any undergraduate or graduate course. The exercises I include below can easily be adapted for classes of all levels and for music majors as well as non-majors, or can serve as a springboard for creating new activities.[4]

Information Literary in the Curriculum and Classroom

Rather than attempting to present the full range of music resources available, which is quite overwhelming, providing a tiered or multi-level layered approach to information literacy and research skills allows students to explore basic resources first. This creates a solid foundation for them build upon in

2. For more on the importance of teaching students "the necessary skills to use" (p. 116) resources as well as the tendency of music research textbooks to focus on the what of research rather than the how see Marian Wilson Kimber, "Review Essay: Music Library and Research Guides," *Journal of Music History Pedagogy* 3, no. 1 (Fall 2012): 111–18, http://www.ams-net.org/ojs/index.php/jmhp/article/view/71/105.

3. Experiential learning exercises also facilitate the four essential learning outcomes of the Association of American Colleges and Universities' Liberal Education and America's Promise (LEAP) program: "1. Knowledge of Human Cultures and the Physical and Natural World; 2. Intellectual and Practical Skills, including inquiry and analysis; critical and creative thinking; written and oral communication; quantitative literacy; information literacy; teamwork and problem solving; 3. Personal and Social Responsibility, including civic knowledge and engagement—local and global, intercultural knowledge and competence, ethical reasoning and action, foundations and skills for lifelong learning, anchored through active involvement with diverse communities and real-world challenges; 4. Integrative and Applied Learning, including synthesis and advanced accomplishment across general and specialized studies." Association of American Colleges and Universities, "Liberal Education and America's Promise (LEAP): Essential Learning Outcomes," http://www.aacu.org/leap/vision.cfm, accessed 4 June 2013.

4. For additional active learning examples for information literacy, see the roundtable "Music Library Association Conference 2013: Incorporating Faculty Collaboration, Active Learning, and Hands-On Experience into Music Library Instruction to Improve Student Learning Outcomes," *Journal of Music History Pedagogy* 4, no. 1 (Fall 2013): 165–86, http://www.ams-net.org/ojs/index.php/jmhp/article/view/114/138.

subsequent class sessions and/or courses. It is equally important to teach appropriate resources in the appropriate class (i.e., the research skills they learn will be reinforced through course assignments). If you have a music librarian introduce resources in class, be sure to let the librarian know what you want covered and what you expect your students to be able to accomplish in their research (perhaps even sharing or collaborating on the assignment[s] with him or her). Beginning with basic strategies and sources allows students to master these foundational elements first. Later sessions or courses can then introduce more sophisticated techniques and sources, such as indexes to music periodicals as well as reference materials (e.g., dictionaries, encyclopedias, thematic catalogues, collected works, monuments of music, facsimiles, etc.).

Covering materials required for assignments helps students to match appropriate resources with their needs. Devising assignments geared towards the disciplines in your program can make it easier to engage students in research.[5] Instead of having a single, blanket assignment, offer options for discipline-specific projects. Performers might write program notes instead of a research paper. Education majors could investigate music education during the time period being studied or devise a lesson plan on a given topic.

For schools with graduated writing courses or requirements, adding research skills to these assignments is an easy way to incorporate information literacy. The four-semester music history sequence at Queens College, the City University of New York (CUNY), for example, is discussing creating a progressive research/writing sequence of assignments.[6] The four courses, which are required for all music majors, are broken down as follows: Music History 1: Antiquity through the Renaissance, Music History 2: Baroque and Classical, Music History 3: the nineteenth century, and Music History 4: the twentieth and twenty-first centuries. (Some students also take an introductory music history course, which often includes some information literacy component, prior to enrolling in the history sequence.) For the past few years, there has been a loose, informal structure that has moved from short, two-to-three page writing assignments requiring basic resources in the first semester to a ten-page research paper using more sophisticated research techniques by the third or fourth semester (see **Table 1**). During my visit to these classes as the music librarian, I touch upon the resources listed in Table 1, which include some

5. Sources on engaging students in music history, research, and writing include Per Broman, "The Good, the True, and the Professional: Teaching Music History in an Age of Excess," in *Vitalizing Music History Teaching*, ed. James R. Briscoe (Hillsdale, NY: Pendragon Press, 2010), p. 22. See also Tim Watkins, "Some Thoughts about Teaching Music History: A Conversation with Douglass Seaton," this issue, pp. 193–211, http://www.ams-net.org/ojs/index.php/jmhp/article/view/124/146.

6. I would like to thank my colleagues (Henry Burnett, Arbie Orenstein, Wendy Powers, and Emily Wilbourne) for letting me share our in-process ideas.

already discussed in previous courses and others that will be reviewed later in the semester. This plan is used as a guideline not a set of rules to be adhered to; when opportunities arise to introduce more advanced skills and sources earlier in the sequence, this is done. (This is particularly true in the first and second semesters of the sequence when the usefulness of the facsimiles of manuscripts is embedded into topics as appropriate.) Throughout the four semesters, skills and sources are reviewed and students are given multiple chances to practice the research process.

Table 1: A four-semester research plan (based on a plan under development at the Aaron Copland School of Music, Queens College, the City University of New York).[7]

Course	Resources
Music History 1: Antiquity to Renaissance	Music Library Homepage, CUNY Catalog (basic search strategies), Oxford Music Online (Grove), JSTOR, Music Library Tour, online streaming audio and video resources
Music History 2: Baroque through Classical	CUNY Catalog (advanced search strategies), journal indexes (RILM, Music Index, IIMP), collected works of composers
Music History 3: 19th Century	CUNY Catalog review, finding articles review, thematic catalogues, etc.
Music History 4: 20th and 21st Centuries	Review of resources per course instructor

Like many who teach music history, the Aaron Copland School of Music history faculty aim to present resources as tools to accompany required course activities, primarily what Per Broman refers to as "musicology making." The view that "music history must encourage *musicology making*, that is original research through well-chosen and exciting assignments,"[8] points to the potential positive outcomes of having students work with scholarly resources and work on a research project. Moving beyond the "nuts and bolts" approach to one that embraces intellectuality through research engages students in skills vital for any profession. As Marshall Gregory has noted, intellectuality encompasses analytical skills and critical thinking as well as "judiciousness, an avoidance of cant, a realization that first impressions are seldom authoritative, a sense that the easy answers may indeed be too easy, a pleasure in the processes of learning for [the students'] own sake, a hatred of dogmatism, and a sensitive nose for

7. Only sources available to Queens College students and faculty are listed in Table 1.
8. Broman, p. 22.

the smell of rotten evidence."[9] These are all skills vital to sifting through the growing amounts of readily available information that our students encounter, something they will be required to do throughout their life. Creating assignments that combine musicological inquiry with performance, education, and other aspects of their budding careers helps get students more excited about doing research.

Who Are the Students and What Do They Know?

An important first step in the research process is finding out who your students are and what they know. This can help guide your approach. Asking students about their goals often helps them (re)evaluate their objectives and what is required to achieve them. This can energize them as they see how their coursework is preparing them for their careers. Exercises for learning who your students are through their own eyes can be individual activities, community-based, or a combination of the two.[10]

For an individual approach, have them write their own obituary or their encyclopedia entry several decades after their death. Give them guiding questions, such as: What did you achieve during your career? What professional achievements are you most proud of? What is your legacy? Why will people remember you? What will people remember about you? The creativity and vision of your students may surprise you. Knowing what they want or hope their careers look like can help you shape exercises, class content, and approaches to their needs. It may also allow you to point them to opportunities and professional connections outside of the classroom, such as internships, mentors, and professional organizations.[11]

A more group oriented activity is Marshall Ganz's exploration of the story of self, the story of us, and the story of now (adapted by Barack Obama during his 2008 Presidential campaign). This is a useful tool for encouraging students to contemplate their goals, their place within the community (a particular class, the music department, the college community, etc.), and their impact on this community and beyond.[12] First consider their personal story: What makes

9. Gregory Marshall, "Introductory Courses, Student Ethos, and Living the Life of the Mind," *Journal of College Teaching* 40, no. 2 (1997): 64.

10. For more on the positive impact of generating a sense of community in the classroom see James A. Davis, "Classroom Discussion and the Community of Music Majors," *Journal of Music History Pedagogy* 1, no. 1 (2010): 5–17, http://www.ams-net.org/ojs/index.php/jmhp/article/view/8/6.

11. For other individual approaches to writing assignments see Carol A. Hess, "Score and Word: Writing About Music," in *Teaching Music History*, ed. Mary Natvig (Burlington, VT: Ashgate, 2002), 193–204.

12. Marshall Ganz, "Why Stories Matter: The Art and Craft of Social Change," *Sojourners: Faith in Action for Social Justice* (March 2009), http://sojo.net/magazine/2009/03/

them unique? What are their goals? What have been or are their struggles? Like the obituary exercise, this step, which could be done as a written assignment (either in class or as homework), gives the instructor an understanding of each individual's situation and needs. The story of us allows the entire class (both the instructor and students) to discuss what they as individuals have to share, and encourages students to be invested in the success of themselves and those around them. The story of now establishes the challenges to be taken on during the class. An informal contract or list of objectives could be created and referred to throughout the semester to track their accomplishments. This community-building exercise, aside from encouraging individual self-awareness and understanding how the individual impacts the whole, gives the students a voice and gives them a chance to be invested in what the course will provide for them (and makes it clear that this is partly dependent upon what they put into the class).

Learning something about your student's current skills will offer opportunities for improving the skills they do possess and ensure they explore the tools required for their discipline. For example, towards the beginning of the semester, evaluate students' knowledge of resources and the research process with a short assignment. Library scavenger hunts gauge students' knowledge of the physical location of materials in the library, while exercises asking them to find a recording of Amy Beach's "Gaelic" symphony or a biography of Clara Schumann can assess their ability to find resources on campus. Open-ended questions can evaluate how students search for information. For example, have them answer five questions using any source(s) having them note where they found the answers. The questions could range from those require an image, such as "on which side did Sir Granville Bantock part his hair?", to more practical questions, like "what was the title of Douglass Seaton's dissertation?"[13] Use the assignment to launch a discussion about how to assess sources. Why did they select a given source? How did they find it? Did it effectively answer the question? Assuming that students will consult *Wikipedia*, have the class compare entries in *Wikipedia* and in *Oxford Music Online*. Which one would they

why-stories-matter; Marshall Ganz, "Public Narrative, Collective Action, and Power." In *Accountability Through Public Opinion: From Inertia to Public Action*, ed. Sina Odugbemi and Taeku Lee (Washington, DC: The World Bank, 2011), pp. 273–89, http://leadingchangenetwork.com/files/2012/05/Public-Narrative-Collective-Action-and-Power.pdf; Marshall Ganz, "Worksheet: Tell Your Public Story: Self, Us, Now," http://www.wholecommunities.org/pdf/Public%20Story%20Worksheet07Ganz.pdf; and Marshall Ganz, "Organizing Obama: Campaign, Organizing, Movement," paper presented at the American Sociological Association Annual Meeting, San Francisco, August 2009, http://marshallganz.usmblogs.com/files/2012/08/Organizing-Obama-Final.pdf.

13. Other questions might include having students identify the type of resource from a bibliographic or footnote citation to familiarize them with citation styles and content.

use for a music history assignment? Why?[14] Probing their research methods and why they chose a particular resource engages students in asking questions, a vital part of the research process (and the root of Douglass's oft repeated phrase "keep asking questions"). Keep this exercise and have them do a similar search towards the end of the semester so they can see how much they have learned.

Over the past decade, students have become savvier in identifying reliable webpages, although they are not necessarily clear or consistent in their methods. They also are not always able to transfer these skills to print resources. In reviewing the resources they consulted, have the class consider what the author, date published, ascertaining who the audience for this resource is, and where it was published (.com, .edu, .gov, etc.) can tell us. By bringing in a book, you can have students apply the same principles to a print resource: What is the book about? Is it scholarly or reliable? For what kind of audience is the book intended? Students are usually initially overwhelmed by these questions. Once they look at the table of contents (which gives a general outline of the book), the publication date (is it timely or current?), and see if it has footnotes or endnotes, a bibliography, and an index (i.e., is it for a general reader or more scholarly audience?), they begin to realize that deciphering a book is just as easy. Selecting a book that uses abbreviations allows you to show students how to figure out what they mean and could lead to a discussion of abbreviations in *Oxford Music Online* (particularly *New Grove*) and the *New Grove* list of abbreviations.[15] Using a book in another language can also illustrate how easy it is to collect information from a foreign-language source without knowing the language. Thus, with a single book, you can cover a wealth of issues: evaluating a sources' reliability, timeliness, audience, etc.; how to glean information from a foreign-language book when you do not know the language; and how to decipher abbreviations and other unknown features you might find in a book (or other resource). Different types of books will offer a different set of teaching points.

Information Literacy and Experiential Learning: The Nuts and Bolts

Information literacy sessions can be overwhelming with so much covered in a short time: the music library homepage, basic resources (such as streaming audio and video, electronic resources, and the library catalog), how to find journal articles, and so on. The intention of my visit to a class as a music librarian is to cover the sources required for course assignments and introduce additional sources that may be of use in future class projects, such as finding

14. You could compare lists of works in *Wikipedia*, *Oxford Music Online*, and a thematic catalogue to introduce students to thematic catalogues. Students could also be asked to write a *Wikipedia* entry on a topic using some of the resources discussed in class.

15. Wilson Kimber, 116.

a composition in a composer's collected works through *Oxford Music Online*. While we walk through various searches and sources as a group, I do not expect students to remember everything. Instead, I provide self-guided tools covering these sources allowing these budding scholars to review the process outside of class. For Queens College, these include "how-to" guides posted on the Music Library homepage and handouts I provide in class. The online guides feature screenshots and step-by-step instructions on how to find books, scores, and recordings in our online catalog; how to decipher call numbers; where materials are located in the music library (including maps); how to find articles using electronic and print resources; how to use online streaming resources; and a guide for using the reference section.[16] Embedded within these are instructions on how to find sources not held by the college library and for requesting books and articles through the consortium of CUNY schools and Interlibrary Loan. At the end of class, I provide a handout containing screenshots of the music library homepage with reminders of how to use the page as well as screenshots of the CUNY Catalog page with similar cues (see Appendix A).[17] A second handout, which we do not go over in class, consists of a series of flowcharts walking them through a search process (see Appendix B). This handout, as I explain to the students, provides a visual map that is intended to help them begin to navigate the various paths to finding appropriate resources. As the preface to the flowcharts says, these are examples of possible search processes and strategies. I encourage students to view these kinds of tools as starting off points rather than checklists or fixed paths.

I start each information literacy session showing how the Music Library homepage and the main library homepage serve as portals to resources. Websites like these function as a one-stop site for doing research with suggestions on where to find what you need. For example, my in-class library sessions begin with demonstrating how the answers to all of their research needs can be found through the Queens College music library homepage.[18] After pointing out the main features of the portal, discuss what kinds of resources they might need and explore where to find them. Attempting to frame the questions in terms they might use, I provide a table breaking down the kinds of research needs they may have and where to go (see **Table 2**).

Beyond the research portal, students need to be introduced to the basic scholarly materials that we expect them to use in their assignments. When possible, particularly in courses with newer students, include a short tour of the

16. Queens College Music Library Homepage, "Finding Resources," http://qcpages.qc.cuny.edu/Music_Library/resources.php; also see Appendix A.

17. I also tell them about the handout at the beginning of class to let them know that I do not expect them to memorize everything.

18. Queens College Music Library Homepage, http://qcpages.qc.cuny.edu/Music_Library/, also see Appendix A.

music library to ensure that students physically see what the music library has to offer. Devote more time to resources that may be less intuitive for them to use, such as the library catalog and journal indexes, rather than those that are easier to navigate, such as JSTOR, *Oxford Music Online*, and streaming audio and video resources. When introducing the music library homepage, I point out the electronic resources available simply mentioning streaming audio and video resources. While I do a quick search on a major composer in *Oxford Music Online* in order to show the composer's list of works pointing to volume numbers for compositions in the composer's complete works as well as the bibliography (a great place to find additional sources), I spend the most time on the online catalog of the library. This is often the most foreign to them since many have never used a library catalog. While the basic keyword search shares some similarities with a Google search, attempting to search only scores or books is less intuitive. Doing a basic search shows how to navigate the catalog, how to use subject headings, and where to find the location and call number of an item (see the second page of Appendix A). An advanced search can illustrate how to limit searches by format (e.g., book, score, sound recording, etc.) and other means (see page three of Appendix A). Incorporating search strategies, such as truncation (see Appendix A) or Boolean search, further expands their skills.

Table 2: Types of sources and where to find them.

I'm Looking for . . .	**From the Music Library Homepage Go T . . .**
Quick but reliable information	*Oxford Music Online* (*New Grove*) or browse the Reference section
Books on music, scores, CDs, or DVDs	Search in CUNY Catalog (or browse the shelves!)
Journal articles	JSTOR, RILM, IIMP, Music Index, RIPM
Journals (not journal articles)	CUNY Catalog and/or E-Periodicals
Recordings accessible from off campus	Audio: Naxos Music Library, DRAM Video: Naxos Video Library, Opera in Video
I'm lost!	Your local music librarian!

One of the most challenging concepts for students is understanding the different search strategies for journal articles (via a digital archive, such as JSTOR, or an index, such as RILM [Répertoire International de Littérature Musicale], IIMP [International Index to Music Periodicals], Music Index, and RIPM [Retrospective Index to Periodicals of Music]) versus the journals themselves

(in the local library catalog or your library's listing of E-Periodicals). Pointing out that JSTOR contains around 100 journals, which is only a fraction of the music journals available, illustrates that JSTOR is not comprehensive. For example, Queens College has electronic access to around 300 music journal titles, of which only about a third are in JSTOR. Having the class define or discuss what JSTOR is or what its goals are gets students to think about the differences between seemingly similar electronic resources. JSTOR is a digital archive providing access to (eventually) complete runs of journals. Once they understand what JSTOR is, have them consider other options for finding articles in those journals not included in JSTOR. Introducing the concept of an index, perhaps using a book index as an example of what an index is, leads to RILM, Music Index, IIMP, and RIPM.[19]

More advanced activities, many of which can be integrated into any course with or without in-class information literacy session(s), might include having students explore different versions or revisions of a work through the collected works and/or thematic catalogue of a composer. This works particularly well for the score and Berlioz's program of *Symphonie fantastique*. With its interactive exploration of primary sources of Berlioz's program and other elements of the composition, the San Francisco Symphony Orchestra's "Keeping Score" website on this work can also be used to reinforce assessment skills and as an example of a reliable electronic source intended for the general public that supplements these reference resources.[20] A semester-long assignment might be to create a critical edition of a composition from a facsimile. Having students write accompanying essays would require research skills to place the piece within the context of its time period, and it would show them what is involved in creating a critical score edition. The students could also perform the works from their editions in class inviting exploration of performance practice issues as well. Tracing the history of a manuscript or publication of a work through RISM (Répertoire International des Sources Musicale) would show the precarious nature of tracking primary documents over time. Repertoire courses might include recital or repertoire planning assignments on given themes or topics requiring the use of bibliographies and print catalogues. For example, singers might be asked to create a recital program of works based on the texts of Shakespeare or Sir Walter Scott. While a Google search might be helpful, published catalogues and bibliographies are far more comprehensive and often

19. While these indexes offer some fulltext services, their primary function is as comprehensive indexes to music periodicals.

20. Keeping Score (created by Michael Tilson Thomas and the San Francisco Symphony Orchestra), "Hector Berlioz: *Symphonie fantastique*: Music Fueled by Desire," http://www.keepingscore.org/interactive/berlioz-symphony-fantastique. Keeping Score has similar guides for Beethoven's Symphony No. 3 "Eroica," Copland's *Appalachian Spring*, Stravinsky's *Rite of Spring*, and on Mahler.

have already done the work for you! Several comprehensive, if dated, catalogues of music based on Shakespeare exist as does an extensive catalogue of musical settings of British literature of the nineteenth century.[21] The range of resources, in print and online, is quite extensive. A quick browse through your music library reference section and electronic resources will uncover a wealth of assignment possibilities.

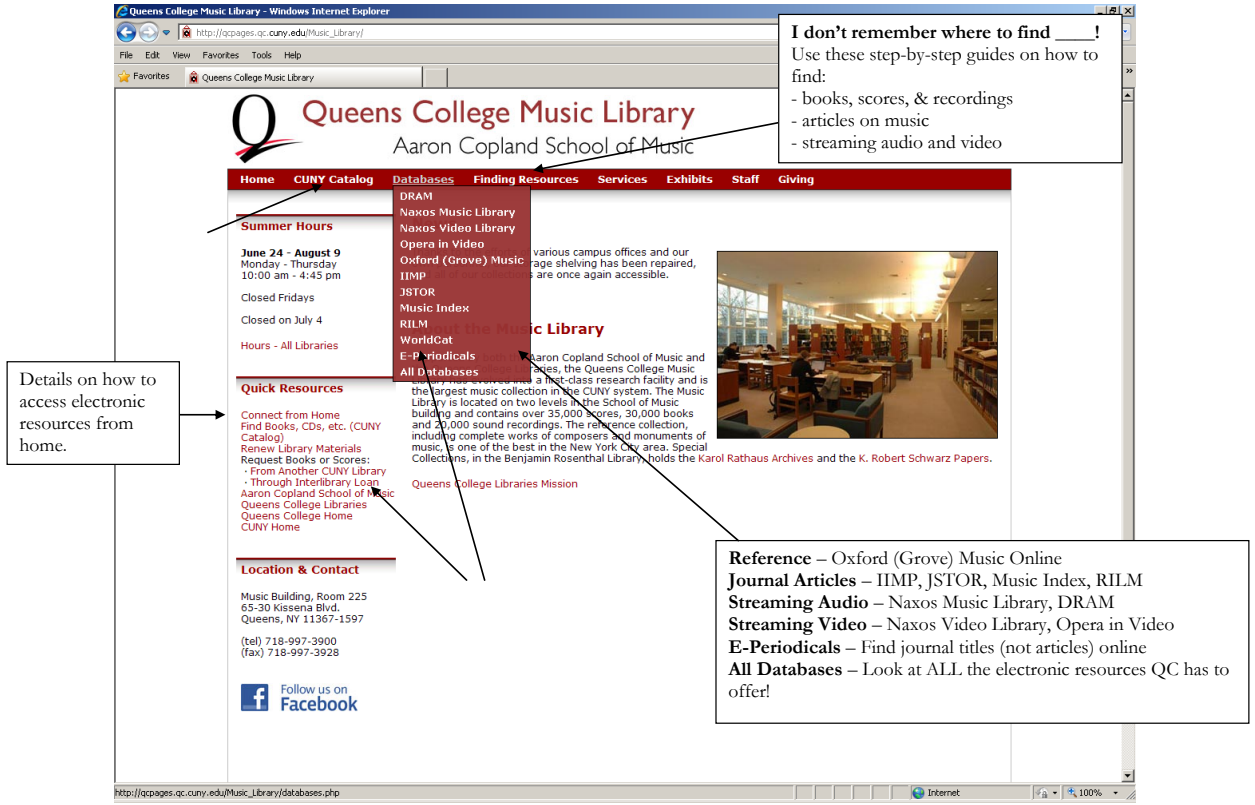
Conclusions

There is no one-size-fits-all solution to engaging students in research and resources. We, as teachers and librarians, know that these skills will serve them well in their careers regardless of their profession, and teaching these skills empowers students to answer their own questions and improves their problem-solving skills. Getting to know your students and their abilities can help you tailor activities to their needs, and can help generate their interest in research. In planning your research instruction sessions, consider what is most important for your pupils to learn. Is it the resources? The process? Other information or skills? This will guide you in creating activities and assignments that encourage them to think critically about what is involved in creating scholarly sources and to not take everything they read at face value. It will also help students achieve the goals you have set for them, whether it is a successful research paper or another type of assignment. While creating experiential activities and multiple assignment options for different majors can be time consuming, the payoff far exceeds the initial efforts. Tailoring assignments to abilities and needs of your class can be as simple as including short lessons in class rather than rewriting previously planned assignments after the semester has started. Sometimes incorporating additional time and in-class exercises to walk students through the process is all that is needed. Make use of the resources around you, particularly music librarians and music-related library webpages. Your music librarian might also be able to help you revise or create your assignments to incorporate research skills and resources. With a little creative thinking and planning, we can demonstrate, as Marian Kimber Wilson aptly stated, "how intellectually engaging and—dare we admit it?—how *fun* research in music can be."[22]

21. For Shakespeare, see Bryan N. S. Gooch and David Thatcher, *A Shakespeare Music Catalogue*, 5 vols. (Oxford: Clarendon Press, 1991); *Shakespeare in Music: Essays by John Stevens . . . [et al.]; with a Catalogue of Musical Works* (London: St. Martin's Press, 1967); Alan Boustead, *Music to Shakespeare: A Practical Catalogue of Current Incidental Music, Song Settings and Other Related Music* (New York: Oxford University Press, 1964). For Sir Walter Scott or other British authors of the Romantic period, see Bryan N. S. Gooch and David S. Thatcher, *Musical Settings of British Romantic Literature: A Catalogue*, 2 vols. (New York and London: Garland Publishing, 1982).

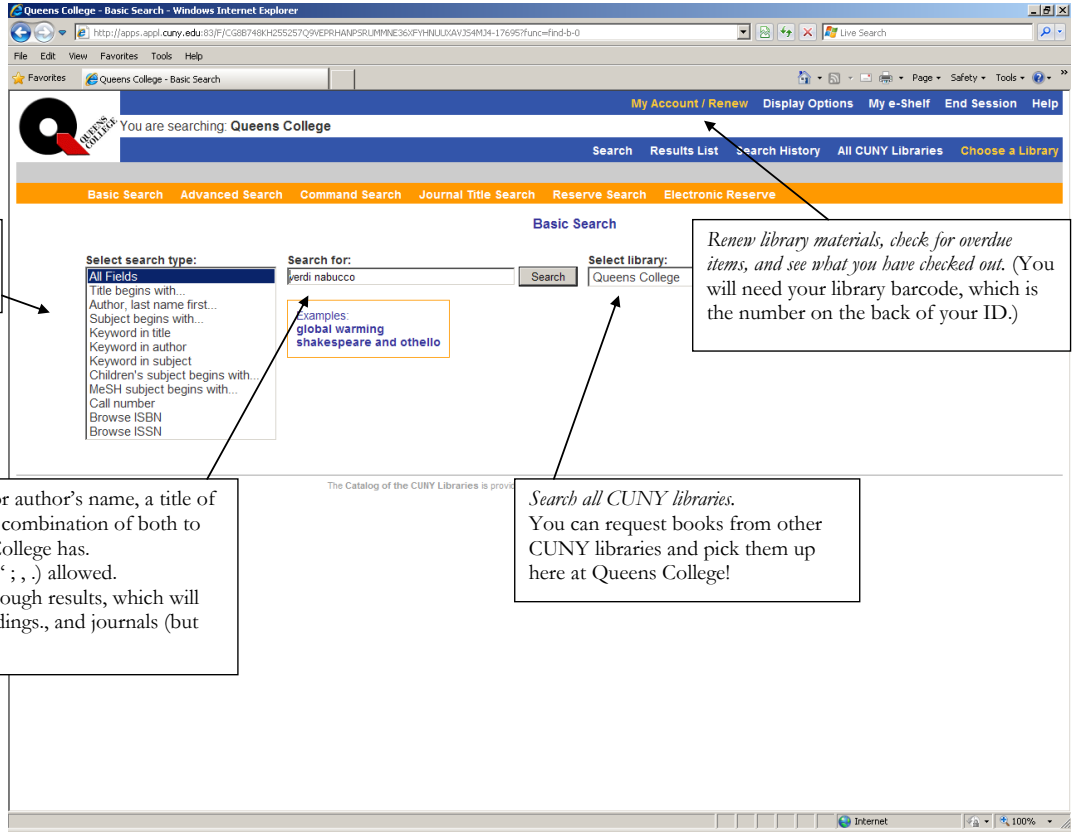
22. Wilson Kimber, 117.

APPENDIX A: Queens College Music Library Homepage Handout.



How do I find Books, Scores, and Recordings?

1. go to the Music Library homepage: http://qcpages.qc.cuny.edu/Music_Library/ OR Rosenthal Library homepage: http://qcpages.qc.cuny.edu/Library/
2. click on the "CUNY Catalog" link



Search by keyword (like Google), title, author, etc.

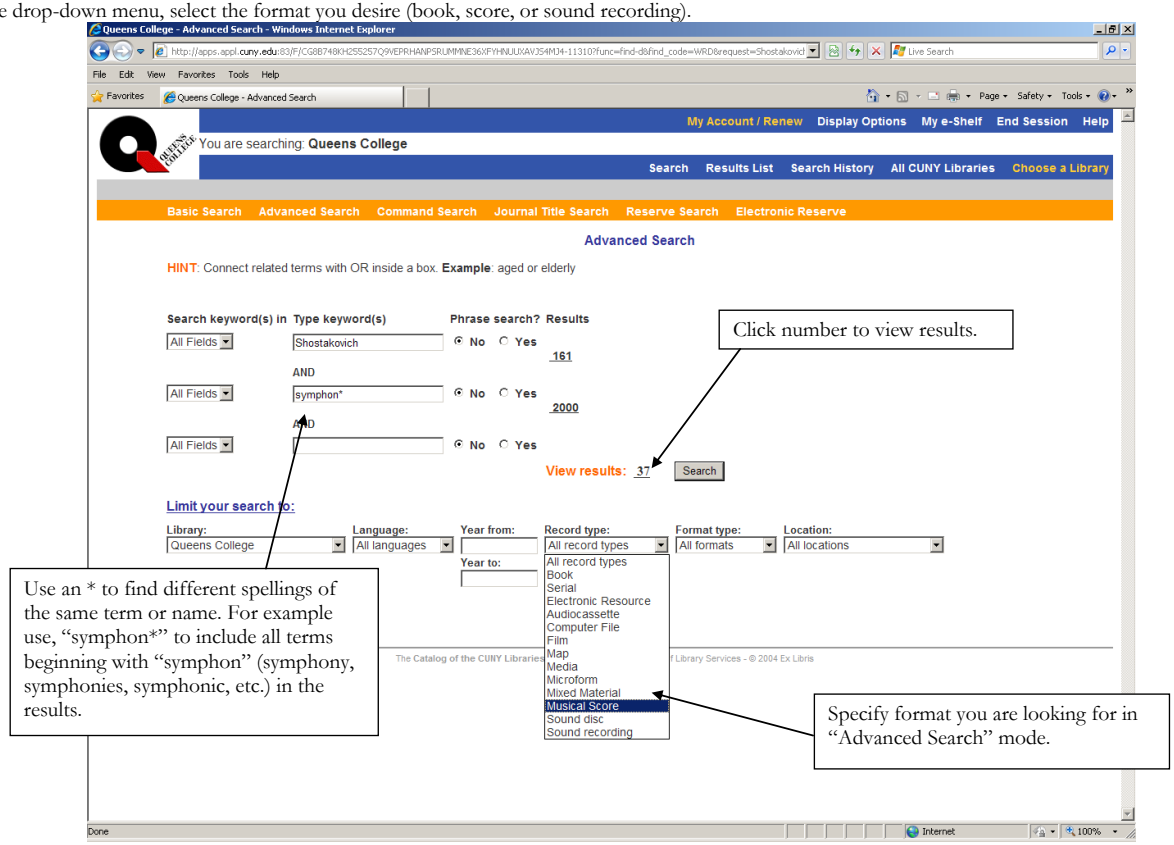
Renew library materials, check for overdue items, and see what you have checked out. (You will need your library barcode, which is the number on the back of your ID.)

3. Type in a(n) composer's or author's name, a title of a composition or book, or a combination of both to see what materials Queens College has.
- No special characters (& " ' ; , .) allowed.

4. Click search and scroll through results, which will include books, scores, recordings., and journals (but not articles)

Search all CUNY libraries.
You can request books from other CUNY libraries and pick them up here at Queens College!

Can I search for only books, scores, or recordings? Yes.
1. Go to Advanced Search in the CUNY Catalog
2. Type in your search terms.
3. In the drop-down menu, select the format you desire (book, score, or sound recording).



APPENDIX B: Finding Resources Handout.

Finding Resources and Unraveling the Music Research Process

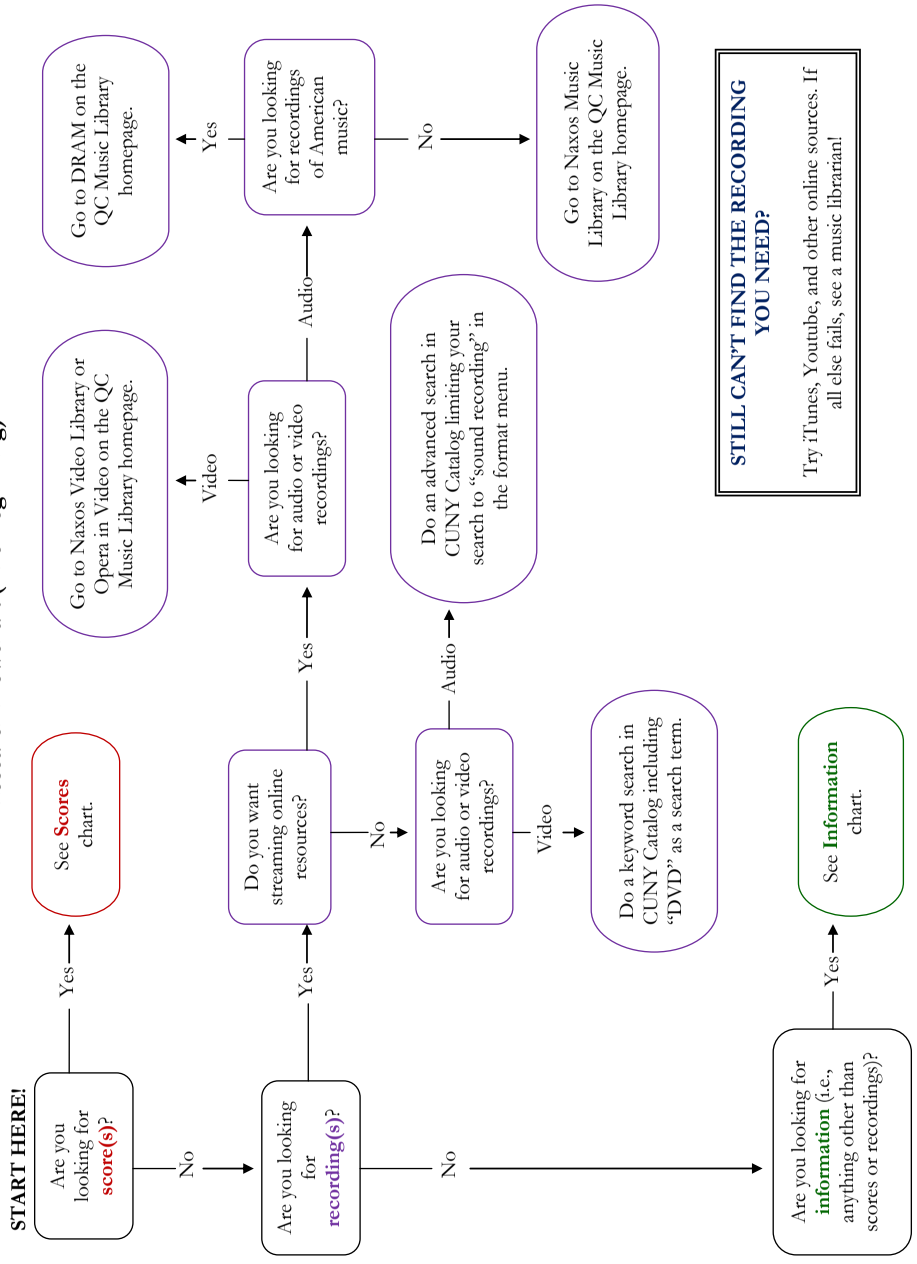
You know the Music Library has lots of useful resources, but how do you navigate the numerous paths to information? The following roadmap will help you find the scholarly resources you need, and help you learn to ask questions that will lead you to valuable information and resources.

Before you begin…

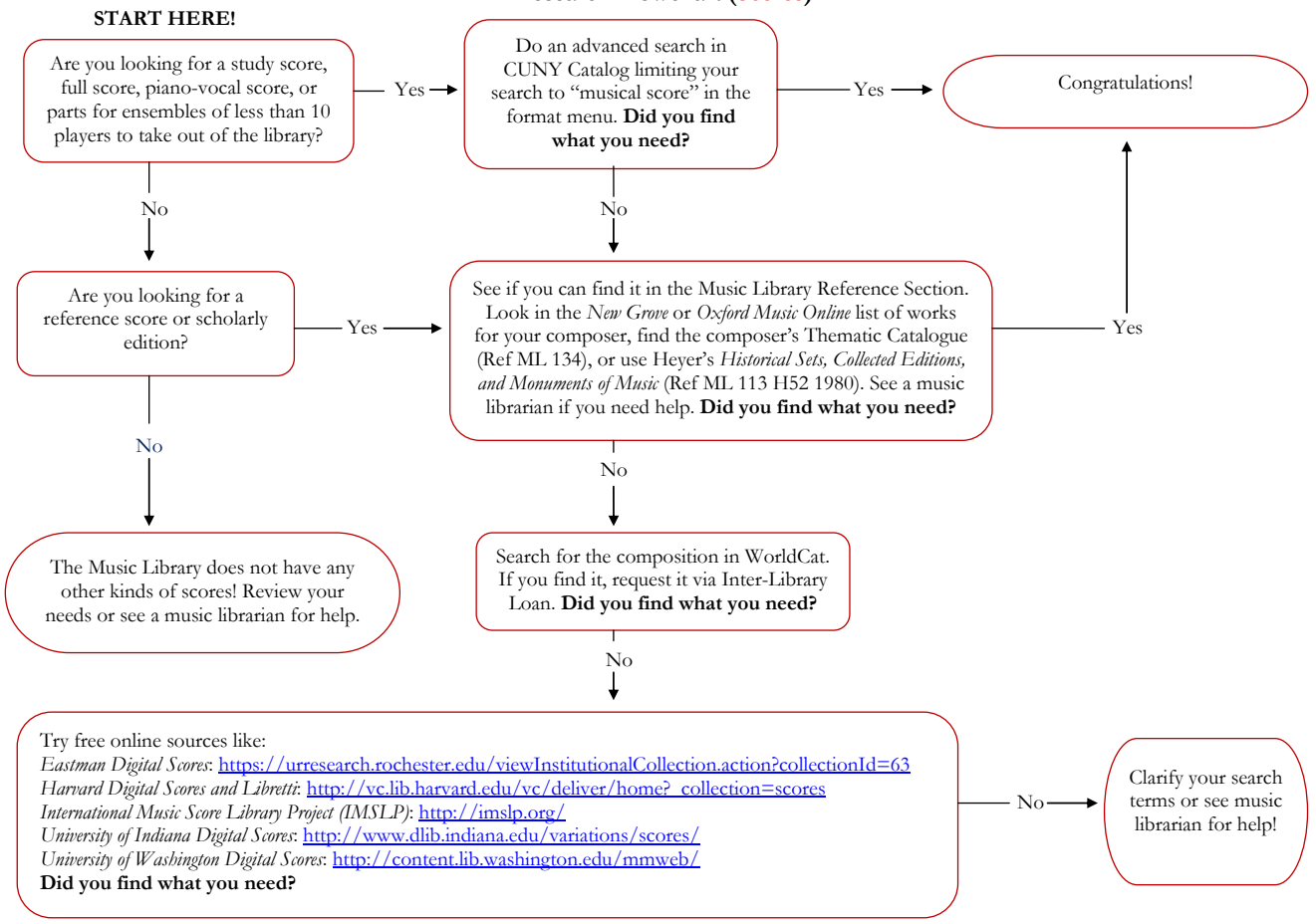
- Have an idea of what it is you need. Do you need a score? A recording? Information? What kind of information do you need? A fact? A short biography of a musician? A definition of a term? A book on symphonies? Etc.
- Know why you need this information (or score or recording) as this will impact what kinds of materials you seek out. Are you researching a composition you will be performing? Are you curious to know more about it? Are you writing program notes? Are you writing a paper for class? Etc.

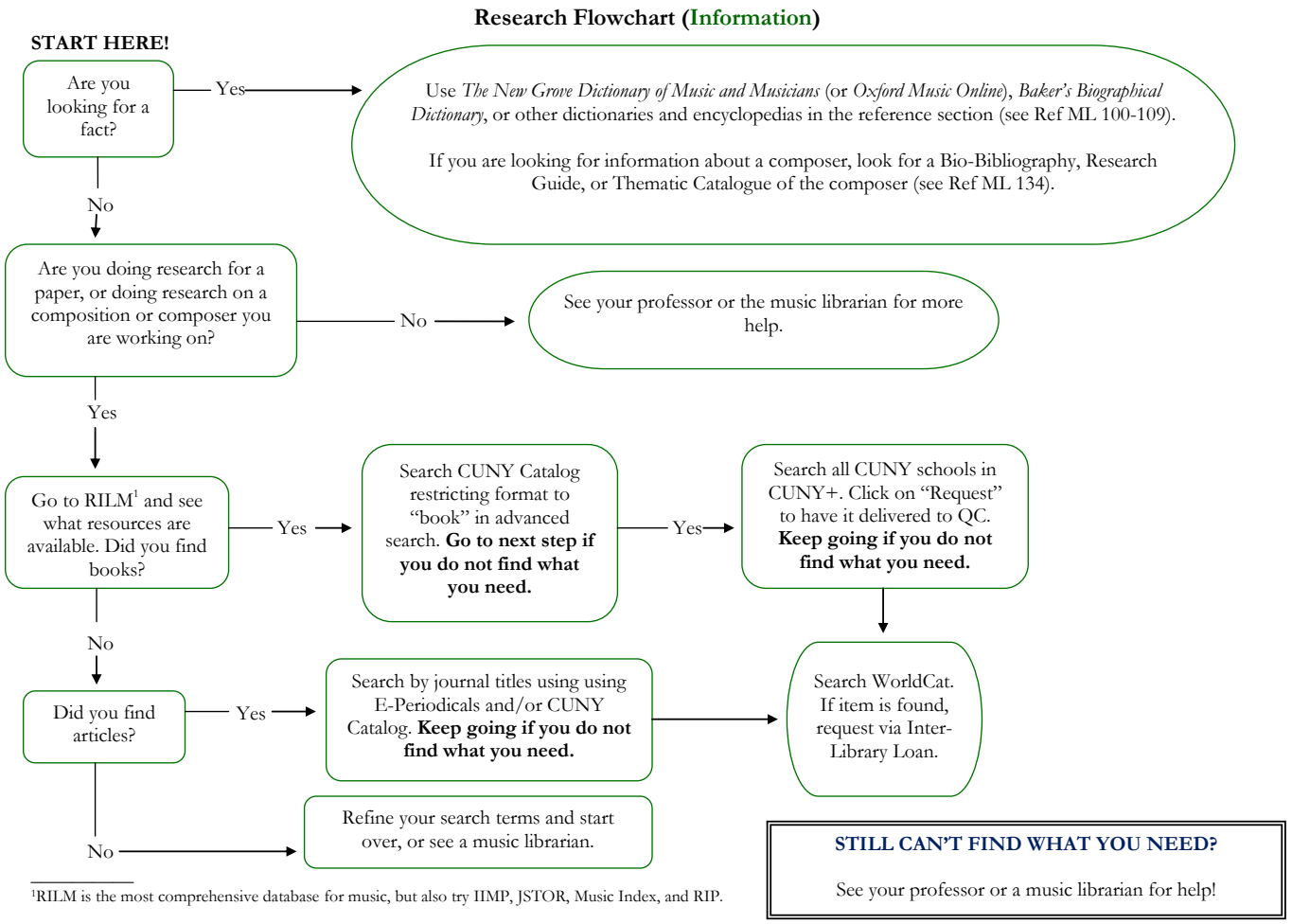
Words of wisdom…

- The following is a useful guide to doing research. It is not exhaustive.
- The true roadmap of research is the string of questions you ask yourself and answer as your research progresses. Each research project varies, and often leads to different paths. Use these flowcharts as a first step to your research, and let your questions lead you beyond what is listed here.
- Always seek out your local librarian for more help (or if you get lost)!


Research Flowchart (The Beginning)
START HERE!
Are you looking for score(s)?
Yes
See Scores chart.
No
Are you looking for recording(s)?
Yes
Do you want streaming online resources?
Yes
Are you looking for audio or video recordings?
Video
Go to Naxos Video Library or Opera in Video on the QC Music Library homepage.
Audio
Are you looking for recordings of American music?
Yes
Go to DRAM on the QC Music Library homepage.
No
Go to Naxos Music Library on the QC Music Library homepage.
No
Are you looking for audio or video recordings?
Audio
Do an advanced search in CUNY Catalog limiting your search to "sound recording" in the format menu.
Video
Do a keyword search in CUNY Catalog including "DVD" as a search term.
No
Are you looking for information (i.e., anything other than scores or recordings)?
Yes
See Information chart.
STILL CAN'T FIND THE RECORDING YOU NEED?
Try iTunes, Youtube, and other online sources. If all else fails, see a music librarian!

Research Flowchart (Scores)





[1]RILM is the most comprehensive database for music, but also try IIMP, JSTOR, Music Index, and RIP.