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Michael J. Duffy IV

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Selected Research and Writings on Instruction for Music Librarians:
An Annotated Bibliography

Michael Duffy

Abstract

This is a classified annotated bibliography of selected writings on library instruction for music librarians. Works cited include books and articles about instruction in music libraries, other course-related or course-integrated library instruction, assessment, learning theory, students, bibliographies, and Web resources.

Michael J. Duffy IV
Music Librarian and Assistant Professor
Northern Illinois University Libraries
Music Building 175-A
DeKalb, IL 60115 USA
mduffyiv@niu.edu

As uninitiated music library users embark upon the information landscape of the music library, librarians help them by providing reference and instructional services to a system of organization that otherwise might be bewilderingly complex. Music librarians have been providing systems of access to music materials for a long time, probably in one form or another since collections of such materials have been kept in libraries. In order to find materials in collections, librarians have had to devise schemes for location and retrieval, and make these schemes available to patrons. Librarians have done this by establishing descriptive catalogs with call numbers as aids for finding materials. This seemingly simple situation becomes much more complex when one considers that music materials come in various formats. The nature of music materials quickly exposes the weakness of call numbers as the sole method of location. Materials with very similar call numbers are shelved in different locations because of the differences in formats. It would be impractical to keep scores of all different sizes, vinyl discs, compact discs, and open reel tapes on the same shelf. To solve this problem, librarians have devised holdings records and location codes. Added to this mix are the varying practices of assigning call numbers to sound recordings in different libraries; some use classified call numbers for sound recordings and some do not. Many music collections also contain books about music that may be shelved in different locations, such as reference and circulating stacks, and periodicals that contain articles not listed in the catalog, not to mention electronic resources or special collections. While these systems of organization and access are routine to music librarians, they may be incomprehensible to users.

In my own position, I provide instruction to show users that they can make use of the services of the library, including reference. However, instruction must go beyond just making users aware that they can take advantage of library services. Librarians have a duty to teach users how to find, evaluate, and use information, indeed, how to conduct research. The role of instruction within music librarianship is related to many other functions of the profession. It is related to cataloging because we must teach patrons to understand what they see in bibliographic records. Controlled vocabularies used in description, such as uniform titles, and for access, such as subject headings, are powerful tools that may not be apparently useful to patrons. Instruction is related to reference because many reference encounters can lead to instructional situations. Since many, but not all, music libraries are part of or directly affiliated with institutions of higher education, instruction is an expected role of the music librarian. Members of the teaching faculty often have library components in their courses. In this case, librarians are often called to co-teach or guest lecture classes. In other cases, individual students working on research projects may be in need of instruction. One might wonder why librarians are called to provide this instruction. After all, how is this any different from reference service? A survey of the recent literature in music librarianship will show that this question and similar ones are being addressed.¹

A debate in the literature centers on the nature of instruction. Instruction can focus on location of information, evaluation of information, or using information for research, or any combination of these functions. Librarians disagree about the form instruction should take, and they even disagree about what it should be called.² Various names for it have included library orientation, bibliographic instruction, user education,

and information literacy instruction. This might cause confusion among those new to music library instruction, but Leslie Troutman offers some clarification on this issue by stating a goal. “Whether we call it user education, library-use instruction, or bibliographic instruction, the goal is the same: to teach our users to be effective, efficient, and independent researchers.”³ Troutman’s goal echoes the campaign in contemporary librarianship for information literacy. Information literate people possess these characteristics and they are aware that the process of learning does not stop with the attainment of a degree.⁴

The Music Library Association has been actively involved in promoting library instruction since 1978.⁵ Since then, there have been several articles that have offered suggestions for instructional content. These articles also reach out to our faculty colleagues in departments and schools of music.⁶ The Bibliographic Instruction Subcommittee of the Music Library Association sponsored several sessions on instruction at national meetings in the 1990’s.⁷ Most recently, the MLA Education Committee and Bibliographic Instruction Subcommittee sponsored a pre-conference workshop entitled “Information Literacy,” on February 12, 2003 at the annual meeting in Austin. Instruction is increasingly in demand as a skill in music librarian position advertisements.⁸

Instruction has become a part of music librarianship. While it has yet to become a full time specialty for many music librarians, it increasingly demands our attention. This bibliography is intended to be a practical resource as well as a starting point for research in instruction for music librarians. For a more comprehensive treatment of user education, readers should consult one of the bibliographies listed below, particularly the

series of bibliographies by Hannelore B. Rader and Anna M. Johnson published annually in Reference Services Review (see number 43 of this bibliography).

The following list is classified by broad subject categories that may be useful to music librarians. For entries that may fit into more than one category, I have assigned them to their respective categories based on their most salient features. The first category, Music Library User Instruction, lists major works dealing with user education in music libraries or with music students. The instruction covered in these works ranges from basic one-shot orientation and asynchronous instruction to graduate credit courses in music bibliography. The second category, General Course-Integrated Library Instruction, is a listing of some significant works dealing with course-integrated or course-related library instruction, which is the broader field into which music library user instruction falls. The third category, Assessment, Teaching Methods, Learning Theory, and Critical Evaluation, deals with application and evaluation of theories of teaching and learning in library instruction. Many of the entries in this section build on the levels and domains of Bloom's taxonomy,⁹ adapting them for use in library instructional situations. This reflects the trend in recent decades to consider the affective as well as the cognitive domains in library instruction. Emphasis on the learning of the library user is a major trend in the library instruction literature. Some important recent works that address this point are listed in Students and Library Anxiety, the fourth category. The last two categories are Bibliographies and World Wide Web Resources. The resources included in the final categories are tools pointing to further writings and current information.

In some instances, individual chapters are cited within collections of essays where the individual chapter is more pertinent to the subject at hand than the entire book. In

other cases, the entire collection of essays is relevant, and therefore I have cited it. In one occurrence, there is a collection of essays pertinent to the present subject that contains some essays that are particularly significant.¹⁰ Both the collection and the important essays are cited in this case. If a publication appears in more than one form, such as a book simultaneously published as an issue or volume of a journal, both forms appear in the citations so that the reader may find the greatest access to the materials. Annotations are both summary and critical, in order for the reader to make the greatest use of listed works.

This list of research and writings on instruction will provide music librarians who are or who wish to become involved in instruction with a core of literature. As a reference work, this bibliography enables the librarian to have a compilation of citations to relevant material at hand for research or curriculum development.

NOTES

1. For a discussion of how instruction may be imbedded within reference, see David Lasocki, "Reference," Notes: Quarterly Journal of the Music Library Association 56 (March 2000): 606-07, and David Lasocki, "Music Reference as a Calling," Notes: Quarterly Journal of the Music Library Association 56 (June 2000): 882-83. For a related discussion of how a reference encounter can lead into an instructional situation, see Leslie Troutman, "User Education," Notes: Quarterly Journal of the Music Library Association 56 (March 2000): 620-21.

2. "Let me first acknowledge the complication that no single notion of what constitutes bibliographic instruction prevails in music libraries, despite attempts to prescribe parameters having mainly to do with subject matter and the organization of its presentation." Mark Germer, "Whither Bibliographic Instruction for Musicians?" Notes: Quarterly Journal of the Music Library Association 52 (March 1996): 754.

3. Troutman, "User Education," 620.

4. American Library Association Presidential Committee on Information Literacy: Final Report (Chicago: American Library Association, 1989): 7. Pages 6 and 7 of this report contain a discussion of information literacy in light of the inadequacy of the current learning model (as of 1989).

5. Beth Christensen, "Music Library Association Projects on Bibliographic Instruction," Music Reference Services Quarterly 2, no. 1/2 (1993): 153.

6. For suggestions in developing curricula in music library instruction, see MLA Midwest Chapter, Bibliographic Instruction Committee, "Bibliographic Competencies for Music Students at an Undergraduate Level," Notes: Quarterly Journal of the Music Library Association 40 (March 1984): 529-32; and Amanda Maple, Beth Christensen, and Kathleen A. Abromeit, "Information Literacy for Undergraduate Music Students: A Conceptual Framework," Notes: Quarterly Journal of the Music Library Association 52 (March 1996): 744-53. Beth Christensen discusses the nature of contemporary information and suggests that faculty and librarians work together in "Building on Tonic: Integrating Information Literacy into the Music Curriculum," College Music Symposium 41 (2001): 1-6. Mark Germer also appeals to librarians and faculty to collaborate in "Whither Bibliographic Instruction for Musicians?" Diane VanderPol and Cheryl Taranto discuss information literacy as it relates to music library instruction in "Information Literacy: A New Tune for Library Instruction to Music Students," Music Reference Services Quarterly 8, no. 2 (2002): 15-24.

7. Troutman, "User Education," 625.

8. *Ibid.*, 626.

9. Benjamin S. Bloom, ed., Taxonomy of Educational Objectives: The Classification of Educational Goals, handbook 1: Cognitive Domain (New York: Longman, 1956), 7.

10. Richard D. Green, ed., Foundations in Music Bibliography (New York: Haworth, 1993). Co-published simultaneously as Music Reference Services Quarterly 2 (1993).

BIBLIOGRAPHY

Music Library User Instruction

1. Christensen, Beth. "Building on Tonic: Integrating Information Literacy into the Music Curriculum." College Music Symposium 41 (2001): 1-6.

This article provides rationale for incorporating information literacy instruction into music curricula. The author heavily cites declarations on the topic from the National Association of Schools of Music, the American Library Association, and the Music Library Association. These statements outline the need for this kind of instruction and suggest the form that such instruction should take. The author uses the phrase “critical thinking” to suggest that librarians and music faculty should teach students to evaluate and select carefully from the vast information morass available today for their academic and performance endeavors. This article also functions as a review of some of the recent literature in music information literacy instruction.

2. _____. “Music Library Association Projects on Bibliographic Instruction.” Music Reference Services Quarterly 2, no. 1/2 (1993): 153-56. Co-published simultaneously in Foundations in Music Bibliography, ed. Richard D. Green, 153-56. New York: Haworth, 1993.

This paper was given at the 1986 Conference on Music Bibliography at Northwestern University. The author briefly summarizes the publications, committees, and meetings of the Midwest Chapter of the Music Library Association and later the national organization of the Music Library Association on the topic of bibliographic instruction.

3. Christensen, Beth, and Gerald Hoekstra. “Being Here, Being There: Understanding Early Music through Historical Research and Analysis.” Research Strategies 9 (Spring 1991): 106-10.

This article is a contribution to the “Term Paper Alternatives” column of Research Strategies, a journal devoted to information literacy instruction. In this column, articles report successful instructional collaborations between librarians and teaching faculty. The authors describe a collaboration that took place in the second library research assignment that was given in the first semester of the undergraduate music history sequence at St. Olaf College. In this assignment, students were asked to do research on a piece of music of their choice written before 1650, write a fictionalized account of a performance of the work, and complete an analysis of the work. The goals of the project were to teach library skills through integration with course material and to introduce students to resources outside the music library that are related to music research. Librarians and faculty who wish to undertake collaborative instructional projects at the undergraduate level may wish to consult this article.

4. Facinelli, Jaclyn. Music Students and Bibliography Instruction: A Study. Research report, University of Akron, 1982. ERIC, ED 242 322.

This report analyzes two methods of teaching graduate and undergraduate music bibliography courses. The two methods were lecture alone and lecture supplemented by worksheets. The author concluded that the lecture supplemented by worksheets was the more effective method. Appendices contain assessment instruments and instructional worksheets.

5. Farber, Evan. "General Principles of Bibliographic Instruction." Music Reference Services Quarterly 2, no. 1/2 (1993): 145-51. Co-published simultaneously in Foundations in Music Bibliography, ed. Richard D. Green, 145-51. New York: Haworth, 1993.

Another paper delivered at the 1986 Conference on Music Bibliography, this work presents a justification for and a brief account of the beginning of the bibliographic instruction program at Earlham College. The author cites library anxiety, better use of reference time, and the fostering of demand for the library's resources as justifications for the bibliographic instruction program.

6. Fenske, David. "A Core Literature for Music Bibliography." Music Reference Services Quarterly 2, no. 1/2 (1993): 203-26. Co-published simultaneously in Foundations in Music Bibliography, ed. Richard D. Green, 203-26. New York: Haworth, 1993.

As a contribution to the 1986 Conference on Music Bibliography, this article gives a history of the graduate level music bibliography course at Indiana University up to 1986. The author used a research proposal to make the course meaningful to students. Guest speakers from several music disciplines outlined research strategies in their respective fields. The article contains a bibliography and an outline of the course.

7. Fidler, Linda M., and Richard S. James. "Integrating Library User Education with the Undergraduate Music History Sequence." Music Reference Services Quarterly 2, no. 1/2 (1993): 183-94. Co-published simultaneously as Foundations in Music Bibliography, ed. Richard D. Green, 183-94. New York: Haworth, 1993.

Another contribution to the 1986 Conference, this article presents an outline of a course-integrated program of bibliographic instruction provided to undergraduates in the School of Music at Bowling Green State University. The program consisted of three stages, and involved the use of library-related assignments in the students' required music classes. The authors report resistance from faculty to the program at first. Since the program consisted of progressively more advanced stages, it was implemented one stage at a time. The authors report improved projects and better use of reference service as a result of the program.

8. Fling, Robert Michael. "Computer-Assisted Instruction for Music Uniform Titles (in the Indiana University Music Library)." The Public-Access Computer Systems Review 1 (1990): 18-25.
9. _____. "Music Bibliographic Instruction on Microcomputers: Part I." Music Reference Services Quarterly 2, no. 1/2 (1993): 157-63. Co-published simultaneously in Foundations in Music Bibliography, ed. Richard D. Green, 157-63. New York: Haworth, 1993.

These articles outline the use of computers for instruction in the use of music uniform titles at the Indiana University Music Library. The article in Music Reference Services Quarterly was a paper presented at the 1986 Conference, and it appears to have been written first. The articles demonstrate the teaching of uniform titles in a logical manner, according to cataloging rules. To see an updated version of the program described in these articles, refer to number 47 of this bibliography.

10. Germer, Mark. "Whither Bibliographic Instruction for Musicians?" Notes: Quarterly Journal of the Music Library Association 52 (March 1996): 754-60.

The author contrasts classroom-style interaction with apprenticeship learning in the form of tutorials in this reflection on the state of bibliographic instruction in music libraries. He suggests that this tutorial model was in use in the general library community by 1996. He also suggests that the concept of bibliographic instruction ought to be abandoned in favor of "an integrated educational program" (p. 758). A number of useful sources can be gleaned from his footnotes.

11. Gottlieb, Jane. "Reference Service for Performing Musicians: Understanding and Meeting their Needs." The Reference Librarian, no. 47 (1994): 47-59. Co-published simultaneously in Reference Services in the Humanities, ed. Judy Reynolds, 47-59. New York: Haworth, 1994.

This essay deals with the issues involved in serving a library clientele of performing musicians. Gottlieb addresses the assumptions performing musicians bring to the library and the ways librarians can understand these assumptions to provide the best service. She discusses library resources for musicians, particularly those available in and created by the Lila Acheson Wallace Library at The Juilliard School. The essay demonstrates sensitivity to the needs of students and challenges librarians to think critically about editions of scores and types of sources for music research. The informed music librarian can use such a critical approach when selecting materials for the collection, providing reference service to the collection, and giving instruction in its use.

12. Green, Richard D., ed. Foundations in Music Bibliography. New York: Haworth, 1993. Co-published simultaneously as Music Reference Services Quarterly 2 (1993).

This collection of essays comes from papers presented at the Conference on Music Bibliography at Northwestern University in Evanston, Illinois in October of 1986. These essays do not exclusively deal with instruction. Some address bibliography of specific types of musical sources, primary and secondary. The editor acknowledges the importance of bibliographic instruction from the point of view of music librarians and musicologists. Essays from this work that are of an instructional nature are listed individually.

13. Hall, Alison, and Gail Sonnemann. "Establishing an Instructional Program for Music Users of Online Catalogs: Concepts, Options, and Priorities." Fontes Artis Musicae 37 (April-June 1990): 138-49.

While dated in relation to current technology, this article still presents valuable instructional strategies and considerations for music librarians responsible for public services. The authors highlight the differences between searching for music materials and general books and serials in online catalogs. Important distinctions are made between known-item searching and subject searching. The authors stress the teaching of concepts over the teaching of skills unique to a particular OPAC system. They discuss five general database concepts taken from Joan Lippencott's work (see number 34 of this bibliography) and five music database concepts. The authors suggest tailoring instruction to individual groups of OPAC music users by conducting an analysis of who is using the OPAC, the kinds of materials for which those users are looking, and how they are searching. They also suggest five components to OPAC instruction. This article represents a thoughtful analysis of music OPAC instruction and I recommend it to all public service music librarians.

14. Jennerich, Elaine Zaremba, and Bessie Hess Smith. "A Bibliographic Instruction Program in Music." College & Research Libraries 40 (May 1979): 226-33.

This report is a study of a fledgling two-part course-integrated music bibliographic instruction program at Baylor University in 1976. The authors report that the use of a worksheet in conjunction with lecture has a greater positive effect on learning library skills than lecture alone in the first part of the course. The second part of the course is a library project that is evaluated by a team made up of the music librarian, a reference librarian, and the course instructor. The instructor has the final word in determining the course grade. Appendices include the library skills test, the worksheet, and the library project used in the study.

15. MLA Midwest Chapter, Bibliographic Instruction Committee. "Bibliographic Competencies for Music Students at an Undergraduate Level." Notes: Quarterly Journal of the Music Library Association 40 (March 1984): 529-32.

This list of standards for the level of information literacy expected of undergraduate music students is the first of its kind. It can be used to plan instruction for musicians in the use of the library. As with all lists of standards, librarians and faculty should interpret these competencies to fit local needs.

16. Maple, Amanda, Beth Christensen, and Kathleen A. Abromeit. "Information Literacy for Undergraduate Music Students: A Conceptual Framework." Notes: Quarterly Journal of the Music Library Association 52 (March 1996): 744-53.

This article presents information literacy as the backdrop against which all other education takes place. In this light, undergraduates who are information-literate are prepared to deal with the changes that come in their educational and professional lives.

Sections discuss the scholars' use of information, users access to information, arrangement of information, and the organization of sources of information. The authors place emphasis on training students to identify and use of a wide variety of information sources to answer questions.

17. Marley, Judith L. "Bibliographic and User Instruction within Music Libraries: An Overview of Teaching Methodologies." Music Reference Services Quarterly 6, no. 3 (1998): 33-44.

In this analysis of the literature on music library instruction, Marley has divided library instruction into three chronological phases, moving from a focus on the reference tools to a focus on the users of the tools. The author progressively integrates current thought on instructional methods (as of 1998) into music librarianship, especially with her discussion of "conceptual frameworks" and electronic resources (pp. 37-41). I disagree with Marley's explanation of primary sources as original research (p. 37). Rather, I understand primary sources to be the objects of research reported in secondary sources. The article is useful to music librarians because it challenges members of the profession to think carefully about choosing appropriate teaching methodologies when providing reference service and instruction.

18. Marley, Judith L. and Harry E. Price. "Bringing Music History Alive: Using Artifacts to Explore Historiography." Research Strategies 10 (Summer 1992): 134-37.

As another contribution to the "Term Paper Alternatives" column in Research Strategies, this article presents an approach to teaching music research that was used in a graduate-level music bibliography course at the University of Alabama, Tuscaloosa. It consisted of an assignment in which students were to select a musical artifact and do research for a paper that placed the artifact in the appropriate historical framework. This assignment was the second of two major assignments for the course. The first was a paper on a bibliographic control topic. The librarian's involvement in the instruction was in two parts, a tour of the main library and a discussion of research strategies. All students met with the instructor and librarian for individual research instruction. This article may be used as a model for instruction in similar situations.

19. Moulton, Suzanne. "After the Trivium: Retaining Music Bibliography in Undergraduate Music Curricula." Colorado Libraries 14 (December 1988): 36-37.

A contribution to "BI Line: A Column on Bibliographic Instruction," edited by Jon Grate, this article presents a case for the integration of bibliographic instruction into the curricula of undergraduate music majors through cooperation among music librarians, musicologists, and studio instructors. The author mentions situations in which specific reference sources should be introduced in music history courses and in the studio. A limited number of sources are named and the article may be useful for instructional ideas,

but music librarians and others involved in bibliographic instruction will be likely to find similar information in more widely circulated publications.

20. Paugh, Sharon L. and Guy A. Marco. "The Music Bibliography Course: Status and Quo." Notes: Quarterly Journal of the Music Library Association 30 (December 1973): 260-262.

This survey conducted by Paugh and Marco of instructors of graduate level music bibliography courses as recorded in the 1970-72 Directory of Music Faculties in Colleges and Universities, United States and Canada and the Winter 1970 Journal of Education for Librarianship, directory issue employed a checklist questionnaire that asked questions about the kinds of materials included in the courses, the skills taught, and the teaching methods used. The authors suggest that instructors in these courses should use a standardized curriculum.

21. Royse, Molly P. and Rosita M. Sands. "Bibliographic Instruction and Afro-American Music: An Experience in Faculty-Librarian Cooperation." Research Strategies 8 (Winter 1990): 40-43.

Also a contribution to the "Term Paper Alternatives" column, this is a presentation of three assignments in the "Afro-American Music" course offered at Berea College for the general undergraduate population. The librarian was involved in instruction in all three assignments. Goals for the course included developing an understanding of the use of library materials "relevant to the content of the course," performing higher-level operations with the information found in library materials, doing systematic library research, and understanding "the scope and nature of Afro-American music." The assignments were titled, "Defining Afro-American Music," "Discovering the Scope of Afro-American Music," and "Compiling an Annotated Discography." The authors emphasized the nature of sound recordings as primary sources in music research.

22. Talalay, Kathryn. "Music Bibliographic Instruction on Microcomputers: Part II." Music Reference Services Quarterly 2, no. 1/2 (1993): 165-81. Co-published simultaneously in Foundations in Music Bibliography, ed. Richard D. Green, 165-81. New York: Haworth, 1993.

A paper from the 1986 Conference and a sequel to Michael Fling's contribution to the same conference, this work is a description of a program in progress in 1986 to teach the use of basic music reference tools to freshman and sophomore music majors at Indiana University using computers. Twelve reference tools were selected, and students could pick one of five composers to use as a reference to the use of the tools. The instructional component included a quiz. The model could be used to design instruction or instructional research.

23. Troutman, Leslie. "User Education." Notes: Quarterly Journal of the Music Library Association 56 (March 2000): 620-27. Also published in Music Librarianship at

the Turn of the Century, ed. Richard Griscom and Amanda Maple, 58-65. Lanham, Md.: Scarecrow, 2000.

Troutman briefly describes the course user education in music libraries has taken since the formation of the Music Library Association Midwest Chapter Bibliographic Instruction Committee in 1978. The footnotes of this chapter provide some important sources in music bibliographic instruction.

24. VanderPol, Diane, and Cheryl Taranto. "Information Literacy: A New Tune for Library Instruction to Music Students." Music Reference Services Quarterly 8, no. 2 (2002): 15-24.

Addressing the lack of consideration of information literacy for music students in the literature, the authors discuss national and local definitions of information literacy, as well as how librarians should develop and use local definitions. They contrast traditional bibliographic instruction with "information literacy programming." Faculty-librarian collaboration in the music history program at the University of Nevada, Las Vegas is an example of information literacy instruction in this article. To date, this appears to be the most in-depth treatment of information literacy in library instruction for music students.

25. Watanabe, Ruth. "Teaching Bibliography to Performers in a University School of Music." Music Reference Services Quarterly 2, no. 1/2 (1993): 195-202. Co-published simultaneously in Foundations in Music Bibliography, ed. Richard D. Green, 195-202. New York: Haworth, 1993.

A contribution to the 1986 Conference, the author reflects on her experiences teaching performers in graduate level music bibliography courses. She highlights the bibliographic naïveté characteristic of the educational backgrounds of performers and shows how the music bibliography course can help them to gain insight into the music they perform.

General Course-Integrated Library Instruction

26. Cook, Doug. "Creating Connections: A Review of the Literature." In The Collaborative Imperative: Librarians and Faculty Working Together in the Information Universe, ed. Dick Raspa and Dane Ward, 19-38. Chicago: Association of College and Research Libraries, 2000.

In this review of recent literature in library science and social science about of connections between the library and the rest of the academic community, the author identifies three successively more complex levels of connection: "networking," "coordination," and "collaboration." Music librarians may find this article valuable as an introduction to the literature on this topic as well as a springboard to making connections with others on campus, particularly music faculty.

27. Cox, Christopher N. "Becoming Part of the Course: Using Blackboard to Extend One-Shot Library Instruction." College & Research Libraries News 63, no. 1 (January 2002): 11.

Cox details how Blackboard, a course management software package, can be used to further develop course-integrated library instruction. Music librarians often must provide instruction to classes during class time that faculty are often reluctant to surrender. The use of a course management software program can increase students' contact with the librarian in the context of a course.

28. Gilbert, Bruce. "What One Person Can Do: A Theory of Personal Involvement in Establishing Library-Faculty Partnerships." In Library User Education: Powerful Learning, Powerful Partnerships, ed. Barbara Dewey, 75-81. Lanham, Md.: Scarecrow, 2001.

The author asserts his theory of partnerships between librarians and teaching faculty. He places his theory within the dilemma faced by contemporary librarians in dealing with electronic versus non-electronic sources of information. He advocates the forming of relationships both with technologically able faculty and with those who do not use computers. The author, a systems librarian, presents a critical view of the value of computers to librarians and information seekers.

29. Lombardo, Shawn V., and Cynthia E. Miree. "Caught in the Web: The Impact of Library Instruction on Business Students Perceptions and Use of Print and Online Resources." College & Research Libraries 64 (January 2003): 6-22.

The effects of a course-integrated library instruction program in a business course at Oakland University on the students' perceptions and use of the World Wide Web, library databases, and library print resources are examined in this article. In reviewing the literature, the authors found that there was a trend of students preferring library databases to the Web in the mid 1990's that was reversed by the end of the decade. This has caused concern for librarians and faculty. The authors found that after the instruction program, students demonstrated awareness that use of a variety of types of resources was desirable in completing their research projects. The authors, one a business librarian, and one a management professor, found that their collaboration on the design of the instruction program was important to meeting the needs of the students and the course.

Assessment, Teaching Methods, Learning Theory, and Critical Evaluation

30. Bodi, Sonia. "How Do We Bridge the Gap between What We Teach and What They Do? Some Thoughts on the Place of Questions in the Process of Research." Journal of Academic Librarianship 28 (May 2002): 109-14.

This article examines the research process of undergraduate students, the differences between it and the research of scholars, and how instruction librarians can influence it. The author includes several model questions that may be used in instruction

to help students narrow their topics, select the proper search terms, and evaluate sources. This can lend perspective to the design of student-centered instructional programs.

31. Deese-Roberts, Susan, and Kathleen Keating. Library Instruction: A Peer Tutoring Model. Englewood, Colo.: Libraries Unlimited, 2000.

This eight-chapter book is an explanation of how a peer tutoring approach to library instruction can be applied in an academic library setting. It describes the program that has been in place at the University of New Mexico General Library since the fall of 1996. This program is a centralized cooperative program of the UNM Library and Learning Center (Center for Academic Program Support). A list of references and additional readings is provided at the end of each chapter as well as an index at the end of the book. Information about the College Reading and Learning Association International Tutor Training Certification Program and the UNM Library Instruction Tutor program is included in appendices. Music librarians who participate in a centralized reference or instruction program might find the peer-tutoring model useful as it is described in this book. Music librarians who have their own reference and instruction programs separate from the rest of the academic library may have to modify the approach described in this book if they choose to use a peer-tutoring model.

32. Jakobovits, Leon A., and Diane Nahl-Jakobovits. "Learning the Library: Taxonomy of Skills and Errors." College & Research Libraries 48 (May 1987): 203-14.

In this explication of a theoretical taxonomy of educational objectives for library use, the authors draw on the work of educational theorists, especially Benjamin Bloom, Walter Pierce, Charles Gray, and Emanuel Swedenborg for background theory. The salient features of this taxonomy include three behavioral domains: "affective," "cognitive," and "psychomotor;" and three levels of learning: "orientation," "interaction," and "internalization." The result is a nine-part matrix, with library use skills and errors assigned to each part of the matrix. This article could be useful to music librarians in designing instructional programs, planning signage, and arranging the collection in a way that accommodates library users as they learn how to use the library. The specific skills and errors discussed in the article suggest a methodical, step-by-step approach to instruction in order to increase skills and decrease errors. Curiously, the authors write about a "love" of the library, particularly with respect to the affective internalization of library skills, as if the library were a person or living entity. Perhaps this would more accurately be described as holding high esteem for the library.

33. Kuhlthau, Carol. Seeking Meaning: A Process Approach to Library and Information Services. Norwood, N.J.: Ablex, 1993.

This work suggests that the goals of the academic library and the services it provides should support life-long learning. Life-long learners work with information and librarians rather than trying to master the ever-changing library. The author borrows and applies a theory of constructive learning from the work of John Dewey, George Kelly, and Jerome Bruner. She identified stages of a phenomenon she calls "The Information

Search Process” in a small study of high school students and tested the applicability of this phenomenon to a larger and more diverse sample of library users in different situations. Addressing the phenomenon through her studies, Kuhlthau developed a theory of two approaches each consisting of five stages for the library services of mediation and education, known to most practitioners as reference and instruction. Both of these approaches are compared with a physicians’ theory of intervention. The work challenges the traditional approach to reference and instruction and encourages librarians to be reflective in their provision of services to users. This theory has profound implications for the complex world of music information retrieval and the novice user as a life-long learner.

34. Lippencott, Joan K. “End-User Instruction: Emphasis on Concepts.” In Conceptual Frameworks for Bibliographic Education: Theory into Practice, ed. Mary Reichel and Mary Ann Ramey, 183-91. Littleton, Colo.: Libraries Unlimited, 1987.

Presenting a model for teaching end-users how to search databases, the author stresses the importance of teaching concepts instead of focusing on specific databases. The author suggests teaching skills for very specific tasks to beginning users to get them started. A discussion of the concepts advocated in this chapter can be found in number 13 of this bibliography.

35. MacAdam, Barbara. “From the Other Side of the River: Re-Conceptualizing the Educational Mission of Libraries.” College & Undergraduate Libraries 6, no. 2 (2000): 77-93. Co-published simultaneously in Future Teaching Roles for Academic Librarians, ed. Alice Harrison Bahr, 77-93. New York: Haworth, 2000.

An examination of the traditional approach to library instruction and reference, the assumptions of librarians and contemporary undergraduates, and the changing information environment, the author challenges the instructional goals of traditional library instruction and suggests a more student-centered approach. An item of particular interest is her assertion that the teaching mission of the academic library is sometimes inconsistent with good customer service. This work would be relevant to librarians who are updating or changing their instructional programs.

36. Murray, Janet. “Applying Big6 Skills and Information Literacy Standards to Internet Research.” Book Report 19 (November/December 2000): 33-35.

While geared to school library media specialists, this article discusses important considerations for teaching people to use information critically. The “Big6 skills” have the appearance of taxonomy and share some terminology with the work of Benjamin Bloom. The national information literacy standards are also discussed. Music librarians could compare these to the MLA Midwest Chapter, Bibliographic Instruction Committee’s work, “Bibliographic Competencies for Music Students at an Undergraduate Level.” (See number 15 of this bibliography.) For the Big6 Website, see number 46 of this bibliography.

37. Sheridan, Jean. "The Reflective Librarian: Some Observations on Bibliographic Instruction in the Academic Library." Journal of Academic Librarianship 16 (March 1990): 22-26.

The criticisms leveled against academic faculty and librarians for using authoritarian methods of instruction are discussed in this article. The author suggests the use of an instructional model called "reflection-in-action" as a means of correcting and updating instructional methods. The author also suggests that the correct update for these methods is collaborative learning. This involves a change in the roles of both the teacher/instruction librarian and the students. She includes several examples of this method in action in library-specific situations.

38. Totten, Nancy T. "Teaching Students to Evaluate Information: A Justification." RQ 29 (Spring 1990): 348-54.

A contribution to the "Library Literacy" column of RQ, this article is composed of two parts, a review of the literature of critical thinking and how it relates to library instruction, and a description of the Indiana University Southeast Information Evaluation Project. The author discusses discipline-specific approaches to instruction as well as general approaches to instruction that may be more useful to less-experienced researchers.

39. Zahner, Jane Elizabeth. "A Cognitive Strategies Framework for Domain-Integrated Process-Oriented Library Instruction: The Effects on Research Process Orientation, Library Anxiety, Attitudes, and Research Products of College Students." Ph.D. diss., Florida State University, 1992.

The effects of a cognitive strategies approach compared to a traditional approach to library user instruction are studied in this work. The effects of each instructional method are studied as they relate to research process orientation, library anxiety, performance in researching and writing a research paper bibliography, topic and title development for a research paper, perceptions of immediate usefulness of the instructional sessions, and general attitudes about library instruction. The author found the cognitive strategies approach yielded more favorable results. The study subjects were college freshmen enrolled in the second of two compulsory English composition courses at Valdosta State College. Music librarians could adapt the instructional approaches described in this work for their own programs, or they could design their own research to assess the effects of those approaches on the library use of students in music courses.

Students and Library Anxiety

40. Jacobson, Trudi E., and Helene C. Williams, eds. Teaching the New Library to Today's Users. The New Library Series, ed. Cheryl LaGuardia, no. 4. New York: Neal-Schuman, 2000.

A collection of essays about tailoring instruction and services of the library to the ever-changing user base in higher education, this book provides insight that can be useful in planning services to music users. Chapters discuss international students, multicultural students, lesbian, gay, bisexual, and transgendered students, first-generation college students, at-risk students, students re-entering higher education after an extended absence, graduate students, older adult students, and distance learners. This book underscores and supports the mission of libraries to make information accessible to all. I recommend it to all public service music librarians.

41. Mellon, Constance A. "Library Anxiety: A Grounded Theory and its Development." College & Research Libraries 47 (March 1986): 160-65.

Both an explanation of the study that introduced the concept of library anxiety to the literature and an appeal for researchers to use qualitative methods of data gathering and analysis in library science research, the article calls for the initial 50-minute instruction session with students to be one focused on alleviating library anxiety. This focus may be especially applicable when introducing students to the multiplicity of materials and forms of information in a music collection.

42. Onwuegbuzie, Anthony J. and Qun G. Jiao. "I'll Go to the Library Later: The Relationship Between Academic Procrastination and Library Anxiety." College & Research Libraries 61 (January 2000): 45-54.

This research study examines the relationship between library anxiety and academic procrastination among graduate students in a research methodology course. The authors found that there is a positive correlation between academic procrastination and library anxiety, but they are not clear as to whether or not one causes the other. The authors contend that there are both cognitive and affective aspects to the connection between library anxiety and academic procrastination.

Bibliographies

43. Johnson, Anna M., and Hannelore B. Rader. "Library Instruction and Information Literacy – 2001." Reference Services Review 30 (November 2002): 359-89.

This is the latest in a series of annual annotated bibliographies originally compiled by Hannelore B. Rader and published in Reference Services Review. The title was "Library Orientation and Instruction" until 1995. The aim of these bibliographies is to list all the published literature on library instruction in the given year.

44. Mandernack, Scott B., and John Mark Tucker. "Selected Readings on Bibliographic Instruction, 1980-1992." In Bibliographic Instruction in Practice: A Tribute to the Legacy of Evan Ira Farber, ed. Larry Hardesty, Jamie Hastreiter, and David Henderson, 139-52. Ann Arbor, Mich.: Pierian, 1993.

A more selective list than the bibliographies by Hannelore B. Rader, this work includes readings not found in Rader's lists, such as dissertations. It also contains a list of bibliographies and bibliographic essays that may be helpful in identifying useful readings in library instruction.

World Wide Web Resources

45. Association of College and Research Libraries. "ACRL"; available from <http://www.ala.org/acrl/>; Internet; accessed 26 August 2003.

This is the official Website of the Association of College and Research Libraries. The entire site is valuable to academic music librarians as it contains a wealth of information about academic libraries, ACRL events, and ACRL chapters among other things. The most relevant aspect of the ACRL site to instruction is the ACRL Information Literacy Website, which can be accessed via a link from the ACRL home page. This site-within-a-site contains a basic introduction to information literacy, with links to the ACRL Information Literacy Standards, resources for using the Standards, self-nominated information literacy "experts," and the Institute for Information Literacy. There is a "Contact Us" link that will generate an e-mail message to ACRL on the Information Literacy home page as well as the ACRL home page. The ACRL site appears to be kept current. As of this writing, it was last updated on July 8, 2003.

46. Big6 Associates. "Big6: An Information Problem Solving Process"; available from <http://www.big6.com/>; Internet; accessed 26 August 2003.

Resources related to the use of the "Big6 skills," information literacy skills taxonomy for grades K-12, created by Michael Eisenberg and Robert Berkowitz are the topic for this site. Most of these are free, but there is an on-line "store" where one can purchase "Big6"-related publications. The "Big6" skills and related materials from the Website may be reproduced and distributed for educational use, provided they are properly cited. The permission page on the site spells out requirements for using the "Big6" skills in a published work. See number 36 of this bibliography for a discussion of an example application of these skills. Because these skills address learning theory in information literacy, they are applicable to adult learners as well, though they might need to be modified. As of this writing, this site was last updated on July 30, 2003.

47. Fenske, David, Michael Fling, Brenda Nelson-Strauss, and Shirlene Ward. "Making the Most of the Music Library: Using Uniform Titles"; available from <http://www.music.indiana.edu/collections/uniform/uniform.html>; Internet; accessed 26 August 2003.

This site is an updated version of the uniform titles instruction program presented in numbers 8 and 9 of this bibliography. The site is easily navigable via a side frame. Students can learn about how form titles, distinctive titles, and collective titles are constructed, as well as the kinds of additions that are made. After each kind of title is introduced, students can practice with questions that are available by clicking an arrow at

the bottom of the page. Immediate feedback is provided. Because the program is delivered over the World Wide Web, any music librarian can use it for instruction. As of this writing the site was last updated on January 14, 1998.

48. Library Instruction Round Table. "Library Instruction Round Table"; available from <http://www3.baylor.edu/LIRT/>; Internet; accessed 26 August 2003.

This is the official Website of the Library Instruction Round Table. Like ACRL, LIRT is a subdivision of the American Library Association. The home page for the site is a list of the site contents. The link on this page called "Library Instruction Tutorials," found under "LIRT Publications" can be particularly useful. As of this writing, the home page was last updated on August 6, 2003. There is an e-mail link to contact the person responsible for the site.

49. Library Orientation Exchange. "LOEX Clearinghouse for Library Instruction"; available from <http://www.emich.edu/public/loex/loex.html>; Internet; accessed 26 August 2003.

This is the Website for the Clearinghouse for Library Instruction at Eastern Michigan University. The clearinghouse provides library instruction materials free of charge to its institutional members. The site is navigable by links available on a side bar. The most immediately useful aspect of the site is the collection of instruction links. There is an e-mail contact at the bottom of the home page, and the site was last updated on August 7, 2003 as of this writing.

50. National Forum on Information Literacy. "Information Literacy: the Key Web Sites"; available from http://www.infolit.org/related_sites/index.html; Internet; accessed 26 August 2003.

Compiled by Dane Ward, this Web page is a classified, annotated list of information literacy Websites with links to the respective sites. The annotations are concise and allow the user to identify relevant sites quickly. The links are current. As of this writing, the page was last updated on August 1, 2003. Also as of this writing, one must access the home page at <http://www.infolit.org> in order to find a link to the Webmaster.

51. Online Computer Library Center. "FirstSearch Bibliographic Instruction"; available from <http://www.oclc.org/firstsearch/instruction>; Internet; accessed 26 August 2003.

This site contains a wealth of free resources for library instruction, particularly instruction in an on-line environment. The most useful subdivisions of the site are titled "Instructional materials," and "Citing electronic documents." The instructional materials section contains links and downloadable instructional files from OCLC and regional service providers. The materials listed under "Instructional tools and guidelines" are classified by topic. The "Citing electronic documents" section contains guidelines for

citing electronic sources according to the style of the American Psychological Association, the Modern Language Association, and the University of Chicago. There is a link that will generate an e-mail message to reference@oclc.org. There is no date of last update apparent on the home page, but the site does appear to contain current information and the copyright notice at the bottom of the page bears the year of 2003.