

Drive-By, Drop-In Musicology **(A Liaison Librarian's Initiative)**

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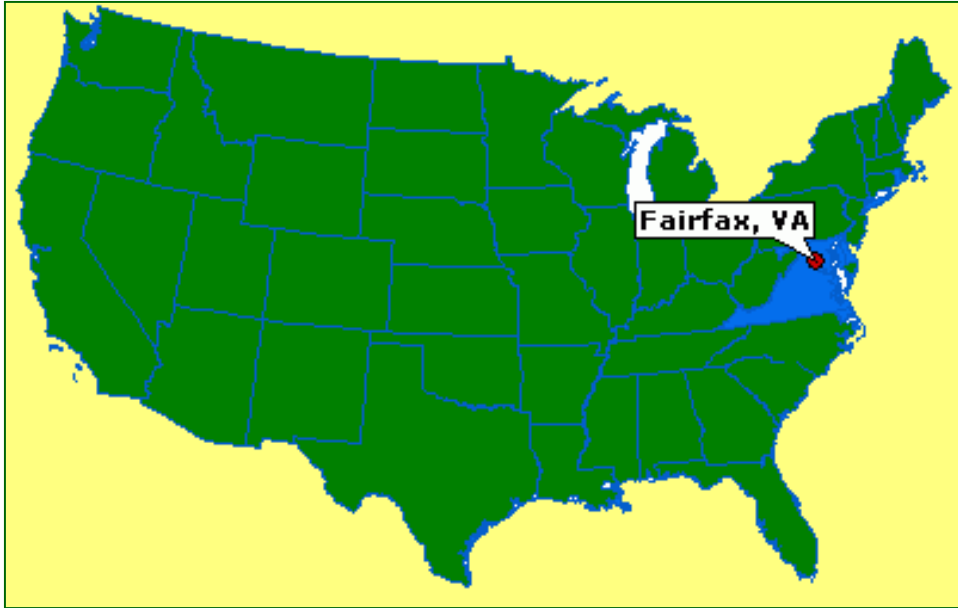
July 10, 2009 – Conservatorium van Amsterdam
International Association of Music Libraries,
Archives, and Documentation Centres



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George Mason University



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

Over 30,000 students are enrolled in 160 undergraduate, graduate, and professional degree programs.



Music Department serves 400 undergraduate music majors, 75 graduate students; employs 75 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 complete 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 periodicals and materials for more advanced graduate and faculty research and scholarship in sciences, social sciences, and humanities.



A liaison librarian:

- Subject specialist, principal contact, 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 has many great music resources and tools in our print and electronic collections, but many music students (and some faculty) are not aware of them or know how to use them efficiently.

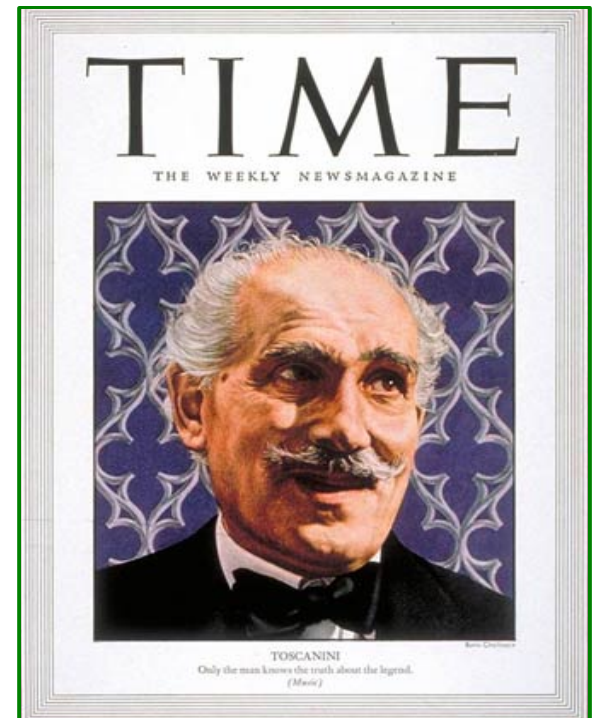
One solution:

Present a well-advertised series of short, informal presentations, held in the library, that introduce, describe, and demonstrate these resources, and model their scholarly use.

**“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 Bassettklarinette	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 ssgerber@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 periodical indexes, 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 "unnecessary."

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 — ssgerber@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 is advertised through flyers posted on bulletin boards in various buildings and emailed to the music department's listserv; notices of each program are also included in various university calendars, and occupy an area of my web page.

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

CLICK for this semester's flyer

download past handouts:

RIPM Database **CLICK**

Mozart Online **CLICK**

Free-Access Journals A **CLICK**

Free-Access Journals B **CLICK**

Source/Avantgarde **CLICK**

Conductor DVDs **CLICK**

Audio & Score DBs **CLICK**

Facsimiles **CLICK**

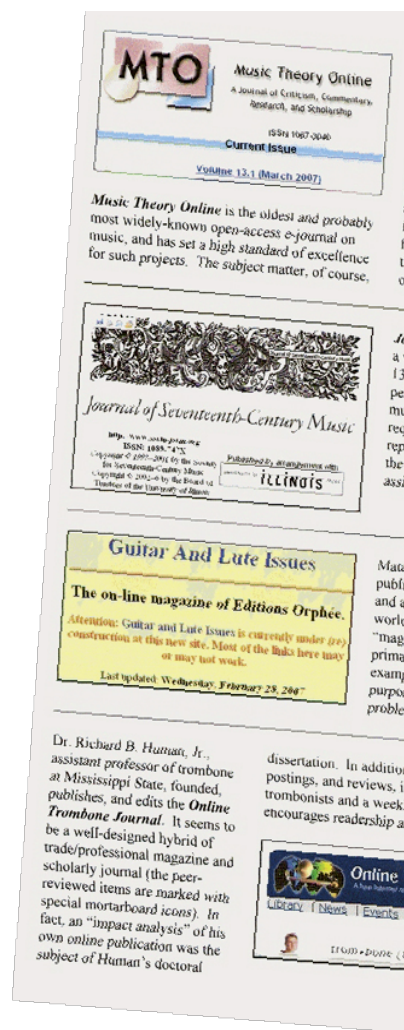
Performance Anxiety **CLICK**

Free Online Scores **CLICK**

Electronic Resources **CLICK**

Mellen Opera Index **CLICK**

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



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

April 13, 2007

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

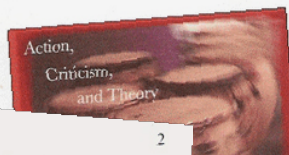
For over a century, the editing, printing, and publishing of **scholarly, peer-reviewed journals** have provided the principal forum for academic discourse in most disciplines. Traditionally, print journals are produced by learned societies or university presses, published at regular intervals in numbered 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 **dispend 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.



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 invited articles, the authors of which retain intellectual property. Although the title of the



Moving Forward 1—

Continue this series with a mix of repeated and newly-designed programs, in spite of low turnout.

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

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

Both library management and music administration remain supportive.

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

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

Moving Forward 2—

Consider re-purposing some past and future content into online, downloadable tutorials or podcasts, if appropriate.

(Face it! Many students and scholars are less inclined to visit the library for an instructional program and more inclined to pull up content on their computers at the push of a button.)



Moving Forward 3—

Repurpose appropriate programs as guest lectures in 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 supplements a medieval/Renaissance music class.



PRÉCIS:

Today's liaison librarians to university departments must be proactive, inventive, and conspicuous- more so than subject-specialist librarians of previous generations. In addition to engaging in traditional collection development, bibliographic instruction, and reference interactions, liaison librarians at George Mason University are encouraged to become more visible and approachable by developing outreach programs.

After deducing that many music scholars were unfamiliar with newer tools and resources, I initiated a series of short, informational programs entitled "Drive-By Musicology." Results after the first year were mixed and paradoxical: there was a high level of stated interest, but often low attendance. Continuing the series for a second and third year, I added alternative ways to redistribute the content by posting handouts on my web site and offering guest lectures in music courses; I soon expect to transform some content into animated tutorials as part of an online LibGuide. These strategies acknowledge and counteract declining use of the library as physical space.