

A Bibliographic Instruction Program in Music

A course-integrated program of bibliographic instruction for undergraduate music majors was developed by an instructional team of the music librarian, reference librarian, and introductory course instructor. Through the use of a lecture/worksheet method, students significantly improved their skills in the use of the music library card catalog and the Music Index. Use of reference tools and the libraries in general was taught through a guided written project that could be used by students in subsequent courses. The key factors in the success of the program were: (1) the instruction was given early in the curriculum; (2) the instruction was totally integrated into the course; and (3) the results were measured and evaluated.

THE LITERATURE of academic bibliographic instruction has been growing over the years, and varied and creative programs are now being tried at many institutions.¹ With the recognition of the importance of bibliographic instruction have come standards;² Project LOEX, the clearinghouse for academic library orientation and instruction information materials at Eastern Michigan University; and the recently established ALA Library Instruction Round Table and the ACRL Bibliographic Instruction Section.

Reading the literature, one becomes aware that specific course-related instruction often has the most success and that measurement of the results is absolutely essential. The sooner bibliographic instruction is incorporated into the curriculum of a discipline, the earlier students can be convinced that the library is a necessary and essential component of their academic endeavors. While many students are given general instruction in the library, some programs have been developed in specific disciplines and in special libraries to acquaint students not

only with the materials available to them but also with the skills to use them.³⁻⁶

A study of course- and discipline-related instruction programs as well as other literature was the first step toward an expansion and strengthening of an existing program for music majors at Baylor University. Beginning in 1976, instruction was planned using the elements of other programs that seemed most appropriate and combining them with ideas, methods, and objectives specifically needed at Baylor.

DEVELOPMENT AND IMPLEMENTATION

Each fall approximately one hundred freshmen music majors are enrolled in a basic music literature course. The course serves as a prerequisite for the upper-level music history course. It is the study of styles and idioms of art (concert) music and touches on popular and non-Western music. The course is divided into four sections of approximately twenty-five students each.

Library services are provided through the A. Guy Crouch Music Library, a special library housing printed music, recorded music, music microforms, current music periodicals, and a music reference collection, and located in the Moody Library, the university's main library. The Crouch Music

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Library has its own card catalog and classification system for printed and recorded music. Due to the physical plan, music students must learn to use the main library as well as the special library that serves their major field of study.

Throughout the summer of 1976, the instructional team (music librarian, course instructor, and head of reference services) worked to determine objectives and to design a program to meet certain objectives.

The general objectives were divided into two parts: to teach students the use of the music library, specifically the card catalog and the *Music Index*, and to teach them to use the card catalog and basic reference tools in the main library while at the same time developing topics for an investigative theme.

PART ONE

The skills in part one, use of the music card catalog and *Music Index*, are measured using a pretest and posttest design. (The test is reproduced as appendix A.) Each section is given the pretest by the instructor and then taken to the music library for a lecture and discussion period. The music librarian, using illustrative transparencies, explains policies and procedures in the music library and emphasizes use of the card catalog and *Music Index*. At the end of the lecture students are given a work sheet to complete (appendix B). Students are given one week to complete the work sheet and then are given the posttest. The work sheets and tests are graded by the music librarian.

The first semester the program was used, three sections (control groups) were given the pretest, then the lecture, followed by the posttest. To determine if the work sheet could improve posttest scores significantly, the fourth section (experimental group) received the pretest, lecture, the work sheet, and finally the posttest. The average pretest score (100 was a perfect score) of students in the experimental section was significantly lower than average scores in the three control sections. Following the posttest, the average scores of all but one control group improved significantly.

The second semester the program was used, the same experiment was repeated.

The average pretest score of the experimental group was significantly lower than the control groups. Following the posttest, three groups improved significantly, but one control group did not.

The major factor in each experiment was that, while the experimental group had significantly lower average scores on the pretest, it generally had significantly higher scores on the posttest. It was concluded, therefore, that the work sheet should be given to every student. Table 1 shows the results of the most recent experiment.

TABLE 1
AVERAGE SCORES

Group	Number of Students	Average or Mean Scores	
		Pretest	Posttest
Experimental (E)	21	71.90	88.57
Control #1 (C1)	43	81.65	84.69
Control #2 (C2)	20	79.10	80.15
Control #3 (C3)	20	82.60	87.45

With the use of a t-test on dependent means, table 2 shows the results of the comparison between pretest and posttest scores.

The experimental group and control groups 1 and 3 improved significantly, but control group 2 did not improve significantly.

Using a t-test on independent means, the experimental group scores on the pretests and posttests were compared with each control group's scores. Table 3 shows this result.

The experimental group scored significantly lower than control groups 1, 2, and 3 on the pretest and significantly higher

TABLE 2
T-TEST ON DEPENDENT MEANS
(SIGNIFICANCE LEVEL 0.05)

	Group	Mean	Standard Deviation	Value of t
Pretest	E	71.90	15.30	5.29
Posttest		88.57	5.92	
Pretest	C1	81.65	9.26	2.10
Posttest		84.69	13.19	
Pretest	C2	79.10	14.46	0.33*
Posttest		80.15	20.03	
Pretest	C3	82.60	10.50	6.06
Posttest		87.45	9.92	

*No significant difference.

TABLE 3
T-TEST ON INDEPENDENT MEANS
(SIGNIFICANCE LEVEL 0.05)

	Group	Mean	Standard Deviation	Value of t
Pretest	E	71.90	15.30	
Posttest		88.57	5.92	
Pretest	C1	81.65	9.26	4.43
Posttest		84.69	13.19	1.34
Pretest	C2	79.10	14.46	2.01
Posttest		80.15	20.03	1.52
Pretest	C3	82.60	10.50	4.00
Posttest		87.45	9.92	0.27*

*No significant difference.

than control groups 1 and 2 on the posttest. There was no significant difference between the experimental group and control group 3 on the posttest; but control group 3 scored the highest on the pretest. Each time the experiment was conducted, one control group did not improve significantly between the pretest and the posttest, but the experimental group always improved significantly. It was concluded, therefore, that the work sheet was necessary to significantly improve the skills of using the music card catalog and the *Music Index*.

PART TWO

After a few weeks the second part of the program begins. Each student chooses a topic, which is approved by the instructor. Examples of types of topics are: ragtime, jazz, or blues; American musicals; the style of a particular composer; motets or madrigals; development of a given instrument. The topic will be used as the basis for an investigative theme during the second semester of the course.

Each student is assigned a library project (appendix C) and given one month to complete it. The purpose of the project is threefold: to teach students to use library tools they will find useful in building a critical bibliography on their topics; to familiarize students with specific resources that the instructor and music librarian feel are essential to the core of music knowledge; and to help students to feel at home in the library and to ask professional staff for help.

Two weeks after the projects are assigned, the music librarian and a reference librarian go to each section to help students

with any problems they might be having and to answer questions. Illustrative slides are taken along that include sample pages from *Book Review Digest*, *Essay and General Literature Index*, *Music Index*, and other indexes to aid in explaining their use.

These sessions are informal and always well received by students. The session enables them to see their instructor and librarians working as a team for their benefit and assures them that the project, while challenging, is not meant to be a difficult task. From the students' standpoint, they enjoy getting some extra help before they are graded and are pleased that their knowledge of library skills is being strengthened early in their academic careers.

Projects are graded in the following manner: the music librarian evaluates questions I, VII, VIII, and IX; the instructor evaluates II, III, V, and VI; and a reference librarian evaluates IV. The instructor assigns the final overall grade for the project. The members of the team take time to look through each project and make written comments on the questions they are evaluating. Projects are returned to students before the end of the semester, and they can begin using them to build the critical bibliography for their theme as soon as the next semester starts.

CONCLUSIONS AND DISCUSSIONS

The most important result of the instruction is the positive change in library skills that students achieve. When they have completed the program, they have a solid working ability to locate and use materials in the music library and in the main library.

There are several points that are felt to be essential to the success of the program. These, of course, can be generalized to any course-related instruction.

First, the library instruction is not an adjunct to the course. It is totally integrated with the course and an essential requirement for its completion. As such, it emphasizes to music students in their first semester that library use is expected and necessary in their course work.

Second, several opportunities are given students to interact with librarians and their instructor about library use. While librarians and the instructor may be charged with spoon-feeding, it appears to pay off in en-

M-Po Brahms, Johannes, 1833 - 1897.
 B813 eRhapsody, alto, men's voices & orchestra,
 J op. 53
 op.53-2 Rhapsodie. Op. 53. New York, Edwin F.
 Kalmus.
 44 v. no pl. no.

flute I	bassoon I	8 violin I
flute II	bassoon II	8 violin II
oboe I	horn I	7 viola
oboe II	horn II	6 cello
clarinet I		3 bass
clarinet II	○	

C

M-R Brahms, Johannes, 1833 - 1897.
 B813 eRhapsody, alto, men's voices & orchestra,
 J op. 53
 op.53-4 Alto rhapsody, op. 53. Columbia ML 5888.
 c.2 MS 6488.

c.2
 MBT Mildred Miller; The Occidental College Con-
 cert Choir; The Columbia Symphony Orchestra;
 Bruno Walter, conductor.
 1851 With the composer's Schicksalssalied. Mahler:
 Lieder eines fahrenden Gesellen.

○ D

2. Cards A, B, C, and D would be found in which sections of the card catalog in the Music Library?
 1. Main entry _____
 2. Main entry and subject headings _____
 3. Subject headings _____
 4. Title _____
3. Which card shows that the library has a recording of the rhapsody?
 1. Card A _____
 2. Card B _____
 3. Card C _____
 4. Card D _____
 5. None _____
4. The complete call number for card A is:

_____ 1. M-S	_____ 2. M-S	_____ 3. M-R
B813	B813	B813
J	J	J
op. 53		op. 53-4
5. Based on cards A, B, C, D, does the library have the following?
 1. Vocal score of the rhapsody?
yes _____ no _____
 2. An arrangement of the rhapsody for a string quartet?
yes _____ no _____
 3. A recording of the rhapsody with Kathleen Ferrier singing alto?
yes _____ no _____
 4. A tape of the rhapsody?
yes _____ no _____
 5. An English translation of the rhapsody's libretto?
yes _____ no _____

SINGERS

Warum der Applaus? E. Schwaiger. See Schwaiger under BOOK REVIEWS

SINGING

Developing voices. W. Vennard. See Vennard under BOOK REVIEWS

Obuchenieto po peene v purvi klas na narodnostna osnova. B. Totev. See Totev under BOOK REVIEWS

Training of the individual voice through choral singing. J. F. Williamson. CHORAL J 14:24-6 n8 1974

Study and Teaching

Gedanken zur Verbesserung der Singequalität in den Klassen 5 bis 10. H. Helm. MUS IN SCHULE 25:115-19 n3 1974

Oral interpretation: An aid in developing singing skill. P. Bravender. bibliog NATS 30:25-31+ n3 1974

Moy metod raboty s pevtsami. V. Lukanin. See Lukanin under BOOK REVIEWS

The singing teacher in a changing world. J. Ross. NATS 30:12-15+ n3 1974

Use this excerpt from *The Music Index* to answer the following question.

6. The article "Training of the Individual Voice through Choral Singing" appears in which periodical?
 1. NATS _____
 2. Choral Journal _____
 3. Musik in der Schule _____
 4. None of the above _____
7. The article is in
 1. Issue no.1, 1974 _____
 2. Issue no.8, 1974 _____
 3. Issue no.6, 1974 _____

8. The article appears on what page?
1. 56 _____
 2. 54 _____
 3. 24 _____
9. The author of the article is
1. J. Ross _____
 2. V. Lukanin _____
 3. J. F. Williamson _____
 4. None of the above _____
10. The volume number of the periodical is
1. 6 _____
 2. 12 _____
 3. 14 _____
 4. 24 _____

APPENDIX B

WORK SHEET

Name: _____ Section _____
 Last First Middle Score _____

1. Give the call number for the full score for Verdi: *Falstaff*.
2. Under which subject headings will you find Meuleman: *Suite pour Quatre Trombones*?
3. What is the call number for a tape of Donizetti: *Lucia di Lammermoor*?
4. What is the call number for Schönberg: *Von Heute auf Morgen* in his complete works?
5. What are the names of the quartets performing on the recordings that Baylor has of the Shostakovich: *String Quartet No. 1, Op. 49*?
6. In which periodical will you find the following articles? Check which periodical Baylor has.
 - A. Philip E. Hager: "The Kinship of Music & Writing."
 1. periodical, volume, pages, date: _____
 2. Baylor holding: yes _____ no _____
 - B. Lydia Hailparn: "The Oboe; a Short History."
 1. periodical, volume, pages, date: _____
 2. Baylor holding: yes _____ no _____
 - C. Graham George: "Tonality and the Narrative in *Tristan*."
 1. periodical, volume, pages, date: _____
 2. Baylor holding: yes _____ no _____

APPENDIX C

Music Literature 1318
Library Project

Name _____
Section _____

This project is designed to introduce you to the library and for you to learn how to use it. Please work alone on this assignment so you, personally, will gain its benefits.

As an introductory note, may we remind you of two valuable resources in the library: first, the general card catalog (on the first floor) for books in the collection; second, the music card catalog (in the A. Guy Crouch Music Library) for printed music and recordings.

Several questions in this project ask you to name books or sets of books. When naming them, please include (1) the author or editor, (2) the title, (3) the publisher, (4) the place and date of publication, and (5) the call number.

Please remember that the library staff is friendly and helpful. They are one of your most valuable resources in this project.

Select a musical topic of interest to you, one on which you might expect to find enough information in standard reference works to serve as the basis for an investigative theme.

TOPIC: _____

- I. Examine the following dictionaries and encyclopedias of music, look up your topic in each, and briefly describe the manner of presentation in each (thoroughness of discussion of subject, presence or absence of musical examples, lists of compositions, etc.). If there is no entry for your topic, indicate that fact, but give a brief general comment concerning the usefulness of the work.
- A. *Baker's Biographical Dictionary of Musicians*
 - B. Apel: *Harvard Dictionary of Music*
 - C. Groves: *Dictionary of Music and Musicians*
- Hint: You must ask at the music library charge desk for A and B. List three other dictionaries or encyclopedias available in the music library.
- II. Using the general card catalog on the first floor, locate three books relating to your topic. Find the books, look at them, and comment on their usefulness as source material for your topic.
- III. Find a book review on any book you have previously listed on question II. Read the review. In which book or periodical does it appear? Give full bibliographic information. What does the reviewer think of the book?
- Hint: You may use:
- The Music Index* ML 145 M916
 - Book Review Digest* Ref. Z 1219 C95
 - Index to Book Reviews in Humanities* Ref. Z 1035 A1
 - Book Review Index* Ref. Z 1035 A1 B6
- Ask a librarian to help you find and use these.
- IV. The following periodical indexes located in the Reference area on the first floor can be used in conjunction with *Music Index* to find periodical articles or essays in books about your topic. Examine each index for relevance to your topic:
- Art Index*
 - Biography Index*
 - Education Index*
 - Humanities Index* (formerly *Social Sciences and Humanities Index*)
 - Index to Religious Periodical Literature*
 - Essay and General Literature Index*
- List two articles or essays that relate to your topic. Give full bibliographic information for each article. Indicate the title and date of the index of each article or essay. Each article should be from a different index.
- V. Out of the following performance areas, circle your field:
- | | |
|--------------|------------|
| string | wind |
| church music | keyboard |
| voice | percussion |
- Name one specialized periodical which our library has in that field. Read and report briefly on one article of interest to you in the periodical. Give full bibliographic information.
- VI. Examine the current issues of *High Fidelity/Musical America*, *Music Journal*, and the *Instrumentalist*.
- A. Where are these housed?
 - B. Where are the back issues housed?
 - C. List one article of general interest to you in each periodical.
- Examine the current issue of the entertainment section of the *Sunday New York Times*. List one article of general interest to you. Older issues of the *New York Times* are on microfilm on the garden floor. Write down your birthdate. Find that month and year on microfilm and look at the *Sunday* entertainment section closest to your birthday. What was the lead story that day?
- VII. The Schwann catalog is a selective guide to recorded music that, in the judgment of Schwann, is generally available. New listings are so marked and each month any recording no longer available is deleted. It is shelved across from Mrs. Smith's desk.
- A. Give all the information available in Schwann about one of the recordings of Vivaldi's *Four Seasons*.
 - B. What is the cost of the above recording?
- VIII. A thematic catalog is a list that supplies themes or incipits (opening bars) of all known and traceable works by a composer. The list is usually either chronological or by genre (a distinctive

group as to form or instrumentation). The following are three thematic catalogs of a composer's works in our music library.

ML
134 Schmieder: *Bach-Werke Verzeichnis*
B
1
S3
781.9735 Kinsky: *Beethoven Verzeichnis*
B41
781.9735 Köchel: *Wolfgang Amadé Mozarts*
M93C
K76
1964

What do Beethoven's op. 123, Bach's BWV 232, and Mozart's K. 246a(262) have in common?

Hint: The titles are your best clue.

- IX. The librarians at Moody Library are eager to help you use the library effectively and easily. Before you turn in this assignment, get the signature of one of the two music librarians and one of the four reference librarians.