

Developing Search Skills in Music: A Guide to Finding Materials in the Lipscomb University Music Library

Part 1 of 3: What to Know Before a Search

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- Who should go through this tutorial?
 - A music major who is learning an art song and would like to listen to a recording to help memorize the words.
 - A music minor who needs to find a score and recording of a work that has been assigned for a report.
 - A faculty member who needs to find a score and recording of a work to present in class.
 - An ensemble member who wants to find a recording of a piece the group is performing.

- What kinds of materials are covered here?
 - CDs and LPs of musical performances.
 - DVD and VHS recordings of musical performances and music pedagogy materials.
 - Music scores (actual printed music) for study and listening.
 - Does not include performance scores in the band & choral libraries
 - Does not include books *about* music, which are kept in the main library.

- What kinds of search skills are covered?
 1. Gathering the necessary information *before* the search.
 2. Understanding part/whole relationships in music, and how the catalog treats them.
 3. Knowing when and how to broaden or limit a search.

- What kinds of search skills are covered?

Part 1: What to know before a search

Gathering the necessary information before the search.

Part 2: What to know about searching

Understanding part/whole relationships in music, and how the catalog treats them.

Part 3: What to know about limiting searches

Knowing when and how to broaden or limit a search.

1. Gathering necessary information *before* the search includes:
 - a. Knowing the full, correct title.
 - b. Knowing what kinds of part/whole relationships are likely for this genre of work. (We'll explain this later).
 - c. If it is part of a larger work, identifying the larger work.
 - d. Predicting whether the work is lengthy enough to be the only work on a CD, one of only a few, or one of many.
 - e. Knowing the composer's full name.
 - f. Knowing the original language of the work, or the composer's native language.

In reality, you won't always have to know all of these things for every search—but when materials are in the library and a search fails to find them, it's usually because of one of these things wasn't known.

1. Gathering necessary information *before* the search includes:

a. Knowing the full, correct title.

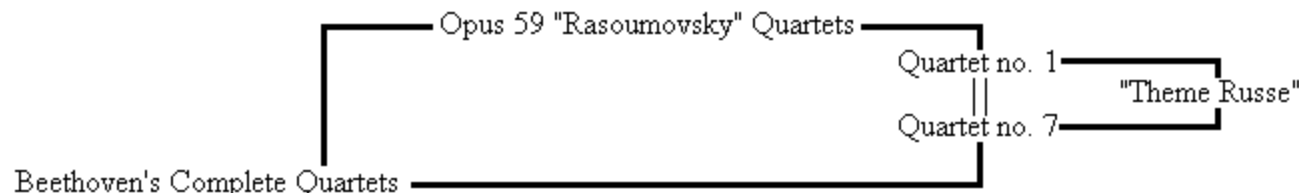
– The online catalog doesn't spell-check; if you don't spell it right, the catalog can't help you.

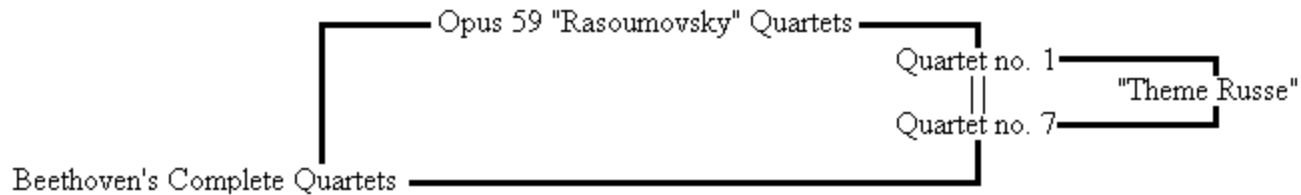
– Working with classical music means dealing with multiple languages.

Tip: Make sure you have the complete title, spelled correctly, as given in the source of information (printed music, reference in a book, etc.).

Tip: If you know the title only by hearsay, or don't know how to spell it, ask a faculty member knowledgeable in that performance area for help.

1. Gathering necessary information *before* the search includes:
 - b. Knowing what kinds of part/whole relationships are likely for this genre of work.
 - If you search for “Der Vogelfänger bin ich ja” (an aria from Mozart’s *Magic Flute*) you get no results, even though the library has *The Magic Flute*. Why? Because it is only a part of the whole. The catalog record for *Magic Flute* doesn’t contain the title of every single aria in the opera.
 - Beethoven’s “Theme Russe” (Russian Theme) for string quartet is a part of his string quartet no. 7; that quartet is no. 1 of the six op. 59 “Rasoumovsky Quartets”. The “Theme Russe” has a relationship of parts to whole that looks like this:





- While the diagram above may look unnecessarily complicated, there are two important things to remember:
 - 1) It is reality (classical music can be complicated!)
 - 2) It means there might be other ways to find what you're looking for if a title search on "Theme Russe" doesn't get results. You would also find the "Theme Russe" if you find:
 - A recording of Beethoven's quartet no. 7 (op. 59, no. 1)
 - A complete recording of the opus 59 quartets
 - A recording of Beethoven's complete quartets

1. Gathering necessary information *before* the search includes:

- c. If a piece is part of a larger work, identifying the larger work.

Tip: Always check the original source of information (score, reference in book, etc.) for mention of being part of a larger work

Tip: With a little knowledge ahead of time, you can predict whether a work is likely or not to be part of a larger work (see following slides)

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Classical vocal solo	Likely→	Part of an opera or musical?	Ex. “Der Vogelfänger bin ich ja” is an aria from <i>The Magic Flute</i> by Mozart
	Likely→	Part of a cycle of songs?	Ex. “The Vagabond” is from the cycle <i>Songs of Travel</i> by Vaughan Williams
	Less likely→	Could be stand-alone work?	
Classical choral work	Likely→	Could be a stand-alone work? →	
	Less likely→	One movement out of a sacred work?	Ex. A work titled “Sanctus” might be part of a complete musical setting of a Mass
	Less likely→	One movement out of a secular work?	Ex. “The Conspiracy” is part of the choral suite <i>In Windsor Forest</i> by Vaughan Williams

Classical instrumental work	Likely →	Could be a stand-alone work?	
	Somewhat Likely →	Could be a work that is part of a larger set?*	Ex. Beethoven's string quartet no. 7 is the first of a set of six quartets published as op. 59.
	Less likely →	One movement out of a work?***	Ex. "Theme Russe" is a movement out of Beethoven's string quartet op. 59 no. 1.
Popular music	Likely →	Could be a stand-alone work?	
	Likely →	Could be considered part of an album?	Ex. "Octopus' garden" is from the album <i>Abbey Road</i> .

*A chamber instrumental work with a generic name such as "sonata", "trio", "quartet", etc. is the sort of thing that is often published in sets.

**An instrumental piece that is titled using a tempo indication such as "Allegro", "Adagio", etc., is likely to be just a single movement out of a larger work.

Tip: If you have reason to think your title is part of a larger work, there are resources you can use to find that larger work:

– Classical vocal solo

- Part of an opera or musical?

Try the *Aria Database* (<http://www.aria-database.com/index2.html>)

- Part of a song cycle?

Try the *Lied and Art Song Texts Page* (<http://www.recmusic.org/lieder/>)

– Classical choral work

Try the *Musica* database (<http://www.musicanet.org/en/>)

– Classical instrumental work

- For major composers, the *New Grove* dictionary provides lists of works which can clarify part/whole relationships
- Amazon.com and Arkivmusic.com also provide relatively good documentation of part/whole relationships

– Popular music

- Try www.allmusic.com to identify the album on which a popular work was released

1. Gathering necessary information *before* the search includes:
 - d. Predicting whether the work is lengthy enough to be the only work on a CD, one of only a few, or one of many.
 - Music CDs are different from books. There is usually only one “work” in a book; music CDs may have four or five or twenty different pieces of music by various composers.
 - Library catalog records, however, describe physical objects (such as a CD) as single units even if they contain more than one independent work.
 - A traditional guideline in this process is the “rule of three”, which means that if there are no more than three different authors or works, each one will be attached to the record and indexed (so they will turn up in an author or title search), but if there are more then they will not be indexed.

- What does this mean for music?
 - If a work is long enough that it will be the only thing on a CD, nothing; it will be indexed in the catalog just like a book.
 - If a work is long enough that only two or three such works could fit on a CD, each work will still probably be indexed by title and composer.
 - But, if a work is so short that it could be one of several such works on a CD, it may not be individually indexed by title and composer

Tip: The CD format can hold about 80 minutes.

Tip: If the work is short enough that several such could fit on a CD, it may not be indexed as well as would a longer work; you may have to use a different search strategy (discussed later).

1. Gathering necessary information *before* the search includes:

- e. Knowing the composer's full name.
 - Even in cases where every title on a CD is not indexed, it is possible that the composers are indexed and can be found through an author search.
 - The catalog may contain more than one composer with the same last name. (Remember the musician families, such as J.S. Bach and his sons, the Haydn brothers, or the Marsalis family.)

Tip: Check your source of information. If there is more than one composer with the same last name, and there is some doubt about which is correct, the resources listed earlier for determining part/whole relationships can be used to determine the correct composer.

Tip: Often the catalog will include other forms of the title tied in automatically to the uniform title, so that even when you search “Rite of Spring” it will lead you to *Vesna sviashchennaia* and then all the instances of the work in the catalog.

Tip: If it doesn't, and you're dealing with a work that has a proper name (not just a generic title like “symphony”) it is useful to know the composer's native language, and to find out the native-language title of the work you are searching for.

Tip: Once again, the resources listed for discovering part/whole relationships can be used to discover the original language of the work or the native language of the composer.

This is a lot to cover, but the worst is over. Let's review:

1. Gathering necessary information *before* the search includes:
 - a. Knowing the full, correct title.
 - b. Knowing what kinds of part/whole relationships are likely for this genre of work. (We'll explain this later).
 - c. If it is part of a larger work, identifying the larger work.
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[Click here to go on to Part 2 of 3: What to know about searching](#)

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