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# Contemporary Analysis of Information Literacy in Music: A Literature Review and Selected Annotated Bibliography

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**Contemporary Analysis of Information Literacy in Music: A Literature Review and Selected Annotated Bibliography**

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*Abstract*

Since 2004, the body of literature dedicated to information literacy in music has expanded, reflecting themes of definitions and standards of information literacy, the role of information literacy in accreditation and assessment, instructional relationships with faculty and students, and online instruction. In addition, the literature also explored themes of information ethics, embedded librarians, unconventional instructional modes, and the implications of user behavior for information literacy. This literature review and selected bibliography traces these themes across 57 writings, published or in-press, highlighting potential application of some of the ideas in these writings as well as potential for further exploration.

*Introduction and Literature Review*

Librarians and teachers of information literacy instruction in music have several options for reviewing the literature of the field. These include searching periodical index databases in library science and music, reviewing the notes and bibliographies of individual contributions to the literature, and reading annotated bibliographies, like the present one, which updates my earlier bibliography published in 2004.[1] Between 2004 and the present, many journal articles and other contributions to the professional librarianship and academic music literature appeared that addressed information literacy and library instruction with music users, music collections, and music libraries. This proliferation reflects an increasing emphasis on information literacy within the practice of music librarianship, and it demonstrates the effect of changing schools of thought

on information literacy instruction in music. Most notably, the Association of College and Research Libraries (ACRL) *Information Literacy Competency Standards for Higher Education*[2] (hereinafter *Standards*) were still relatively new in 2004, while today they have been replaced by the *Framework for Information Literacy for Higher Education*[3] (hereinafter *Framework*). This represents a major shift in the way we talk about competency in information literacy and a different way of thinking about information literacy in college students.

The literature review below presents several themes identified across the items of the bibliography, which follows. While some themes were sometimes explicitly called out by particular authors, at other times the themes continue along patterns present before 2004. In all cases, these themes paint a picture of the types of contributions in the professional literature. Future contributions that fall outside these themes may fill gaps in the literature, such as studies of information literacy concepts needed for the study of music theory, music appreciation, or studies of information literacy in professions such as music education or music therapy. The present bibliography is a selected list of works addressing the theory of information literacy or practice of information literacy instruction with music users and music collections in 2017, taken from the professional literature of librarianship and music, mostly from 2004 to 2016. It includes a few contributions to the literature from before 2004 that were not included in my previous bibliography, and two forthcoming publications relevant to music information literacy. Textbooks on music research, while critical tools for information literacy instruction, are not themselves works about information literacy or instruction, and are not included in the bibliography.[4] Several items of a theoretical nature not specifically related to music, such as the statements on information literacy competencies from ACRL and the American Association of School Librarians (AASL), and a few supporting theoretical writings are included to provide

context about the field of information literacy. To gain a more comprehensive view of information literacy as applied to music users and collections, particularly for historical purposes, readers may consult my previous bibliography along with this one.[5]

Themes representing basic concepts of information literacy appear first, and specialized themes within information literacy instruction appear later. Finally, the last theme presented is that of information literacy needs or information behavior among those who seek information about music. Selections from the literature include coverage of the subjects of definitions and standards of information literacy, accreditation, assessment, information literacy and instruction in music disciplinary journals, and librarian/professor collaborations. They also include information literacy instruction in music history courses, performance instruction, information literacy instruction to graduate students, and information literacy instruction in an online environment. Additionally, they include information literacy and information ethics, embedded librarians, unconventional modes of instruction, and studies of information literacy needs or information behavior. All subjects are examined through the lens of information literacy in music.

Between 2004 and 2016, the literature of information literacy and its practice were largely influenced by the *Standards*, approved by ACRL in 2000. This standards document, in turn, led to the creation of the "Information Literacy Instructional Objectives for Undergraduate Music Students," by Paul Cary and Laurie Sampsel, which was approved by the Music Library Association Board of Directors and endorsed by ACRL in 2005.[6] Over time, practitioners and scholars of information literacy saw shortcomings with the ACRL *Standards,* and in 2015, ACRL released the *Framework,* which ACRL approved to replace the *Standards* in 2016. Since its release, the *Framework* has generated much discussion in professional circles, on discussion

lists, at conferences, and in the published literature. Some of the later articles in this bibliography show the impact that the *Framework* has had on the practice of information literacy.

Articles on information literacy in music can be found in several journals. The journals covering information literacy in music most represented in this bibliography include *Music Reference Services Quarterly, Notes: Quarterly Journal of the Music Library Association,* and the *Journal of Music History Pedagogy.* Other journals represented in more than one entry include the *Journal of Academic Librarianship* and the *Journal of Documentation.* In my previous bibliography, similar patters held, with *Music Reference Services Quarterly* and *Notes* also being substantially represented, with some music-related information literacy articles in the now defunct journal, *Research Strategies.*[7]

**Definitions of Information Literacy, Standards or Guidelines, and Commentary on These**

Much of the first decade of the Twenty-First Century in information literacy at the higher education level was defined by the ACRL's *Standards,* which were published by the organization in 2000, but are no longer recommended.[8] Kuhlthau[9] and Mackey and Jacobson[10] both wrote pieces that challenged and broadened the definition and scope of information literacy, and were influential in the development of the *Framework,* which was published in 2015 and adopted by ACRL in 2016.[11] The *Framework* offers a different way of looking at information literacy through "threshold concepts." Learners demonstrate information literacy in various "frames" through various "dispositions" and the adoption of various "knowledge practices."

Following ACRL's lead on the *Standards,* Cary and Sampsel added music-specific outcomes to the *Standards* in 2006, with the endorsement of ACRL and the Music Library Association.[12] School library media specialists also have a standards document for teaching

information literacy, *Standards for the 21ˢᵗ-Century Learner in Action,* published by the American Association of School Librarians.[13]

Authors who referred to the ACRL *Standards* for guidance on teaching information literacy in music include Viles,[14] Abromeit and Vaughan,[15] Christensen,[16] Pierce,[17] Goebel, Neff, and Mandeville,[18] Manus,[19] Scott,[20] Daugman, McCall, and McMahan,[21] Wells,[22] Zanin-Yost and Reitz,[23] Hatschek and Wells,[24] and Myers and Ishimura.[25] Authors who referred to the ACRL *Framework* as guidance for teaching information literacy in music include Conor[26] and Folk-Farber.[27] Additionally, Abromeit's forthcoming volume will contain three chapters under the heading of "Instructional Theories & Techniques," including one chapter on the application of the *Framework* to information literacy in music.[28]

Writing from a British perspective, Cipkin cited the "Seven Pillars Model" from the Society of College, National and University Libraries publication, *Information Skills in Higher Education*.[29] Geary situated undergraduate music library instruction within information literacy competencies written by colleagues at the University of Hawaii in 2004.[30]

**Information Literacy, Library Instruction, and Accreditation**

While the Handbook of the National Association of Schools of Music (NASM, the accrediting body concerned with music programs in higher education in the United States) does not address information literacy specifically, it does require that "instruction in the use of the music library shall be provided."[31] Oates argued that information literacy is valued in NASM's philosophy.[32] Pierce and Zanin-Yost and Reitz both discussed the relevance of information literacy to NASM accreditation,[33] and Pierce also discussed other vocabulary that accrediting bodies may use in place of "information literacy."[34]

In addition to disciplinary accreditation, some regional accrediting bodies are beginning to require that information literacy instruction be included in the curriculum, as Hatschek and Wells discussed. In their article, they quoted from the Western Association of Schools & Colleges, showing that information literacy is one of five required core competencies for baccalaureate-level education.[35]

**Assessment**

Goebel, Neff, and Mandeville's case study of the for-credit information literacy instruction courses in music and English at the Augustana Faculty of the University of Alberta show a model of assessment of the effectiveness of information literacy instruction in music that is separate from the grades the students received.[36]

**Writing about Information Literacy and Instruction in Music Disciplinary Journals**

Before Pierce's 2009 call for music librarians to write about information literacy and library instruction in journals that music faculty would be likely to read (citing the *Journal of Music History Pedagogy* as a possible publication outlet), only two articles appeared in the professional non-librarianship music literature in English by music librarians on this topic.[37] Pierce's call functions to coordinate and communicate librarians' efforts to teach music students to be information literate. Since 2009, perhaps in response to Pierce's call, several librarians have written articles for music journals about information literacy. These include a series of short papers presented at the 2013 meeting of the Music Library Association with an additional contribution, published in the *Journal of Music History Pedagogy*.[38] Continuing in this vein, in 2014, Oates wrote about information literacy for the *Journal of Music History Pedagogy,* outlining her process for integrating information literacy into the undergraduate music history sequence at Queens College of the City University of New York.[39] Also in 2014, Hatschek and

Wells wrote an article about a faculty/librarian collaboration to present information literacy as a critical career skill for students in the music management program at the University of the Pacific, published in *MEIEA Journal: Journal of the Music & Entertainment Industry Educators Association*.[40]

**Librarian/Professor Collaborations**

Several case studies of librarians and faculty working together to implement information literacy instruction in music courses appeared since 2004. In 2004, Abromeit and Vaughan wrote about their project to transform the opera theatre curriculum at the Oberlin College Conservatory of Music with information literacy assignments and a supporting website, including the results of a user survey.[41] Moultin-Gertig discussed collaborating with faculty for instruction in relation to institutional culture in 2007.[42] Manus reported in 2009 on a collaboration with a professor as the first point of contact for a four-semester information literacy program in music history at Vanderbilt University, including commentary on how they improved the course between the first and second times it was offered in this manner.[43] Three articles appeared in 2013. First, Nowlan wrote about her experience co-teaching music history courses for second- and fourth- year students at the University of Regina, with primary responsibility for teaching and assessing the information literacy components of those courses.[44] Also, Manus wrote about an in-depth collaboration with a professor to offer information literacy instruction for a new course on J. S. Bach.[45] Finally, Shaw wrote about an activity she developed in conjunction with a professor to teach students how to use music research resources to locate the score for a musical work in collected works, to find reviews of the work recorded, and to find early sources of the work in digital libraries, all for a music history course.[46] Three more articles appeared in 2014. These include Hatschek and Wells's article,[47] an article by Stone and Sternfeld, in which the authors – a

librarian and a professor – collaborated to teach information literacy through a music historiography assignment,[48] and an article by Zanin-Yost and Reitz, in which the librarian and professor authors collaborated to integrate information literacy into a two-semester undergraduate music history sequence.[49] Conor wrote in 2016 about work with a professor to integrate information literacy into a music history course at Reed College, in which the instruction was guided by the ACRL *Framework*.[50] Additionally, a forthcoming collected volume on information literacy in music edited by Abromeit will have two chapters on collaboration,[51] and a forthcoming collection of information literacy assignments, edited by Ritter, Christensen, and Conor, will have many examples of applications of collaboration.[52]

**Information Literacy Instruction in Music History Courses**

Information literacy instruction in music history courses is well treated in the music librarianship literature. Christensen wrote about the information literacy program at St. Olaf College, using a sequence of required music history courses as the platform for this instruction in 2004.[53] Another 2004 publication featured Glew's information literacy lesson for a music history course at Moravian College.[54] Manus's 2009 and 2013 contributions to the literature described music history courses as points of contact with students,[55] as did Conor (2016), Nowlan (2013), Oates (2014), Shaw (2013), Stone and Sternfeld (2014), and Zanin-Yost and Reitz (2014).[56] In 2014, Scott provided a guide for offering information literacy instruction to students preparing historically-informed performances, thereby bridging music history and performance studies.[57] While not specifically about information literacy instruction, Matson and Shelley studied the information seeking behaviors of non-music majors in a rock history class, revealing gaps in those students' information literacy.[58] Ritter, Christensen, and Conor's collection will have eleven assignments for information literacy instruction in music history.[59]

**Information Literacy Instruction in Performance Instruction**

Education in music, as a performing art, necessarily involves performance instruction to prepare music students to be performing artists. Professional performing artists, conductors, teachers, and others select and interpret musical repertoire in performance. Knowledge of style characteristics and historical/political contexts in which musical works were created enables music professionals to make performance decisions purposefully. Information literate music professionals have the skills to continue to inform themselves about these aspects of music performance throughout their careers. Compared to music history, fewer contributions to the literature address information literacy instruction in performance curricula. However, a few articles stand out in this regard. Abromeit and Vaughan (2004) and Scott (2014) both highlight approaches to information literacy instruction in performance studies.[60] Additionally, Scott wrote another article about teaching information literacy skills for edition selection for singers in 2013.[61] Ritter, Christensen, and Conor's collection will contain six assignments under the heading of "Applied Music."[62]

**Information Literacy Instruction to Graduate Students**

Much of the literature of information literacy instruction in music concerns undergraduate instruction, but there are a few contributions to the literature that explicitly address graduate student instruction. Snyder (2004) wrote about teaching graduate-level music research courses, offering a discussion of recommended elements of such a course and model plans.[63] Hooks and others reported in 2007 that at Indiana University of Pennsylvania, "the music librarian has almost always taught this required course [in music bibliography at the graduate level]."[64] Pierce (2009) reported on the experience of teaching graduate students about the importance of including information literacy in teaching as future faculty.[65] Buehner (2013)

wrote about copyright instruction to graduate music research classes.[66] In 2015, Sauceda published a survey study of graduate-level music research courses, examining the instructors, content, methods, and students served by such courses.[67]

**Information Literacy Instruction in an Online Environment**

The literature on information literacy instruction in music delivered online is relatively sparse. As the demand for online and distance education grows in higher education, the information literacy needs of music students learning in this manner will continue, as will the needs of librarians involved in information literacy instruction to this population to stay current. Contributions in this area include Doi's 2016 case study of a "flipped classroom" approach to information literacy instruction in music, where content is delivered online and students practice skill development in class.[68] Also in 2016, Myers and Ishimura reported a case study of an online instructional unit in information literacy skills designed to be incorporated into music courses at Edith Cowan University.[69] There are also examples of asynchronous online teaching tools that have been created and used for information literacy instruction in music, as reported by Abromeit and Vaughan and Zanin-Yost and Reitz.[70]

**Information Literacy and Information Ethics**

Ethical use of information falls within the realm of information literacy, as reflected in the ACRL *Framework,* particularly in the frame "Information Has Value."[71] Since 2004, several articles appeared about information ethics in the context of information literacy in music. Manus (2009) included a section on "copyright and intellectual property" in her contributions to the course in which she embedded herself.[72] Matson and Shelley found that the students they studied had poorly formed senses of copyright.[73] Buehner (2013) presented a lesson on copyright in

music scholarship.[74] Folk-Farber (2016) discussed an information literacy course on copyright, informed by focus-group research conducted with graduate students in music.[75]

**Embedded Librarians**

In 2007, Hooks and others wrote an article about information literacy efforts at Indiana University of Pennsylvania. One of these efforts included an embedded librarian model for graduate instruction, with the librarian serving as a co-instructor. This model was presented alongside another model at the same institution featuring the music librarian as a "college librarian."[76] This model is similar to Nowlan's, though Nowlan did not use the term "embedded librarian."[77] Manus's articles describe her process of embedded librarianship as a model for information literacy instruction in detail, with respect to music history courses for undergraduates.[78]

**Unconventional Modes of Instruction**

In recent years, as librarians' involvement in information literacy has increased, so has attention in the literature to information literacy instruction outside of the typical classroom setting where the librarian acts as a teacher. In 2004, Abromeit wrote about the reference assistant training program at the Oberlin College Conservatory Library as a type of instruction in the collected volume, *Music Library Instruction.*[79] Stone wrote two articles featuring unconventional modes of instruction. The first, in 2011, is a report of two euphonium recitals Stone performed at Chapman University. Stone linked his repertoire selection to library resources, and provided library instruction in his recitals, interspersed between musical selections.[80] In 2013, Stone's second article about unconventional modes of instruction appeared, featuring a classroom exercise he calls "Library Freaky Friday," in which groups of students are given subjects and library tools to present to the rest of the class.[81] Lai's 2015 report of two

library instruction "roadshows" featured the presentation of electronic resources to students waiting to enter venues for a required performance course.[82] Finally, Doi's 2016 article on the flipped classroom method is another representation of instruction by unconventional modes.[83] Additionally, Abromeit's forthcoming collection contains three chapters under the heading of "Instructional Modes."[84]

**Studies of Information Literacy Needs or Information Behavior**

In 2002, Brown proposed a six-stage model of music scholars' research processes, based on a survey developed data gathered from interviews with music scholars.[85] East proposed a "syllabus" of learning objectives for humanities researchers based on a study of the literature on information behavior of humanities researchers in 2005.[86] Dougan studied search behavior of music students through a survey and focus group interviews in 2012,[87] and observed score and recording search behavior of music students in 2015.[88] Sampsel (2013) discussed search behavior in the published literature and possible implications for instruction.[89] Hursh and Avenarius (2013) used ethnographic methods to observe user behavior in a music library.[90] Kostagiolas and others (2015) studied the information seeking behavior of members of a community band.[91] All of these articles that report the observed behavior of music library and information users could be used to inform instruction to shape more efficient search behavior. Additionally, Lavranos and others (2015) wrote a theory of "music information seeking behavior," that could factor into the planning of information literacy instruction with music users.[92] In 2015, Mayer wrote about a series of focus group interviews she conducted with students in the performing arts about their information needs, finding in particular that students have difficulty finding music items using a discovery layer.[93] This has major implications for library instruction as well as for improving the design of discovery layer interfaces. In 2016,

Kostagiolas, Martzoukou, and Lavranos presented an edited volume on information behavior and musical creativity.[94] Newcomer, Lindahl, and Harriman (2016) conducted a photo elicitation study of user behavior in a performing arts library, asking study subjects to take photographs based on prompts, and following up with them via interviews.[95] While this study was primarily for the purpose of facilities planning, the picture they developed of user behavior could also inform the design of information literacy instruction.

**Conclusion**

As discussed above, many themes run through the literature of information literacy in music since 2004. As seen in the literature, the practice of information literacy instruction is informed by outcomes documents like those issued by ACRL and similar organizations. Some newer areas of exploration include the recent work on information search behavior. Behavior can be observed, and it may reveal measurable evidence of information literacy achievement. The work that Lavranos and others (2015)[96] outlined the connection of information search behavior to musical creativity. That work, coupled with the recent work on information literacy instruction in performance, could signal a shift in emphasis on information literacy work in music, or at least acknowledgment that information literacy has a role in the creation of music and not simply the study of it. Additionally, there is ample room in the literature for further exploration of information literacy in the academic study of music outside of music history. Finally, more work needs to be done on the myriad ways that the *Framework* intersects with information literacy in music.

*Bibliography*

1. Abromeit, Kathleen A., and Victoria Vaughan. "Info Lit and the Diva: Integrating

   Information Literacy into the Oberlin Conservatory of Music Opera Theater

Department." *Notes: Quarterly Journal of the Music Library Association* 60 (March

2004): 632-52. doi: 10.1353/not.2004.0001.

A report of the course-integrated information literacy instruction program in the

sophomore-level opera theatre curriculum at the Oberlin College Conservatory of Music,

this article gives insight from the point of view of the librarian and the professor.  The

curriculum includes information literacy assignments and a supporting website. The

authors include a summary of the results of a user survey. This or a similar survey

methodology could be used in other information literacy instruction situations, though the

reliability of self-reported survey results is limited by the veracity of respondents'

answers, as is the usefulness of such a methodology as a measure of instructional impact.

2.  Abromeit, Kathleen A., ed. *Music Information Literacy: Ideas, Strategies, and Scenarios.*

Middleton, WI: A-R Editions, in press.

At the time of this writing, the table of contents of this edited volume contained eight

chapters on information literacy topics under the headings of "Instructional Theories &

Techniques," "Instructional Modes," and "Building Relationships and Collaborations:

Two Case Studies." The ninth chapter is a list of "Selected Resources."[97]

3.  American Association of School Librarians. *Standards for the 21st-Century Learner in*

*Action.* Chicago: American Library Association, 2009. ProQuest ebook.

A companion book to the American Association of School Librarians' learning standards

(available at http://www.ala.org/aasl/standards/learning), this resource lays out the

standards in a connected framework with a hierarchy of components to assist librarians

and teachers in planning for information literacy instruction of students in K-12 schools.

There are four standards, and within each standard, there are four "strands," including

"skills," "dispositions in action," "responsibilities," and "self-assessment strategies."
Within each of the skills listed are "benchmarks" to be achieved by grades 2, 5, 8, 10, and
12. The book contains sample lessons and instructional planning scenarios called "action
examples." These serve as models for information literacy instructional design. The
standards and strands could serve as a baseline for the level of information literacy
desired of incoming undergraduate students in academic institutions. Academic librarians
working with pre-college students may use this as a resource, as well as those
remediating information literacy deficiencies among college students. Both Kuhlthau
(citing "a broad view of learning that incorporates inquiry and dispositions," see no. 26 in
this bibliography, p. 95) and the *Framework* (see no. 4 in this bibliography) cited the
*Standards for the 21st Century Learner* as an influence.

4. Association of College and Research Libraries. *Framework for Information Literacy for
Higher Education.* Adopted by the ACRL Board January 11, 2016. Accessed August 8,
2017. http://www.ala.org/acrl/standards/ilframework.

A recommended structure for developing instruction for information literacy among
academic libraries in the United States, the *Framework* was adopted by ACRL on
January 11, 2016. The *Framework* consists of six "frames", or statements about
information, research, or working with information. Within each of these frames are
several "knowledge practices" and "dispositions" indicative of "learners who are
developing their information literate abilities." The *Framework* is informed by the idea of
"threshold concepts," or "core or foundational concepts that, once grasped by the learner,
create new perspectives and ways of understanding a discipline or challenging knowledge
domain" (note 3). These frames were developed around the concepts of "Authority Is

Constructed and Contextual," "Information Creation as a Process," "Information Has Value," "Research as Inquiry," "Scholarship as Conversation," and "Searching as Strategic Exploration." The *Framework* is concerned more with the process of learning to be information literate than with the product of information literacy learning outcomes. In recent years, publications on information literacy in music have begun to address instructional design with the *Framework* in mind. Appendixes to the *Framework* include suggestions for librarians, administrators, and faculty on applying the *Framework,* notes on the *Framework's* origins, and a reading list.

5. Association of College and Research Libraries. *Information Literacy Competency Standards for Higher Education.* Chicago: Association of College and Research Libraries, 2000.

Formerly recommended for developing information literacy instruction in higher education in the United States, this document was rescinded by the ACRL Board of Directors of the on June 25, 2016, and has been replaced by the *Framework* (see no. 4 in this bibliography). This document remains useful as a historical reference because other information literacy outcomes documents were based on it, including Cary and Sampsel's "Objectives" (see no. 8 in this bibliography).

6. Brown, Christine D.  "Straddling the Humanities and Social Sciences: The Research Process of Music Scholars."  *Library & Information Science Research* 24, no. 1 (2002): 73-94. doi: 10.1016/S0740-8188(01)00105-0.

This article articulates Brown's model of music scholars' research process, in six stages. The study is based on participation of 30 academic (non-applied) music faculty from three universities in Canada in a systematic interview process to develop a model that was tested in a questionnaire survey of a larger number of faculty.  The response rate was

low and is a limitation of the study (see p. 77). Moulton-Gertig cites this article

repeatedly in her chapter (see no. 34 in this bibliography). Librarians who provide

instruction to faculty would do well to inform themselves about how faculty use libraries

as part of their research process. A study with similar methodology could be undertaken

with new subjects. It would be interesting to study the effect of social and technological

changes, such as the introduction of social media, library discovery layers, and web scale

tools, on the research process of music scholars.

7. Buehner, Katie. "Copyright in the Classroom: Raising Awareness Through Engagement."

*Journal of Music History Pedagogy* 4, no. 1 (2013): 179-81. http://www.ams-

net.org/ojs/index.php/jmhp/article/view/108/136.

This short paper is part of the series of Music Library Association papers that were

published in the Fall 2013 issue of the *Journal of Music History Pedagogy.* In this paper,

Buehner describes her lesson on copyright that she included in a graduate research

course. She emphasizes the need for copyright awareness in a time of easy sharing, and

that her students also need to be aware of how copyright will protect the works they

create. While Buehner's article predates the ACRL *Framework* (see no. 4 in this

bibliography), it foreshadows an application of two of the component parts of the frame

"Information Has Value." These are the knowledge practice that "learners who are

developing their information literate abilities articulate the purpose and distinguishing

characteristics of copyright, fair use, open access, and the public domain," and the

disposition that "learners who are developing their information literate abilities see

themselves as contributors to the information marketplace rather than only consumers of

it."[98]

8. Cary, Paul, and Laurie J. Sampsel. "Information Literacy Instructional Objectives for

    Undergraduate Music Students." *Notes: Quarterly Journal of the Music Library*

    *Association* 62 (March 2006): 663-79. doi: 10.1353/not.2006.0008.

    In the introduction, Cary and Sampsel present a brief historical account of the Music

    Library Association's work in information literacy instruction and some previous

    publications on curriculum for library and information literacy instruction in music.[99] On

    pp. 669-79, readers will find the objectives inserted into the full text of the ACRL

    *Standards* (see no. 5 in this bibliography). Those planning information literacy

    instruction in music will find these objectives helpful; though they will need to be

    reexamined if implemented along with the *Framework* (see no. 4 in this bibliography).

    More publications are needed on the application of the *Framework* to information literacy

    instruction in music.

9. Christensen, Beth. "Warp, Weft, and Waffle: Weaving Information Literacy into an

    Undergraduate Music Curriculum." *Notes: Quarterly Journal of the Music Library*

    *Association* 60 (March 2004): 616-31. doi: 10.1353/not.2004.0005.

    Using analogies from weaving, Christensen describes the sequential, course-integrated

    music library instruction program at St. Olaf College. Appendixes contain the program

    curriculum outline and sample lessons. Of note, this program was modeled after the

    bibliographic instruction program at Earlham College, particularly in its emphasis on

    evaluation, and began as a grant-funded project in 1977. The program is a curricular

    component of the required undergraduate music history sequence, and it progresses

    through instructional goals that advance over the four years. This article presents a

    practical application of an information literacy instruction program, with philosophical

grounding, a description of what was learned from assessments – but not a report of the results of those assessments.

10. Cipkin, Christopher. "Music Information Skills at the University of Reading." In *Music Librarianship in the United Kingdom: Fifty Years of the United Kingdom Branch of the International Association of Music Libraries, Archives, and Documentation Centre,* edited by Richard Turbet, 57-73. Aldershot, England: Ashgate, 2003.

A report of the information skills instruction services offered to music students at the University of Reading. Cipkin discusses planning and implementation of instructional services, both as formal instruction activities and informal adjuncts to these activities, such as one-on-one consultation and research guides. Cipkin ties information skills instruction to that offered elsewhere in the University. While not a research study, this chapter is valuable as evidence of some of the activities of an engaged information literacy program in music in 2003. Cipkin refers to the SCONUL "Seven Pillars Model" (see no. 51 in this bibliography) after discussing library and information technology skills as parts of information skills, writing, "this model revises previous information skills models in recognizing that skills develop iteratively and in parallel, rather than sequentially" (p. 58).

11. Conor, Erin. "Engaging Students in Disciplinary Practices: Music Information Literacy and the ACRL Framework for Information Literacy in Higher Education." *Notes: Quarterly Journal of the Music Library Association* 73 (September 2016): 9-21. doi: 10.1353/not.2016.0087.

A case study of a faculty-librarian collaboration to integrate information literacy instruction into a music course at Reed College in the Spring semester of 2015. The

author used ACRL's *Framework* (see no. 4 in this bibliography) as a starting point for

designing instruction with the professor, who was compensated with funds from a grant.

They used the frames "Scholarship as Conversation," and "Authority is Constructed and

Contextual" as the major anchors for planning the information literacy instruction.

Additionally, they used metacognitive pedagogy to reinforce those frames. The course

was repeated with some changes in the Spring of 2016. The case study presented here

could be a model for designing instruction or a springboard to further research, however,

this particular case study's success is dependent largely on the willing collaboration of an

instructional faculty member, which is an ideal but not universal situation.

12. Daugman, Ellen, Leslie McCall, and Kaeley McMahan. "Designing and Implementing an

Information Literacy Course in the Humanities." *Communications in Information

Literacy* 5, no. 2 (September 2011): 127-43. http://www.comminfolit.org.

Written by librarians at Wake Forest University, this article discusses the development

and offering of a mid-level undergraduate for-credit multi-disciplinary humanities

information literacy course (incorporating music), a team-taught offering to follow the

general introductory information literacy course that was previously established. The

article is particularly useful for its descriptions of the assignments of the course, planning

processes for multiple instructors, and student feedback. The case-study approach taken

by these authors presents a practical example of the application of a for-credit

information literacy course incorporating music, but it is limited in its applicability to

other situations since it is dependent on the institution supporting information literacy

courses for credit.

13. Doi, Carolyn. "Applying the Flipped Classroom Methodology in a First-Year Undergraduate Music Research Methods Course." *Music Reference Services Quarterly* 19, no. 2 (2016): 114-35. doi: 10.1080/10588167.2016.1167427.

In this article, Doi presents a case study of the development and introduction of an information literacy course required for incoming undergraduate music majors at the University of Saskatchewan using the flipped classroom methodology. The literature review contains an introduction of the concept of the flipped classroom, including the library literature, references to studies of the effectiveness of the flipped classroom methodology, and an explanation of the theoretical framework of the flipped classroom. The instructor utilized the flipped classroom concept by assigning video lectures before course meetings, assessing understanding of the video content, and scheduling activities that apply the content during the course meetings. The objectives of the course were developed from the ACRL *Standards* (see no. 5 in this bibliography) and Cary and Sampsel's "Information Literacy Instructional Objectives for Undergraduate Music Students" (see no. 8 in this bibliography). Future offerings will take the ACRL *Framework* (see no. 4 in this bibliography) and locally produced learning objectives into consideration. Doi conducted and reported on pre- and post-test assessments to measure student learning and opinions of the course. This article presents a useful model for planning and implementing information literacy instruction, particularly at the whole-course level. The pre-test and post-test assessments in this project measure some information literacy skills of specific importance to musicians, and also some attitudinal and opinion measures. While the study is limited to the application of this course only, it

would be interesting to apply Doi's assessment in other undergraduate music research courses, where they exist.

14. Dougan, Kirstin. "Finding the Right Notes: An Observational Study of Score and Recording Seeking Behaviors of Music Students." *Journal of Academic Librarianship* 41 (January 2015): 61-67. doi: 10.1016/j.acalib.2014.09.013.

   Dougan's study, while not primarily about information literacy, has implications for instruction. In this article, Dougan reports on a two-part observational study of undergraduate and graduate music students at the University of Illinois at Urbana-Champaign. Students were given a series of tasks to perform and were observed performing the tasks. After the observation, the students were interviewed. Dougan posits that instruction will be "more focused" if instructors are aware of student searching behavior (p. 67). The study provides some useful observations about student behavior when searching for music materials, though it is limited to fifteen students at one institution, and may not be generalizable to other situations without also applying similar methodology.

15. Dougan, Kirstin. "Information Seeking Behaviors of Music Students." *Reference Services Review* 40, no. 4 (2012): 558-73. doi: 10.1108/00907321211277369.

   A two-part study, this article documents the process of research involving a survey with 79 respondents conducted in the Music and Performing Arts Library at the University of Illinois at Urbana-Champaign and follow-up focus group interviews. Dougan points to the influence that information literacy instruction can have on search behavior and advocates for instruction interventions early in students' curriculum and at multiple points as students progress through programs. She also concludes that music materials

will continue to present discovery challenges in the future, even with advancing

discovery tools, and that instructional help will be needed when users encounter

difficulty. This study, while limited to one institution, provides useful observations about

student information-seeking behavior. It would be interesting to compare the music

information seeking behavior using the same methodology across several institutions to

lessen the impact of institutional idiosyncrasies on the observations.

16. East, J. W. "Information Literacy for the Humanities Researcher: A Syllabus Based on

Information Habits Research." *Journal of Academic Librarianship* 31 (March 2005):

134-42. doi: 10.1016/j.acalib.2004.12.006.

This article is a "syllabus" in that it contains a list of learning objectives for humanities

researchers, divided into two groups, "general skills," and "specific formats." The author

created these learning objectives after studying the literature on the information behavior

of humanities researchers. This presents a rather traditional picture of humanities

researchers, in that they tend to rely on print materials, that currency of journal articles is

not of paramount importance, that they tend to purchase their own collections, and that

they tend to learn about new information resources through their personal networks. The

author's objectives bridge the gap between what researchers have done in conducting

their research and teaching them what libraries can offer to improve the research process.

The article was published some time ago, and the research it cites indicates that

humanities researchers tend not to be on the forefront of using new material formats, such

as electronic books. It would be interesting to survey the more recent literature to

ascertain if similar observations about humanities researchers still hold true. The learning

objectives outlined in the article could be used to design relevant instruction sessions for

humanists (including those in music), particularly if viewed through the lens of the

ACRL *Framework* (see no. 4 in this bibliography).

17. Folk-Farber, Kyra. "Engaging Undergraduates in Copyright and Fair Use Fundamentals."

*College & Undergraduate Libraries* 23, no. 4 (2016): 460-66. doi:

10.1080/10691316.2016.1245020.

In this contribution to the "Copyright and Libraries" column of *College &*

*Undergraduate Libraries*, Folk-Farber discusses findings from focus groups she

conducted with graduate students on the topic of copyright, and an instructional session

she developed for an undergraduate credit-bearing information literacy course at the

University of California, Santa Barbara. She shared the intriguing and troubling

observation that "not only do students have limited knowledge about copyright, but they

also feel that it is *not important* to know about copyright" (p. 461). Folk-Farber

emphasizes the importance of approaching copyright knowledge as part of information

literacy, referring to its place in the ACRL *Framework* (see no. 4 in this bibliography),

and advocating an instructional approach to copyright that fosters students' awareness of

their place in the academic community and the rights they hold in their own work. This

article serves as a model for how copyright education may be worked into an information

literacy instructional program, though application may be limited due to the fact that the

session was offered to a for-credit information literacy course. However, the lessons

Folk-Farber outlines could be modified to fit other situations.

18. Geary, Gregg S., Laura M. Snyder, and Kathleen A. Abromeit. *Music Library Instruction.*

Edited by Deborah Campana. MLA Basic Manual Series, no. 3. Lanham, Md.:

Scarecrow, 2004.

Part of the Music Library Association's Basic Manual Series, this book is not actually a manual for designing or implementing instruction in music libraries and music users, but rather a set of examples of how three librarians have implemented instruction programs at their own institutions. Librarians in similar situations may find these models useful. Geary's essay puts undergraduate music library instruction into the context of the library instruction competencies determined by librarians at the University of Hawaii. He includes suggestions for planning instruction, including writing objectives, determining resources to include in lessons, lesson planning, using technology, and using instructional games. Music librarians who teach semester-length classes to undergraduates in information literacy will have the most to gain from Geary's thoughts, but his ideas can be applied to planning and implementing any undergraduate-level library instruction. Snyder's chapter presents her instructional methods used in teaching graduate-level music research classes. Appendixes contain sample course materials. It is worth noting that Snyder directs her students to begin working on their term papers at the beginning of the semester. In addition, to maximize relevance to students, Snyder advocates covering selected research and reference tools in depth rather than attempting comprehensiveness. Abromeit's contribution outlines the training program for undergraduate reference assistants in the Oberlin College Conservatory Library. Her appendixes contain training materials, a "Profile of Oberlin College Conservatory Library," and a statement on "Information Literacy at Oberlin College Conservatory Library" (pp. 106-24).

19. Glew, Dorothy. "Western Music to 1750." In *Empowering Students II: Teaching Information Literacy Concepts with Hands-On and Minds-On Activities,* edited by Carol

Anne Germain and Deborah Bernnard, 37-39. Pittsburgh, PA: Library Instruction

Publications, 2004.

In this contribution to the collection *Empowering Students II,* Glew presents a lesson she

used for library instruction to an undergraduate music history class at Moravian College.

She includes instructional objectives for the lesson. The lesson covers the use of

encyclopedias in library research, primary sources and subscription-based and free

websites. The lesson presented is not tied to the ACRL *Standards* (see no. 5 in this

bibliography)*,* or to any other standards document, but the objectives of the lesson

involve evaluating information resources and could serve as a model for a lesson with

similar objectives.

20. Goebel, Nancy, Paul Neff, and Angie Mandeville. "Assessment Within the Augustana Model

of Undergraduate Discipline-Specific Information Literacy Credit Courses." *Public

Services Quarterly* 3, no. 1-2 (2007): 165-89. doi: 10.1300/J295v03n01_09.

The authors present a case study of an assessment of the effectiveness of for-credit

courses in information literacy required for graduation for music and English majors at

the Augustana Faculty of the University of Alberta. The assessment consisted of a pre-

test and post-test, as well a follow-up survey to gather feedback from students and

alumni. The authors shared analysis of some of the pre- and post-test questions, as well as

the survey. The analysis of the pre- and post-test questions that the authors reported

show marked improvements in correct answer rates from pre- to post-, and the majority

of respondents to the follow-up survey attributed improvements in various aspects of

information literacy to the course. While the study is limited to one institution with for-

credit information literacy courses, the follow-up survey provides evidence that the

students at least had more confidence in their information literacy skills afterward, and attributed that confidence to their participation in the course, which is a useful finding for those planning information literacy programs.

21. Hatschek, Keith, and Veronica A. Wells. "Developing Information Literacy Skills for Tomorrow's Music Industry Leaders." *MEIEA Journal: Journal of the Music & Entertainment Industry Educators Association* 14, no. 1 (2014): 157-81. ProQuest.

    In the spirit of Pierce's recommendation (2009, see no. 42 in this bibliography) to write about music information literacy in music (non-librarianship) journals, a music management faculty program director and librarian outline the information literacy instruction program they collaboratively integrated into the curriculum of the music management major and minor. They emphasize the need for students to demonstrate information literacy in order to succeed in their careers. The information literacy assignments are designed to simulate experiences the students may face in real-world music industry employment. The program takes this so far as to include professionals from the music industry in the grading of the music management students' exit examinations. This collaboration between a major and minor program and an instruction librarian exemplifies how with willing collaborators, a curriculum can be designed to foster life-long learning skills, including information literacy.

22. Hooks, James, Carl Rahkonen, Chris Clouser, Kelly Heider, and Rena Fowler. "Information Literacy for Branch Campuses and Branch Libraries." *Library Philosophy & Practice,* Paper 147 (October 2007): 1-9. http://digitalcommons.unl.edu/libphilprac/147/.

    This article discusses ways that librarians at Indiana University of Pennsylvania approach their work in instruction and reference, focusing primarily on what they call the "college

librarian" program and on embedded librarianship. The music, science, and education

librarians are upheld as examples of "college librarians," who are integrated into the life

of the academic colleges to which they are assigned as well as the library. The authors

also discussed the information literacy instruction program for branch campuses, and how

they differ from offerings on the main campus. The conclusion of their article lists six

challenges to the implementation of a college librarian program. They reported that "their

successes far outweigh the challenges they experience on a daily basis. Positive feedback

from faculty and students, as well as increased student achievement, have shown this" (p.

8). It would have been helpful for the reader if the authors had shared more about how

student achievement was measured.

23. Hursh, David W., and Christine B. Avenarius. "What Do Patrons *Really* Do in Music

Libraries? An Ethnographic Approach to Improving Library Services." *Music Reference

Services Quarterly* 16, no. 2 (2013): 84-108. doi: 10.1080/10588167.2013.787522.

The authors of this article used ethnographic methods of data collection and mixed

methods of data analysis to reach seven conclusions about library user behavior in the

East Carolina University Music Library, for the purpose of informing an upcoming

renovation of the Music Library. These conclusions could also be used to inform the

provision of library instruction, as the library instructors could use library user behavior

as a starting point for planning instruction in practices, adjusting instructional approaches

depending on the behaviors observed.

24. Kostagiolas, Petros A., Charilaos Lavranos, Nikolaos Korfiatis, Joseph Papadatos, and Sozon

Papavlasopoulos. "Music, Musicians and Information Seeking Behaviour: A Case Study

on a Community Concert Band." *Journal of Documentation* 71, no. 1 (2015): 3-24. doi:

10.1108/JD-07-2013-0083.

A particularly intriguing contribution to the literature, this article presents a study of the

information seeking behavior of members of an amateur community band on the island of

Corfu in Greece. This article stands out from the literature on music information literacy

because it studies a population outside of an institution of higher education. Salient points

raised by the authors include that our current, unprecedented availability of music

information only helps searchers for information as far as they have the information

literacy skills to search for, evaluate, and use it. Another particularly interesting point

raised is that a majority of participants in the study identified a lack of access to "music

libraries and information services" (p. 16) as a highly important obstacle. The authors

listed many resources for information beyond the traditional library-related resources,

including social and community networks. This article represents an interesting take on

music information literacy, namely, the role of information literacy outside of higher

education, and could serve as the impetus for further studies. It also may serve as a

justification for teaching information literacy in higher education and other contexts as a

means of empowering self-directed learning throughout life. Because this article reports

on the study of a population not typically served by academic music librarians, one may

conclude that it is not particularly applicable to the practice of information literacy

instruction, but this study also highlights the need for academic information literacy

instruction to include experiences designed to transfer information literacy skills to the

post-graduation environment where expensive academic library and information

resources are not readily available.

25. Kostagiolas, Petros, Konstantina Martzoukou, and Charilaos Lavranos, eds. *Trends in Music Information Seeking, Behavior, and Retrieval for Creativity.* Advances in Multimedia and Interactive Technologies (AMIT) Book Series. Hershey, PA: Information Science Reference, 2016.

While not directly about information literacy, this edited volume contains several contributions that have implications for information literacy in music. Of note, the first chapter, by the editors of the volume, "Theoretical and Applied Issues on the Impact of Information on Musical Creativity: An Information Seeking Behavior Perspective," builds on the work of Lavranos, et al. (see no. 27 in this bibliography) to articulate the combination of models of information seeking behavior (of which information literacy is a part) and musical creativity. They also propose a "research agenda for the interrelation of music information and musical creativity" (pp. 10-12). Dougan's chapter, "Music Information Seeking Opportunities and Behavior Then and Now," discusses and chronicles the published work on music information behavior, particularly in libraries. "Musical Information Beyond Measurement and Computation: Interaction, Symbol Processing and the Dynamic Approach" by Mark Reybrouck, touches on the interaction between users of music information and the information systems they use. Nicolas Misdariis and Alexander Sigman present an example of the interaction between information use and musical creativity in "Innovative Sound Design of Car Alarms: A Case Study on Information Needs and Musical Creativity." "Catalogue Aesthetics: Database in and as Music," by Marinos Koutsomichalis, touches on the technological and cultural changes of the early 21$^{st}$ century and their impact on music information search behavior. This book primarily presents theory and synthesis, but it reflects the direction

that music users will likely follow in the coming years, which may inform the expectations information literacy practitioners have for users and students.

26. Kuhlthau, Carol C. "Rethinking the 2000 ACRL Standards." *Communications in Information Literacy* 7 (September 2013): 92-97. http://www.comminfolit.org.

In this short theoretical article, Kuhlthau draws upon her research experience with her concept of the "Information Search Process" in a critique of the ACRL 2000 *Standards* (see no. 5 in this bibliography). She suggested three "rethinks" of certain aspects of the *Standards:* "information need," "extracting information," and "holistic process of learning." Her criticism suggests that aspects of the *Standards* did not adequately address the changing nature of the information environment and the emotional changes that people experience in progressive stages of their search for information.

27. Lavranos, Charilaos, Petros A. Kostagiolas, Konstantina Martzoukou, and Joseph Papadatos. "Music Information Seeking Behaviour as a Motivator for Musical Creativity: Conceptual Analysis and Literature Review." *Journal of Documentation* 71, no. 5 (2015): 1070-93. doi: 10.1108/JD-10-2014-0139.

In this article, the authors propose a theory of "music information seeking behavior," based on T. D. Wilson's "Models in Information Behaviour Research,"[100] and Peter Webster's "Creative Thinking in Music: Advancing a Model."[101] In their theory, the authors explain the relationship of information seeking behavior to musical creativity. Information literacy occupies a prominent place in the information seeking portion of their theoretical model (p. 1084). Because the authors connect information seeking with musical creativity, and because they attach information literacy skills as a facilitating

influence on that behavior, an argument can be advanced that information literacy

instruction is beneficial to developing musical creativity.

28. Lai, Katie. "A Roadshow of Library Resources: Familiarize Students With What You Have."

*Reference Services Review* 43, no. 2 (2015): 280-91. doi: 10.1108/RSR-11-2014-0053.

Citing a desire to reach more music students with information literacy instruction, but not

to encroach upon instructional time in courses, Lai presents a pilot project of a

"roadshow" incorporating "flash mob" techniques to demonstrate electronic resources to

students. The project consisted of two roadshow events demonstrating three electronic

resources. Based on informal, immediate feedback from students, Lai proposes

continuing the roadshows in future semesters. While informal, unsystematic feedback is

not a convincing assessment measure, Lai suggested doing a formal assessment survey of

students after a four-year exposure to the program.

29. Mackey, Thomas R., and Trudi E. Jacobson. "Reframing Information Literacy as a

Metaliteracy." *College & Research Libraries* 72 (January 2011): 62-78. doi: 10.5860/crl-

76r1.

The authors contend that in the relatively new online environment of Web 2.0, older

models of information literacy do not fully address the competencies needed to

effectively participate in the exchange of information. Web 2.0 technologies allow for

much greater participation by users, to the point that users are producers, as well as

consumers, of information. Additionally, traditional markers of authority, authorship, and

context have become obscured. They propose the idea of "metaliteracy," or a new

concept of information literacy that encompasses these newer competencies, and includes

other kinds of literacies required to participate in the exchange of information. This

seminal article predated two books the authors produced on metaliteracy, a monograph (2014) and an edited volume (2016), both published by Neal-Schuman.[102] Today's music and performing arts students are immersed in this environment of Web 2.0 technologies and social media, and the concepts of metaliteracy may help practitioners to appreciate the students' frames of reference, which is not limited to the neatly delineated scholarly formats of previous generations. The authors discuss the Society of College, National, and University Libraries' (SCONUL – United Kingdom) "Seven Pillars Model" (see no. 51 in this bibliography) for information literacy skills, a document that Cipkin also references (see no. 10 in this bibliography).

30. Manus, Sara J. Beutter. "Librarian in the Classroom: An Embedded Approach to Music Information Literacy for First-Year Undergraduates." *Notes: Quarterly Journal of the Music Library Association* 66 (December 2009): 249-61. doi: 10.1353/not.0.0259.

In a discussion of a new four-semester library instruction program in music at Vanderbilt University, the author focuses primarily on the first point of contact, in which she embedded herself into the course by attending each class session, delivering five lessons, and giving feedback to students about their information literacy assignments. The author explains the planning process she used to develop the sequence of instruction, including discussions with faculty, reference to Cary and Sampsel's "Information Literacy Instructional Objectives for Undergraduate Music Students," (see no. 8 in this bibliography), the instructional experiences of a librarian colleague, and her own goals for the instructional experience. She also explained her process of assessment after the first year, including gathering feedback from faculty and self-reflection. This led to her revision of the instructional approach for the second year. Though this approach to

information literacy instruction may not work in all situations due to the extensive time

commitment involved, it is a useful model for librarian-faculty collaboration as well as

the application of information literacy concepts in the music literature classroom with

beginning undergraduates. Manus's conclusion reports what she was able to do in the

implementation of the program and indicates her engagement in self-reflective pedagogy.

It would be interesting to compare the information literacy skills of students in an

embedded librarian music course with those in a class with a more traditional relationship

with a librarian.

31. Manus, Sara J. Beutter. "Moving Information Literacy Beyond an 'Add-on' to 'Hands-on.'"

*Journal of Music History Pedagogy* 4, no. 1 (2013): 183-86. http://www.ams-

net.org/ojs/index.php/jmhp/article/view/113/137.

This brief paper is part of the series of Music Library Association papers that were

published in the Fall 2013 issue of the *Journal of Music History Pedagogy.* Manus

describes her collaboration with a music professor to embed herself in an upper-level

undergraduate course on J. S. Bach. The distinguishing feature of this course was its

capstone project for the class to curate a music library exhibit with bibliographic

documentation. Manus concludes her paper with an appeal to the fundamental nature of

information literacy to higher education: "far from being an 'add-on,' our students truly

had a 'hands-on' experience that shows how information literacy is a pillar of academic

inquiry" (p. 186). As with Manus's article, "Librarian in the Classroom," (see no. 30 in

this bibliography), she noted here that she attended all of the class meetings in this

course. This method, while no doubt effective in this case, requires a large commitment

of time and would not be feasible in many situations. The students in this course had the

opportunity to directly apply their information literacy skills to create a tangible product, showing them directly the impact of information literacy on their scholarship.

32. Matson, Joseph R., and Anne Shelley. "In Search of Music: A Study of Music Consumption and Search Behaviors in Undergraduate Students." *Music Reference Services Quarterly* 16, no. 4 (2013): 218-31. doi: 10.1080/10588167.2013.843368.

Matson and Shelley surveyed 157 students in a rock history course for non-music majors at the University of Minnesota about the processes they used in completing an assignment to purchase a copy of the album *London Calling* by the Clash. While not primarily about information literacy or library instruction, Matson and Shelley's article reveals gaps in students' information literacy, particularly in the way the students responded to the survey's open-ended questions. Their major implication for information literacy instruction, as well as the search tools we provide to users, is summed up here: "by understanding users' learned search strategies, librarians will be better equipped not only to help students improve their search strategies but also to design and implement products that meet users' research expectations" (pp. 227-28).

33. Mayer, Jennifer. "Serving the Needs of Performing Arts Students: A Case Study." *portal: Libraries and the Academy* 15 (July 2015): 409-31. doi: 10.1353/pla.2015.0036.

Mayer presents a study based on a series of focus group interviews with students in the performing arts disciplines of music, dance, and theatre. Thirty students were interviewed. The author reported on the focus group discussions by the discipline of the student. The author found that music students generally begin the research process using online, non-library tools before moving to the use of library resources. Students reported difficulty using the library discovery layer for finding scores and multimedia items in the

library. The author advocates using librarian time to develop information literacy

instruction at the upper levels, and even to offer credit-bearing information literacy

courses. At the same time, the author advocates using peer instructors or automated

asynchronous methods for lower level instruction. This study is limited to a cohort of

students at the University of Wyoming, and is not generalized to music students outside

the study population. The author addresses this limitation in her conclusion and suggests

further research.

34. Moulton-Gertig, Suzanne L. "Music Research." In *Research Within the Disciplines*, edited

by Peggy Keeran, 32-60. Lanham, MD: Scarecrow Press, 2007.

While not a research study on information literacy, Moulton-Gertig presents an overview

of the discipline of music, with the research resources and peculiarities of research in the

discipline, which may aid the information literacy practitioner in planning and providing

instruction to music users. The author advocates beginning the research process with a

broad approach, consulting reference sources first, and narrowing the topic as the

researcher becomes more familiar with nuances while considering music's relationship

with other topics of study. She discusses ways that students and scholars find music

information. Additionally, she discusses the research process, and how librarians can

assist at various points (see pp. 42-44). She discusses what constitutes primary and

secondary source material and acknowledges that there is not universal agreement on this

matter. She discusses the digital reproduction of primary sources on pp. 47-48, including

both advantages and pitfalls. She addresses research done by performance students and

faculty on pp. 48-49. There is a brief discussion on p. 52 about working with faculty on

information literacy instruction. She includes a literature review of writings in music

information literacy instruction.  In the conclusion, she emphasizes the complexity of

music research, and how that sets it apart from research in other disciplines, as well as

how music is similar to other humanities.  The chapter concludes with a selected

bibliography. Moulton-Gertig's discussion of the research process in music is only one

expert's treatise on the subject, and contains references to library and information

resources that are becoming older by the year. Still, practitioners may find new resources

or combinations of resources that would fit within Moulton-Gertig's concept of the music

research process.

35. Myers, Amanda, and Yusuke Ishimura. "Finding Sound and Score: A Music Library Skills

Module for Undergraduate Students." *Journal of Academic Librarianship* 42 (May

2016): 215-21. doi: 10.1016/j.acalib.2016.02.011.

The authors report on a music information literacy instructional module at Edith Cowan

University in Australia administered through the Blackboard online course management

application along with pre- and post-test assessments requiring students to perform search

tasks that were similar but not identical. Twenty-five students completed the assessments

and the instructional module. The module was designed with the outcomes of Standard 2

of Cary and Sampsel's "Information Literacy Instructional Objectives for Undergraduate

Music Students" in mind (see no. 8 in this bibliography). The authors found that students'

performance on the post-test was significantly better than their performance on the pre-

test. The authors reported that future redesigns of this module would take the ACRL

*Framework* (see no. 4 in this bibliography) into account. While the study is limited to the

application of one module at one institution, it could serve as a model for a similar

module at another institution, or for future research.

36. Newcomer, Nara L., David Lindahl, and Stephanie A. Harriman. "Picture the Music:

    Performing Arts Library Planning with Photo Elicitation." *Music Reference Services*

    *Quarterly* 19, no. 1 (2016): 18-62.

    The authors conducted a photo elicitation study of user behavior, which is an

    ethnographic method of data collection in which study subjects take photographs based

    on prompts. Follow-up interviews were conducted with the study subjects. The authors

    reported on four categories of findings related to the library. While the purpose of this

    research was primarily for planning a library facility in one institution, it may also help in

    the design and provision of information literacy instruction in that institution, as

    instructors may use it to develop baseline expectations for user behavior. Information

    literacy practitioners at other institutions may not find similar user behavior, but they may

    find a model of ethnographic research in this article that could be used for the planning of

    their own facilities or instructional programs in those facilities.

37. Nowlan, Gillian. "Not Playing Second Fiddle: A Librarian as Adjunct Professor for a

    University Music Department." *CAML Review/Revue de l'ACBM* 41 (August 2013): 35-

    38. https://caml.journals.yorku.ca/index.php/caml/article/view/37293/33859.

    In this brief article, the author writes about her experience as an adjunct professor

    assigned to co-teach two music history courses at the University of Regina. These were

    for second-year and fourth-year students, respectively. The author was responsible for

    teaching and assessing the information literacy components of each of those courses. The

    author also writes about how adjunct teaching can build liaison relationships between the

    library and the music department. This article is limited to one librarian's experience, and

    while it reports positively on the effects of adjunct teaching, those positive effects cannot

be assumed to be universally applicable, nor can adjunct teaching be assumed to be a

realistic prospect for all librarians teaching information literacy in music.

38. *National Association of Schools of Music Handbook 2016-17.* Reston, VA: National

Association of Schools of Music, 2016. https://nasm.arts-accredit.org/wp-

content/uploads/sites/2/2015/11/NASM_HANDBOOK_2016-17.pdf.

While not addressing information literacy specifically, the National Association of

Schools of Music does require that "instruction in the use of the music library shall be

provided," as an accreditation standard (p. 67). Additionally, as Pierce pointed out, many

of the component parts of information literacy are required by NASM for the curricula of

various degrees.[103]

39. Oates, Jennifer. "Engaging with Research and Resources in Music Courses." *Journal of*

*Music History Pedagogy* 4, no. 2 (Spring 2014): 283-300. http://www.ams-

net.org/ojs/index.php/jmhp/article/view/121/143.

The author introduces her process for conducting information literacy instruction in the

undergraduate music history sequence (four courses) at the Aaron Copland School of

Music, Queens College, CUNY. Throughout, she emphasizes the utility of connecting

with students – of encouraging them to develop an excitement for research and to tie the

instruction of research skills to assignments relevant to their professional aspirations.

Written for an audience of music history teachers, she encourages them to collaborate

with their librarians in instructional endeavors. Oates's tables, appendixes, and the related

discussion are particularly helpful, for both instructors and librarians, by highlighting

helpful times within the sequence to introduce specific resources and skills. She

recommends spending more time on resources that are more difficult, a process that could

also be aided by assessing the students' current knowledge, which she also recommends. In this article, Oates's advocacy for instructional services by librarians for students and faculty presents a challenge to librarians to live up to the expectations she sets.

40. Oates, Jennifer. "Practical Ways to Bring Information Literacy Into the Undergraduate Music Curriculum." *College Music Symposium* 44 (Fall 2004): 74-82. http://www.jstor.org/stable/40374491.

In an essay written for an audience of music faculty, the author lays out her vision for information literacy instruction in undergraduate music programs. Citing the philosophy of the National Association of Schools of Music, she highlights core areas of information literacy in music, supplemental pathways for instruction, and ways that information literacy can be tied to syllabi in existing music courses. She attributes collaborative responsibility for information literacy instruction to music faculty and librarians. She cites examples of information literacy instruction delivered in several academic institutions and includes a "music research paper checklist" as an appendix. This persuasive piece may serve as a model for outreach to academic programs on the importance of information literacy instruction. While Oates's article does not identify every way that faculty can incorporate information literacy into their music courses, it can be a starting point for faculty and librarians looking for ideas.

41. Pierce, Deborah. "Incorporating Information Literacy into the Music Curriculum: A Look at ACRL's Best Practices Initiative and Successful Music Programs." *Music Reference Services Quarterly* 8, no. 4 (2004): 57-76. doi: 10.1300/J116v08n04_03.

In this article, the author situates music information literacy instruction programs as examples of how ACRL's best practices[104] can be realized in particular situations. These

programs include St. Olaf College, Oberlin College Conservatory, as reported in two articles in 2004 (see nos. 1 and 9 in this bibliography), and the University of Washington, the author's institution. The author considers how the ACRL best practices can be applied in many circumstances, from entire information literacy programs to single one-shot instruction sessions. Pierce discusses formalization of information literacy within music curricula, outreach, assessment, and her own application of information literacy in a course she taught. Usefully, the author includes a short bibliography of pedagogical resources at the end of the article.

42. Pierce, Deborah. "Influencing the Now and Future Faculty: Retooling Information Literacy." *Notes: Quarterly Journal of the Music Library Association* 66 (December 2009): 233-48. doi: 10.1353/not.0.0251.

Pierce writes about her experience teaching a session of a course intended to prepare graduate students to be music faculty. This article is useful as not only an example of how one might conduct a one-shot instruction session with a graduate class but because its subject matter was information literacy instruction itself, it may also serve as a model for what an information literacy instruction program in music might look like. She defined information literacy for the students, asked the students to determine what information needs they and their students would likely have, discussed the relationship of information literacy instruction to accreditation, and the how faculty might include information literacy in their teaching. Her article concludes with an appeal for others to advance information literacy in music, with suggestions on how to proceed within and beyond institutions. One of her suggestions is to "write about information literacy in music journals" (p. 243). In the footnote to that suggestion, she specifically mentioned

the *Journal of Music History Pedagogy* as a potential venue for this kind of publication, in so doing, she foreshadowed the course that several contributions to the literature took in subsequent years. Several entries in this bibliography have realized that potential. Pierce's selected bibliography points readers to resources in information literacy.

43. Pierce, Deborah. "Information Literacy and the Music Library." *Notes: Quarterly Journal of the Music Library Association* 60 (March 2004): 613-15. doi: 10.1353/not.2004.0034.

This brief article is an introduction to the articles by Abromeit and Vaughan and Christensen in March 2004 issue of *Notes* (see nos. 1 and 9 in this bibliography, respectively). These articles are revisions of papers given at the information literacy workshop of the February 2003 annual meeting of the Music Library Association in Austin, Texas. Pierce highlights some of the important developments in the advance of information literacy over the past twenty years, such as the use of the term "information literacy," and the availability of grant funds to finance new instructional programs.

44. Ritter, Marian, Beth Christensen, and Erin Conor, eds. *Information Literacy in Music: An Instructor's Companion.* Middleton, WI: A-R Editions, in press.

A collection of information literacy assignments in music. At the time of this writing, the table of contents contained 39 assignments submitted by various contributors under the headings of "Applied Music," "Ethnomusicology," "Interdisciplinary," "Introduction to Research and Writing," "Jazz," "Music Business," "Music History," "Music Education," "Music Therapy, "Music Theory and Composition," "Popular Music," "Special Collections and Sheet Music," and "Studying Music Abroad."[105]

45. Sampsel, Laurie J. "Music." In *Information Literacy Instruction that Works: A Guide to Teaching by Discipline and Student Population,* edited by Patrick Ragains, 155-68. Chicago: Neal-Schuman, 2013.

An overview of information literacy instruction in music, this chapter begins with an introduction describing the changing information environment. Sampsel defines the discipline of music and what it contains, describing it as "both a performing art and a humanities discipline" (p. 156). She also describes the multitude of types of information sources in music, with a brief discussion of what kinds of sources can be considered "primary" in various circumstances. She briefly discusses some of the challenges inherent in searching the library catalog for music materials. In her discussion of the "information seeking behavior of musicians" (pp. 157-58), Sampsel outlines challenges that catalog searching poses to researchers and suggests catalog searching is a critical topic for information literacy instruction in music while noting the apparent dearth of research on the topic at the time she wrote her chapter. Sampsel offers advice for planning instructional sessions and following up with students and faculty. Toward the end of the chapter, Sampsel includes a very selective annotated bibliography of resources for music reference, research, and instruction. She concludes the article with a section entitled "Emerging Trends and Keeping Current," discussing mobile technology, interdisciplinary instruction, and professional networking. Her final sidebar includes a brief list of mobile apps for music research. The combination of discussion of the disciplinary idiosyncrasies of music, music materials, and music students, together with a review of the information literacy literature in music (as of 2013) and a discussion of

information literacy instruction planning and implementation makes this chapter a valuable primer for those new to the practice and study of information literacy in music.

46. Sauceda, Jonathan. "Administration and Curricula of the Introductory Graduate Music Research Course." *Notes: Quarterly Journal of the Music Library Association* 71 (March 2015): 448-78. doi: 10.1353/not.2015.0003.

Sauceda presents the results of a survey of eighty-seven instructors of graduate-level introductory music research courses. Survey questions covered topics such as instructor roles in the institution, textbooks, student curricular requirements, instruction format, including in-person versus online delivery, topics of the course and research resources included, library topics, writing, and assignments and methods of assessment. Notably, the survey uncovered a largely conservative orientation among respondents toward instructional delivery methods. Sauceda reported, "In spite of recent interest in MOOCs (massive open online courses), the 'flipped classroom,' and other Internet-mediated instruction models, only 13 percent said the course included an online component, and no respondent indicated that the course was online only" (p. 452). Some of Sauceda's questions measured faculty impressions of the importance of certain aspects of these courses. Sauceda outlined the limits of his study. A more balanced picture may emerge from surveying other populations about the content of such courses, such as current students and recent graduates.

47. Scott, Rachel E. "HIP Librarians: An Introduction to Historically Informed Performance for Music Librarians." *Music Reference Services Quarterly* 17, no. 3 (2014): 125-41. doi: 10.1080/10588167.2014.935587.

In this article, Scott presents a primer on historically informed performance, with a discussion of how librarians can provide information literacy instruction relevant to this area. Scott offers a brief but meaningful introduction to the study of historically informed performance, along with a discussion of the various kinds of sources students and other library users may wish to consult in their pursuit of historical information. These include scores, treatises, narrative accounts, historical and archival records, iconography, organology, and recordings. One useful music-iconographic resource that Scott did not mention is the database of the Association Répertoire International d'Iconographie Musicale (RIdIM).[106] In the appendix to her article, Scott includes a guide for researching historically informed performance of particular works. If followed thoroughly, this guide would assist students in a wide-ranging investigation of a work or works for a recital or other performance. This kind of instruction could prove instrumental in reaching students and faculty in performance areas, by demonstrating the utility of the library and library staff in helping them to access, evaluate, and use information resources to become historically informed. Scott writes, "musicians engaged in historically informed performance display a high degree of information literacy" (p. 137), which suggests that research could be done to assess the level of information literacy of those musicians.

48. Scott, Rachel E. "The Edition-Literate Singer: Edition Selection as an Information Literacy Competency." *Music Reference Services Quarterly* 16, no. 3 (2013): 131-40. doi: 10.1080/10588167.2013.808941.

Scott discusses the topic of selecting musical editions for performance, along with its implications for reference and instruction. Though she discusses this endeavor from the point of view of singers and vocal music, this type of lesson could apply just as well to

instrumentalists and instrumental music, minus references to sung text. She stresses the importance of evaluating various editions rather than accepting the first editions found, as well as the importance of working with music faculty to gain an understanding of the needs of students and to build credibility for the instructional efforts of the librarian. As appendixes, she includes an evaluation worksheet and a mapping of parts of the worksheet to the Music Library Association's "Information Literacy Instructional Objectives for Undergraduate Music Students" (see no. 8 in this bibliography).

49. Shaw, Misti. "Like a Scholar: Gaining Hands-On Experience with Specialized Music Tools and Resources." *Journal of Music History Pedagogy* 4, no. 1 (2013): 173-78. http://www.ams-net.org/ojs/index.php/jmhp/article/view/106/135.

This brief paper is Shaw's contribution to the series of Music Library Association papers published in the Fall 2013 issue of the *Journal of Music History Pedagogy.* Shaw describes her instructional exercise that requires teams of students to engage with library and information resources for particular musical works. She writes, "at DePauw, I have observed that students who gain experience using trustworthy Web sites and quality digital archives get better at recognizing and discarding online resources that are unsuitable for research" (p. 175). A formal assessment of this correlation could provide useful research data for the study of information literacy in music. Shaw includes a sample worksheet as an appendix to the paper. She concludes her paper with an appeal for professors and librarians to collaborate in creating instructional experiences. Shaw's paper provides a model for instruction librarians facilitating active student learning.

50. Shaw, Misti. "Music Library Association Conference 2013: Incorporating Faculty Collaboration, Active Learning, and Hands-On Experience into Music Library Instruction

to Improve Student Learning Outcomes." *Journal of Music History Pedagogy* 4, no. 1

(2013): 165-67. http://www.ams-net.org/ojs/index.php/jmhp/article/view/105/129.

This short piece introduces a series of papers that were delivered at the 2013 Music

Library Association meeting in San Jose, CA, and published in the Fall 2013 issue of the

*Journal of Music History Pedagogy,* following one of Pierce's suggestions for advancing

information literacy in music (see no. 42 in this bibliography). Of note, Shaw highlights a

tendency of librarians and faculty to overrate the information literacy skills of

undergraduate students and cites the ERIAL Project's findings that students do not have

the skills they may be thought to have.[107] She writes, "it can be easy to overestimate the

research skills of today's digital-native students. Many librarians have read about the

work of the Ethnographic Research in Illinois Academic Libraries (ERIAL)

project….One of the findings suggests that the majority of students struggle with nearly

every aspect of the research process" (pp. 165-66). Shaw's observation of this finding

points to compelling evidence of the need for information literacy instruction in music, as

in other fields.

51. Society of College, National, and University Libraries, Advisory Committee on Information

Literacy. *Information Skills in Higher Education,* October 1999.

https://www.sconul.ac.uk/sites/default/files/documents/Seven_pillars2.pdf.

This document presents a conceptual view of information literacy as the end goal of the

process of acquiring information skills. This view is captured in a graphic representation

with library and information technology skills at the base of the model, with seven pillars,

or information skills between the base and the top, which is information literacy. Users

acquire information skills (or pillars) through repeated practice, and advance from the

first to the seventh over time. Because this is a model for how information literacy is formed rather than a prescription for skill benchmarks or skills to be taught, it is somewhat similar to the *Framework.*

52. Stone, Scott. "Euphonium Recitals and Library Instruction: Recitals as an Alternative Library Instruction Method." *Music Reference Services Quarterly* 14, no. 4 (2011): 203-09. doi: 10.1080/10588167.2011.621781.

Stone describes his experiences preparing for, executing, and assessing the results of two lecture recitals he performed at Chapman University as a form of library instruction. Through the recitals, Stone aimed to connect with music students and faculty, offer them a different way of learning about the library and its resources, and to establish a performing outlet for himself. He reported that he had a marked increase in the number of reference consultations after his first recital, but not after his second recital, which he attributed to the scheduling of the second recital at a time when fewer people were likely to attend. Stone concludes the article with thoughts on hosting instruction recitals in other settings. This approach could lend an interesting twist to the core elements of an information literacy instruction program in music.

53. Stone, Scott. "Library Freaky Friday: Information Literacy and Peer Teaching." *Journal of Music History Pedagogy* 4, no. 1 (2013): 169-71. http://www.ams-net.org/ojs/index.php/jmhp/article/view/107/134.

Stone's brief paper contributes to the series of Music Library Association papers that were published in the Fall 2013 issue of the *Journal of Music History Pedagogy.* In this paper, Stone describes his peer-teaching model of information literacy instruction in which he assigns resources and topics to groups of students in a class for them to prepare

to teach the rest of the class how to use the resources. He ends with an appeal for music

faculty to work with librarians to create information literacy instruction sessions to

support their instructional goals. As with Oates's (see no. 39 in this bibliography) call for

music faculty to work with librarians, Stone's also represents a challenge to librarians to

deliver on the promise of effective information literacy instruction. Librarians could use

Stone's techniques as a model for engaging students in instruction sessions.

54. Stone, Scott, and Jessica Sternfeld. "Music Librarian and Faculty Collaboration: How an

Historiography Assignment Improved a Music History Class." *Music Reference Services

Quarterly* 17, no. 1 (2014): 21-32. doi: 10.1080/10588167.2014.873265.

This article describes a collaborative information literacy endeavor between a librarian

and a music history professor that transformed an annotated bibliography assignment in

an upper-level undergraduate music history course to an exercise in historiography. The

new assignment required students to find critical or historical writings from several

different time periods, list them chronologically in an annotated bibliography, and write a

paragraph explaining what they found. The librarian and the professor both reflect on the

process – including the types of library and information resources demonstrated and

recommended, and the results of the assignment – which as of this article's writing, they

had completed twice. This article could serve as a model for collaboration in

undergraduate music history courses.

55. Viles, Ann. "Information Literacy Assessment for Introduction to Music Course." In

*Assessing Student Learning Outcomes for Information Literacy Instruction in Academic

Institutions,* edited by Elizabeth Fuseler Avery, 242-48. Chicago: Association of College

and Research Libraries, 2003.

A contribution to a collection of pieces on assessing information literacy instruction, this chapter describes a team-based assessment project for an information literacy instruction program associated with an undergraduate-level music course for students without a formal background in music.  The assessment is tied to goals and objectives for the course that are found in the ACRL *Standards* (see no. 5 in this bibliography).  The author reports that the assessment led to changes in the instructional design to reduce the workload of the assessment team.  Appendices to the chapter include a "pre-test" and "post-test," as well as a "Librarian's Checklist for Project Evaluation" (pp. 246-48). The team-based approach described here likely reduces bias in the assessment process, as the assessment requires students to enter free responses.

56. Wells, Veronica A.  "Hunting for QR Codes: Linking Students to the Music Collection." *Music Reference Services Quarterly* 15, no. 3 (2012): 137-48. doi:10.1080/10588167.2012.700831.

In this article, Wells explains her use of QR codes placed on physical library items as a way of connecting them to URLs pointing to web pages she created (in a pilot project) or bibliographic records (in the main project) for the purpose of aiding students' completion of a scavenger hunt assignment to acquaint them with the physical resources of the library. Based on a classroom assessment case study, she determined that the activity achieved her instructional objective requiring interaction with physical resources. Wells included suggestions for creating a similar activity at other libraries, which would be useful for librarians planning for a scavenger hunt.

57. Zanin-Yost, Alessia, and Christina L. Reitz. "Information Literacy in Music History:

Fostering Success in Teaching and Learning." *Journal of Library Administration* 54, no.

7 (October 2014): 562-72. doi: 10.1080/01930826.2014.964017.

The authors report on a faculty-librarian collaboration to include information literacy

instruction in a two-course undergraduate music history sequence at Western Carolina

University. The authors crafted the instruction based on the ACRL *Standards* and the

Cary and Sampsel's "Information Literacy Instructional Objectives for Undergraduate

Music Students" (see nos. 5 and 8 in this bibliography). Tables list the points from these

two documents that the authors included in the courses. After two semesters, the authors

offer their assessment of what was successful and what needed revision. The authors

reflect on the problems they observed in student work, what they did to ameliorate those

problems in the next academic year, and offered their suggestions for those undertaking

similar instruction.

**Notes**

1. Michael J. Duffy IV, "Selected Research and Writings on Instruction for Music Librarians," Music Reference Services Quarterly 8, no. 3 (2004): 37-61, doi: 10.1300/J116v08n03_03.

2. Association of College and Research Libraries (ACRL), *Information Literacy Competency Standards for Higher Education* (Chicago: Association of College and Research Libraries, 2000).

3. Association of College and Research Libraries (ACRL), *Framework for Information Literacy for Higher Education,* Association of College & Research Libraries, February 9, 2015, accessed August 8, 2017, http://www.ala.org/acrl/standards/ilframework.

4. Several recent books containing various proportions of instructional and bibliographic material could function well as textbooks for music research, including Pauline Shaw Bayne, *A Guide to Library Research in Music* (Lanham, MD: Scarecrow Press, 2008); Jane Gottlieb, *Music Library and Research Skills,* 2nd ed. (New York: Oxford University Press, 2016); Laurie J. Sampsel, *Music Research: A Handbook,* 2nd ed. (New York: Oxford

University Press, 2013); and Allen Scott, *Sourcebook for Research in Music,* 3rd ed., founding eds. Phillip D.

Crabtree and Donald H. Foster (Bloomington, IN: Indiana University Press, 2015).

5. Duffy, "Selected Research and Writings on Instruction for Music Librarians."

6. Paul Cary and Laurie J. Sampsel, "Information Literacy Instructional Objectives for Undergraduate

Music Students: A Project of the Music Library Association, Bibliographic Instruction Subcommittee," *Notes:*

*Quarterly Journal of the Music Library Association* 62 (March 2006): 663–79, doi: 10.1353/not.2006.0008.

7. Duffy, "Selected Research and Writings on Instruction for Music Librarians."

8. ACRL, *Information Literacy Competency Standards for Higher Education*.

9. Carol C. Kuhlthau, "Rethinking the 2000 ACRL Standards," *Communications in Information Literacy* 7,

no. 2 (2013): 92–97, http://www.comminfolit.org.

10. Thomas P. Mackey and Trudi E. Jacobson, "Reframing Information Literacy as a Metaliteracy,"

*College & Research Libraries* 72 (January 2011): 62–78, doi: 10.5860/crl-76r1.

11. ACRL, *Framework for Information Literacy for Higher Education.*

12. Cary and Sampsel, "Information Literacy Instructional Objectives for Undergraduate Music Students:

A Project of the Music Library Association, Bibliographic Instruction Subcommittee."

13. American Association of School Librarians, *Standards for the 21st-Century Learner in Action*

(Chicago: American Library Association, 2013), ProQuest ebook.

14. Ann Viles, "Information Literacy Assessment for Introduction to Music Course," in *Assessing Student*

*Learning Outcomes for Information Literacy Instruction in Academic Institutions*, ed. Elizabeth Fuseler Avery

(Chicago: Association of College and Research Libraries, 2003), 242–48.

15. Kathleen A. Abromeit and Victoria Vaughan, "Info Lit and the Diva: Integrating Information Literacy

into the Oberlin Conservatory of Music Opera Theater Department," *Notes: Quarterly Journal of the Music Library*

*Association* 60 (March 2004): 632–52, doi: 10.1353/not.2004.0001.

16. Beth Christensen, "Warp, Weft, and Waffle: Weaving Information Literacy into an Undergraduate

Music Curriculum," *Notes: Quarterly Journal of the Music Library Association* 60 (March 2004): 616–31,

doi:10.1353/not.2004.0005.

17. Deborah L. Pierce, "Incorporating Information Literacy into the Music Curriculum: A Look at ACRL's

Best Practices Initiative and Successful Music Programs," *Music Reference Services Quarterly* 8, no. 4 (2004): 57–

76, doi:10.1300/J116v08n04_03; Deborah L. Pierce, "Information Literacy and the Music Library," *Notes: Quarterly Journal of the Music Library Association* 60 (March 2004): 613–15, doi: 10.1353/not.2004.0034; Deborah L. Pierce, "Influencing the Now and Future Faculty: Retooling Information Literacy," *Notes: Quarterly Journal of the Music Library Association* 66 (December 2009): 233-48, doi: 10.1353/not.0.0251.

18. Nancy Goebel, Paul Neff, and Angie Mandeville, "Assessment Within the Augustana Model of Undergraduate Discipline-Specific Information Literacy Credit Courses," *Public Services Quarterly* 3, no. 1–2 (2007): 165–89, doi:10.1300/J295v03n01_09.

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21. Ellen Daugman, Leslie McCall, and Kaeley McMahan, "Designing and Implementing an Information Literacy Course in the Humanities," *Communications in Information Literacy* 5, no. 2 (2011): 127–43, http://www.comminfolit.org/.

22. Veronica A. Wells, "Hunting for QR Codes: Linking Students to the Music Collection," *Music Reference Services Quarterly* 15, no. 3 (2012): 137–48, doi:10.1080/10588167.2012.700831.

23. Alessia Zanin-Yost and Christina L. Reitz, "Information Literacy in Music History: Fostering Success in Teaching and Learning," *Journal of Library Administration* 54, no. 7 (2014), doi:10.1080/01930826.2014.964017.

24. Keith Hatschek and Veronica A. Wells, "Developing Information Literacy Skills for Tomorrow's Music Industry Leaders," *MEIEA Journal: Journal of the Music & Entertainment Industry Educators Association* 14, no. 1 (2014): 157–81, ProQuest.

25. Amanda Myers and Yusuke Ishimura, "Finding Sound and Score: A Music Library Skills Module for Undergraduate Students," *Journal of Academic Librarianship* 42, no. 3 (May 2016): 215–21, doi:10.1016/j.acalib.2016.02.011.

26. Erin Conor, "Engaging Students in Disciplinary Practices: Music Information Literacy and the ACRL Framework for Information Literacy in Higher Education," *Notes: Quarterly Journal of the Music Library Association* 73, no. 1 (September 2016): 9–21, doi: 10.1353/not.2016.0087.

27. Kyra Folk-Farber, "Engaging Undergraduates in Copyright and Fair Use Fundamentals," *College & Undergraduate Libraries* 23, no. 4 (2016): 460–66, doi:10.1080/10691316.2016.1245020.

28. Kathleen A. Abromeit, *Music Information Literacy: Ideas, Strategies, and Scenarios* (Middleton, WI: A-R Editions, in press.).

29. Christopher Cipkin, "Music Information Skills at the University of Reading," in *Music Librarianship in the United Kingdom* (Aldershot, England: Ashgate, 2003), 57–73; Society of College, National, and University Libraries (SCONUL) Advisory Committee on Information Literacy, *Information Skills in Higher Education,* October 1999, accessed August 8, 2017, https://www.sconul.ac.uk/sites/default/files/documents/Seven_pillars2.pdf.

30. Gregg S. Geary, "Creating Information Literacy Instruction for Undergraduates in the Music Library," in *Music Library Instruction,* by Gregg S. Geary, Laura M. Snyder, and Kathleen A. Abromeit, ed. Deborah Campana, MLA Basic Manual Series, No. 3 (Lanham, MD: Scarecrow Press, 2004), 1-45.

31. *National Association of Schools of Music Handbook 2016-17*, National Association of Schools of Music, accessed August 8, 2017, https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2015/11/NASM_HANDBOOK_2016-17.pdf, 67.

32. Jennifer L. Oates, "Practical Ways to Bring Information Literacy into the Undergraduate Music Curriculum," *College Music Symposium* 44 (Fall 2004): 74, http://www.jstor.org/stable/40374491.

33. Pierce, "Incorporating Information Literacy into the Music Curriculum: A Look at ACRL's Best Practices Initiative and Successful Music Programs," 62; Zanin-Yost and Reitz, "Information Literacy in Music History," 564.

34. Pierce, "Influencing the Now and Future Faculty: Retooling Information Literacy," 233.

35. Hatschek and Wells, "Developing Information Literacy Skills for Tomorrow's Music Industry Leaders," 159.

36. Goebel, Neff, and Mandeville, "Assessment Within the Augustana Model of Undergraduate Discipline-Specific Information Literacy Credit Courses."

37. See Pierce, "Influencing the Now and Future Faculty: Retooling Information Literacy," 243; the two articles by music librarians on information literacy appearing in non-librarianship music journals before 2009 are Oates, "Practical Ways to Bring Information Literacy into the Undergraduate Music Curriculum," and Beth Christensen, "Building on Tonic: Integrating Information Literacy into the Music Curriculum," *College Music Symposium* 41 (2001): 1–6, http://www.jstor.org/stable/40374449. Pierce cited Oates's 2004 article in "Influencing the Now and Future Faculty: Retooling Information Literacy."

38. Misti Shaw, "Music Library Association Conference 2013: Incorporating Faculty Collaboration, Active Learning, and Hands-On Experience into Music Library Instruction to Improve Student Learning Outcomes," *Journal of Music History Pedagogy* 4, no. 1 (Fall 2013): 165–67, http://www.ams-net.org/ojs/index.php/jmhp/article/view/105/129; Scott Stone, "Library Freaky Friday: Information Literacy and Peer Teaching," *Journal of Music History Pedagogy* 4, no. 1 (Fall 2013): 169–71, http://www.ams-net.org/ojs/index.php/jmhp/article/view/107/134; Misti Shaw, "Like a Scholar: Gaining Hands-On Experience with Specialized Music Tools and Resources," *Journal of Music History Pedagogy* 4, no. 1 (Fall 2013): 173–78, http://www.ams-net.org/ojs/index.php/jmhp/article/view/106/135; Katie Buehner, "Copyright in the Classroom: Raising Awareness Through Engagement," *Journal of Music History Pedagogy* 4, no. 1 (Fall 2013): 179–81, http://www.ams-net.org/ojs/index.php/jmhp/article/view/108/136; Sara J. Beutter Manus, "Moving Information Literacy Beyond an 'Add-On' to 'Hands-On,'" *Journal of Music History Pedagogy* 4, no. 1 (Fall 2013): 183–86, http://www.ams-net.org/ojs/index.php/jmhp/article/view/113/137.

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40. Hatschek and Wells, "Developing Information Literacy Skills for Tomorrow's Music Industry Leaders."

41. Abromeit and Vaughan, "Info Lit and the Diva: Integrating Information Literacy into the Oberlin Conservatory of Music Opera Theater Department."

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43. Manus, "Librarian in the Classroom: An Embedded Approach to Music Information Literacy for First-Year Undergraduates."

44. Gillian Nowlan, "Not Playing Second Fiddle: A Librarian as an Adjunct Professor in a University Music Department," *CAML Review/Revue de l'ACBM* 41 (August 2013): 35–38, https://caml.journals.yorku.ca/index.php/caml/article/view/37293/33859.

45. Manus, "Moving Information Literacy Beyond an 'Add-On' to 'Hands-On.'"

46. Shaw, "Like a Scholar."

47. Hatschek and Wells, "Developing Information Literacy Skills for Tomorrow's Music Industry Leaders."

48. Scott Stone and Jessica Sternfeld, "Music Librarian and Faculty Collaboration: How an Historiography Assignment Improved a Music History Class," *Music Reference Services Quarterly* 17, no. 1 (2014): 21–32, doi: 10.1080/10588167.2014.873265.

49. Zanin-Yost and Reitz, "Information Literacy in Music History."

50. Conor, "Engaging Students in Disciplinary Practices: Music Information Literacy and the ACRL Framework for Information Literacy in Higher Education"; ACRL, *Framework for Information Literacy for Higher Education*.

51. Abromeit, *Music Information Literacy: Ideas, Strategies, and Scenarios*.

52. Marian Ritter, Beth Christensen, and Erin Conor, *Information Literacy in Music: An Instructors Companion* (Middleton, WI: A-R Editions, in press).

53. Christensen, "Warp, Weft, and Waffle."

54. Dorothy Glew, "Western Music to 1750," in *Empowering Students II: Teaching Information Literacy Concepts with Hands-On and Minds-On Activities*, ed. Anne Germain and Deborah Bernnard (Pittsburgh, PA: Library Instruction Publications, 2004), 37–39.

55. Manus, "Librarian in the Classroom: An Embedded Approach to Music Information Literacy for First-Year Undergraduates"; Manus, "Moving Information Literacy Beyond an 'Add-On' to 'Hands-On.'"

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