



Careers in Music Libraries IV

Edited by
Misti Shaw and
Susannah Cleveland



CAREERS IN MUSIC LIBRARIES IV

**Music Library Association
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in Music Librarianship Series**

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VOLUME 39

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An important component of keeping up and getting ahead in any profession is following the scholarship of its discipline. Lisa Shiota has updated her selection of books, articles, and web pages useful for current and future music library professionals. Entries include works on general employment in music libraries, the education of music librarians, and job duties. For the sake of currency, only resources published since 2009 are included, with the exception of seminal works in the field and topics on which no further writing has since been published.

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SELECTED RESOURCES

LISA SHIOTA

This annotated list of books, articles, and web pages provides practical resources for current and future music library specialists. Entries include works on music librarianship, the education of music library specialists, and job duties. Where applicable, resources that supply information in a broader context outside of music have been included. This list was compiled from searching Library Literature, Music Index, Music Periodicals Database, and OCLC's WorldCat, and includes resources created by the Association of College and Research Libraries, the Association of Research Libraries, and the Music Library Association. For the sake of currency, only resources published since 2009 are included. Exceptions include seminal works in the field and topics on which no further writing has since been published.

GENERAL RESOURCES ON MUSIC LIBRARIANSHIP

Bonjack, Stephanie. "Music Librarianship." In *Mastering Subject Specialties: Practical Advice from the Field*, Karen Sobel, ed., 49–55. Santa Barbara, CA: Libraries Unlimited, 2016.

A concise summary of the profession and general descriptions of requirements, workplaces, career paths, and resources.

Bradley, Carol June. *American Music Librarianship: A Research and Information Guide*. New York: Routledge, 2005.

The definitive resource for writings that chronicle the history of music librarianship in the United States. Significant sections on music libraries and librarians.

Bryant, E.T., and Guy A. Marco. *Music Librarianship: A Practical Guide*. 2nd ed. Metuchen, NJ: Scarecrow Press, 1985.

Ground-breaking for its time. A comprehensive study on music librarianship. Dated, but still worth reading, especially for the section on administering a library.

Clark, Joe C. "Job Trends in Music Librarianship: A Nine-Year Analysis of the Music Library Association's Job List." *Notes* 69, no. 1 (September 2012): 44–58.

A study of professional and non-professional job postings on the Music Library Association Job Placement Service Job Openings page (<https://www.musiclibraryassoc.org/networking/>).

———. "What Employers Want: Entry-Level Qualifications for Music Librarians." *Notes* 69, no. 3 (March 2013): 472–493.

A continuation of the study of job postings as in the above article. In addition to the MLIS degree, employers are most often looking for specific experience and skills pertinent to the position.

Griscom, Richard, and Amanda Maple, eds. *Music Librarianship at the Turn of the Century*. Lanham, MD: Scarecrow Press, 2000.

A thoughtful and thought-provoking set of essays about the changes seen in various aspects of music librarianship, as well as ideas for the 21st century. These essays also appeared in the journal *Notes* 56, no. 3 (March 2000).

Mann, Alfred, ed. *Modern Music Librarianship: Essays in Honor of Ruth Watanabe*. Stuyvesant, NY: Pendragon Press, 1989.

A snapshot of music librarianship of its time. Of note are the articles “Music Library Administration and Organization” by Mary Wallace Davidson, and “The Scholar and the American Music Library” by Ruth Watanabe herself.

Music Library Association. “Career Resources.” Accessed 7 April 2021. <https://www.musiclibraryassoc.org/page/CareerResources>.

Provides links to resources on music librarianship in general, librarian education and training, and resume, cover letter, and interviews. Highlights include sections on resources for the recent graduate, mid-career librarians, and on diversity and minority recruitment.

———. “MLA-L: The Music Library Association Discussion List.” Accessed 7 April 2021. <https://www.musiclibraryassoc.org/page/mlal>.

An email distribution list for music librarians and anyone interested in music librarianship. Asking questions of music librarians on the list is often a valuable resource when other resources have been exhausted.

Ochs, Michael, ed. *Music Librarianship in America*. Cambridge, MA: Harvard University, 1991.

Published papers from a symposium of the same title, held in 1989. Notable points of view written from respected librarians, musicologists, ethnomusicologists, critics, and composers, among others.

Sauceda, Jonathan, and Joe C. Clark. “MLA Personnel Characteristics, 2016: Continuity, Change, and Concerns.” *Notes* 74, no. 3 (March 2018): 359–371.

Surveys of the Music Library Association membership have been administered regularly since 1970. In this article, the results of the 2016 survey are compared to previous surveys and new questions were asked concerning sexual and gender orientation, scholarship, creative and professional activities, and opinions on emerging library trends. The analysis provides a snapshot of the profession and suggestions for the future.

EDUCATION FOR MUSIC LIBRARIANSHIP

Archer-Capuzzo, Sonia. "Can You Hear Me? Teaching Music Librarianship Online." *Music Reference Services Quarterly* 20, no. 2 (2017): 91–110.

An informative article for both instructors and students interested in online courses. Archer-Capuzzo discusses the challenges in structuring engaging classes that offer interh actions among students and instructors and allow for flexibility with access to resources outside the online environment.

Music Library Association. "Core Competencies for Music Librarians and Music Library Professionals." Accessed 7 April 2021. https://cdn.ymaws.com/www.musiclibraryassoc.org/resource/resmgr/docs/core_competencies_2019.pdf.

Newly updated by the Music Library Association Core Competencies for Music Librarians and Music Library Professionals Task Force in 2019, this document outlines the broad skills necessary as a music library professional at the basic and expert levels.

———. "Directory of Library School Offerings in Music Librarianship." 11th ed., compiled by Marci Cohen. Accessed 7 April 2021. <https://www.musiclibraryassoc.org/page/LibSchoolDirectoryI>.

A list of universities and colleges in the United States and Canada that offer courses and programs in music librarianship, including dual-degree programs in musicology and librarianship.

———. "Music Librarianship." Accessed 7 April 2021. <https://www.musiclibraryassoc.org/page/MusicLibrarianship>.

Answers basic questions about music librarianship and its career prospects.

Smith-Borne, Holling. "The Music Library Association's Educational Outreach Program." *Fontes Artis Musicae* 60, no. 3 (July–September 2013), 187–193.

MLA's Educational Outreach Program has since been subsumed under the association's Education Committee, but this article is still useful in outlining learning objectives for basic music librarianship skills.

Wagstaff, John. "Spreading the Message: Teaching Music Librarianship by Distance Learning." *Fontes Artis Musicae* 58, no. 2 (April–June 2011): 165–175.

Discusses music librarianship courses in United States library school programs, and the possibilities for teaching such a course online.

WORK OF MUSIC LIBRARIANS

ARCHIVES AND PRESERVATION

General Resources

Library of Congress. "Recommended Formats Statement." Accessed 7 April 2021. <http://www.loc.gov/preservation/resources/rfs/index.html>.

The Recommended Formats Statement is a comprehensive document that outlines preferred physical and digital formats "to use to ensure the preservation and long-term access of the creative output of the nation and the world." Section I (Textual Works and Musical Compositions) includes recommendations for printed items (type of paper, binding, etc.); Section III (Audio Works) includes recommendations for digital and analog audio formats.

Society of American Archivists. "So You Want to be an Archivist." Accessed 7 April 2021. <https://www2.archivists.org/careers/beanarchivist>.

A good introduction to the field of archival work.

Music Resources

Brylawski, Sam, Maya Lerman, Robin Pike, and Kathlin Smith, eds. *ARSC Guide to Audio Preservation*. Accessed 7 April 2021. <https://clir.wordpress.clir.org/wp-content/uploads/sites/6/pub164.pdf>.

Co-published by the Association for Recorded Sound Collections, the Council on Library and Information Resources (CLIR), and the Library of Congress. A detailed manual to the care, appraisal, metadata, digital conversion, and legal issues of audio recordings.

Carli, Alice. *Binding and Care of Printed Music*. MLA Basic Manual Series 12. Middleton, WI: A-R Editions/Music Library Association, 2021.

A comprehensive guide to the preservation and conservation of music scores.

Cuervo, Adriana P. "The Things We Keep: Considerations for Appraisal of Archival Materials in Music Libraries." *Notes* 72, no. 2 (December 2015): 265–275.

This article outlines what to take into account before acquiring an archival collection, particularly in light of determining the enduring value of the collection and the ability for an institution to maintain it.

Hooper, Lisa, and Donald C. Force. *Keeping Time: An Introduction to Archival Best Practices for Music Librarians*. MLA Basic Manual Series 9. Middleton, WI: A-R Editions/Music Library Association, 2014.

An excellent resource for archival music collections. Includes checklists for assessment, processing, description, and funding; visuals for archival supplies, and a list of archival materials suppliers.

Music Library Association. "Music Preservation Resources." Accessed 7 April 2021. https://www.musiclibraryassoc.org/page/preservation_resrcs.

Compiled by MLA's Preservation Committee, this website provides general resources on preservation as well as resources specific to music materials.

Audio/Video

Colvin, Jenny. "For Your Consideration: Models for Digital Music Distribution in Libraries." *Music Reference Services Quarterly* 13, nos. 1–2 (2010): 35–38.

Suggests that librarians encourage digital music providers to consider other means of distribution, such as access via handheld devices and pay-per-view pricing models.

Library of Congress. "Care, Handling, and Storage of Audio Visual Materials." Accessed 7 April 2021. <http://www.loc.gov/preservation/care/record.html>.

A succinct guide for audio-visual materials and playback devices.

Tsou, Judy, and John Vallier. "Ether Today, Gone Tomorrow: 21st Century Sound Recording Collection in Crisis." *Notes* 72, no. 3 (March 2016): 461–483.

A critical article about how libraries and library associations need to have an active voice in shaping policies surrounding online-only recordings, their accessibility for patrons, and their preservation.

CATALOGING, CLASSIFICATION, AND DISCOVERY

General Resources

RDA Toolkit. Accessed 7 April 2021. <https://www.rdatoolkit.org>.

Resource Description and Access (RDA) replaced the Anglo-American Cataloging Rules (AACR) as the new cataloging standard in 2013, and was updated in 2020. Although the Toolkit is accessible via subscription, a free trial is available. Also freely available are links to RDA cataloging examples and training documents from participating institutions.

Society of American Archivists' Technical Subcommittee. *DACS (Describing Archives: A Content Standard)*. Accessed 7 April 2021. <https://github.com/saa-ts-dacs/dacs>.

The standard used for archival records.

Music Resources

Belford, Rebecca. "Evaluating Library Discovery Tools through a Music Lens." *Library Resources and Technical Services* 58, no. 1 (January 2014): 49–72.

An informative article on determining whether important metadata for music are searchable and properly viewable in an online catalog. Includes an assessment checklist in the appendix.

Glennan, Kathryn P. "The Development of Resource Description & Access and Its Impact on Music Materials." *Notes* 68, no. 3 (March 2012): 526–34.

Resource Description and Access (RDA) and its Toolkit continue to undergo revisions; however, this article is still valuable as it provides a concise history of RDA and how it was designed to be used with music resources.

Harden, Jean. *Music Description and Access: Solving the Puzzle of Cataloging*. MLA Technical Reports Series 34. Middleton, WI: A-R Editions/Music Library Association, 2017.

A thorough explanation on the history of cataloging and on how to catalog music materials using work, expression, manifestation, and item (WEMI) concepts. Also includes a chapter on archival description, authored by Maristella Feustle.

Iseminger, Beth, Nancy Lorimer, Casey Mullin, and Hermine Vermeij. "Faceted Vocabularies for Music: A New Era in Resource Discovery." *Notes* 73, no. 3 (March 2017): 409–431.

A good introduction to the Library of Congress Genre and Form Thesaurus (LC-GFT) and the Library of Congress Medium of Performance Thesaurus (LCMPT), and their implications for searching for music in online catalogs.

Koth, Michelle. "A Brief Overview of Some of the Changes from AACR2 to RDA." Yale University Music Library. Accessed 7 April 2021. <http://www.library.yale.edu/cataloging/music/rdaoverview>.

A good outline of significant differences between the two cataloging standards as they relate to music.

McKnight, Mark. *Music Classification Systems*. MLA Basic Manual Series 1. Lanham, MD: Scarecrow Press, 2002.

Provides a good introduction to the Dewey Decimal Classification, Library of Congress Classification, and the Alpha-Numeric System for Classification of Recordings systems as they pertain to music.

Music Cataloging Bulletin. Accessed 7 April 2021. <https://www.musiclibraryassoc.org/page/musiccatbulletin>.

Lists changes made by the Library of Congress (LC) in their Classification and Subject Headings. It is a means to communicate with LC concerning questions and suggestions. The Music Cataloging Bulletin (MCB) is a subscription-only resource, available through the Music Library Association.

Music Library Association. Cataloging and Metadata Committee Website. Accessed 7 April 2021. <http://cmc.blog.musiclibraryassoc.org>.

Resources for cataloging and metadata, created and recommended by the Cataloging and Metadata Committee (CMC). Particularly notable are the pages for MLA Best Practices for RDA, the Library of Congress Genre and Form Thesaurus (LCGFT) and the Library of Congress Medium of Performance Thesaurus (LCMPT).

Smiraglia, Richard P. *Shelflisting Music: Guidelines for Use with the Library of Congress Classification: M*. 2nd ed. Lanham, MD: Scarecrow Press, 2008.

A concise resource on creating call numbers for music, using the Library of Congress classification.

Smiraglia, Richard P., and Jihee Beak. *Describing Music Materials: A Manual for Resource Description of Printed and Recorded Music and Music Videos*. 4th ed. Lanham, MD: Rowman & Littlefield, 2017.

A comprehensive manual for cataloging with illustrative examples. This edition is completely updated for use with RDA.

COLLECTION DEVELOPMENT

Boomhower, Daniel F., ed. *A Basic Music Library: Essential Scores and Sound Recordings*. 4th ed. Chicago: American Library Association, 2017–2021.

The quintessential guide for developing a music collection. The fourth edition is divided into three volumes: popular music, world music, and classical music, the last of which was published in 2021. Volumes include extensive indexes, with recommended high-priority items marked with a star.

Fling, R. Michael. *Guide to Developing a Library Music Collection*. Chicago: American Library Association, 2008.

A good overview of the history of music libraries and librarianship, with resources for printed music, sound recordings, books, and periodicals, as well as for professional organizations. Provides strategies for building collections, creating collection development policies, and selecting materials.

———. *Library Acquisition of Music*. MLA Basic Manual Series 4. Lanham, MD: Scarecrow Press, 2004.

This book focuses more specifically on the acquisitions and ordering processes than on collection development. Features resources for both print and recorded music publishers, rentals, vendors, and out-of-print dealers.

Maple, Amanda, and Jean Morrow. *Guide to Writing Collection Development Policies for Music*. MLA Technical Reports Series 26. Lanham, MD: Scarecrow Press, 2001.

Includes a sample collection development policy outline with numerous examples of policies used by various libraries.

COPYRIGHT

General Resources

Association of Research Libraries. “Code of Best Practices in Fair Use for Academic and Research Libraries.” Washington, DC: Association of Research Libraries, 2012. Accessed 7 April 2021. <https://www.arl.org/code-of-best-practices-in-fair-use-for-academic-and-research-libraries/>.

Coordinated by the Association of Research Libraries and American University’s Center for Social Media and Washington College of Law, and based on interviews with academic and research librarians, the Code is an outline of the fair-use doctrine for copyrighted works, specifically applied to situations involving libraries.

Cornell University Library Copyright Information Center. “Copyright Term and Public Domain in the United States.” Accessed 7 April 2021. <https://copyright.cornell.edu/publicdomain>.

Useful charts for copyright statuses for various types of works.

Library Copyright Alliance website. Accessed 7 April 2021. <https://www.librarycopyrightalliance.org>.

The Library Copyright Alliance (LCA) consists of the American Library Association, the Association of Research Libraries, and the Association of College and Research Libraries. Their mission is “to foster global access and fair use of information for creativity, research, and education” and to represent the greater library community concerning matters on copyright. The LCA site has links to current statements and amici curiae on relevant cases.

Music Resources

Brooks, Tim. “The Association for Recorded Sound Collections and the Movement to Reform Copyright in the United States.” *Popular Music and Society* 35 no. 5 (December 2012): 683–689.

A critical read. Outlines the history of US copyright laws as they pertain to recordings and the Association for Recorded Sound Collections’ recommendations to amend those laws to reasonably allow for preservation and public access.

McBride, Jerry L. “Copying by Libraries in the United States: Reviewing Section 108 of the US Copyright Laws.” *Fontes Artis Musicae* 55, no. 2 (April–June 2008): 363–376.

Recommendations given by music libraries for amending Title 17, Section 108 of the United States Copyright Law, which deals with the conditions in which libraries and archives may copy copyrighted works.

Music Library Association. “Copyright for Music Librarians.” Accessed 7 April 2021. https://www.musiclibraryassoc.org/mpage/copyright_home.

Contains information on US copyright laws as they pertain to music. Includes recent relevant news, summaries of pertinent court decisions, and official statements by the Music Library Association.

FUNDRAISING AND DEVELOPMENT

General Resources

Dowd, Susan, ed. *Beyond Book Sales: The Complete Guide to Raising Real Money for Your Library*. Chicago: Neal-Schuman, 2014.

A step-by-step approach to a variety of fundraising strategies. Includes templates for sponsorship agreements, grant proposals, and gift acceptance policies, with numerous examples from libraries.

Dowlin, Ken. *Getting the Money: How to Succeed in Fundraising for Public and Nonprofit Libraries*. Westport, CT: Libraries Unlimited, 2009.

Goes into great detail concerning doing research on the community, cultivating relationships, branding, and developing strategies for fundraising. Worth a read for staff in all types of libraries.

Music Resources

Heath, Kristin, and Terra Merkey. "Gifts 101: A Systematic Approach for Gifts of Music." *Music Reference Services Quarterly* 14, no. 4 (2011): 183–202.

A well-thought-out article about how libraries should handle music donations. Appendixes include sample gift and collection development policies and forms.

Munstedt, Peter. *Money for the Asking: Fundraising in Music Libraries*. MLA Basic Manual Series 7. Middleton, WI: A-R Editions/Music Library Association, 2012.

Deals with all aspects of fundraising, including public and private events, grants, and gifts. Appendixes include case studies and donation information from selected music libraries.

PERFORMANCE LIBRARIES

Girsberger, Russ, and Laurie Lake. *The Music Performance Library: A Practical Guide for Orchestra, Band, and Opera Librarians*. Galesville, MD: Meredith Music Publications, 2011.

Outlines the duties of the first-time ensemble librarian, recommended equipment, and proper communication with ensembles, conductors, and composers.

———, eds. *Insights and Essays on the Music Performance Library*. Galesville, MD: Meredith Music Publications, 2012.

An excellent collection of essays about the types of performance librarians, the intricate details of their work, and their working relationships with conductors, composers, and publishers.

Major Orchestra Librarians' Association. "The Performance Librarian: A Career Introduction." Accessed 7 April 2021. <https://mola-inc.org/resources/10080>.

A summary of the profession and descriptions of what orchestra and other ensemble librarians do.

REFERENCE, RESEARCH, AND INSTRUCTION

General Resources

Association of College and Research Libraries. Accessed 7 April 2021. "ACRL Framework for Information Literacy Toolkit." <https://acrl.libguides.com/framework/toolkit>.

The current standard in information literacy as of 2016, which replaced the 2000 *Information Literacy Competency Standards for Higher Education*, this website provides a plethora of resources for teaching and assessment.

Music Resources

Abromeit, Kathleen A., ed. *Ideas, Strategies, and Scenarios in Music Information Literacy*. MLA Basic Manual Series 10. Middleton, WI: A-R Editions/Music Library Association, 2018.

Techniques, tactics, and case studies in information literacy.

Archer-Capuzzo, Sonia. "Fieldwork and the Music Librarian: How Music Librarians Can Help Researchers Conduct High-Quality Fieldwork." *Music Reference Services Quarterly* 16, no. 1 (2013): 1–17.

Suggests ways to provide assistance to field researchers, which can easily apply to helping any researcher in music.

Christensen, Beth, Erin Conor, and Marian Ritter, eds. *Information Literacy in Music: An Instructor's Companion*. MLA Technical Reports Series 35. Middleton, WI: A-R Editions/Music Library Association, 2018.

A practical compilation of example lessons in information literacy. Class assignments are categorized by learning outcomes and instruction scenarios.

Conor, Erin. "Engaging Students in Disciplinary Practices: Music Information Literacy and the ACRL Framework for Information Literacy in Higher Education." *Notes* 73, no. 1 (September 2016): 9–21.

A case study on applying the Association of College and Research Libraries (ACRL) Framework standard to a music history class in order for students to improve critical analysis in their research and develop reasoned arguments towards scholarly conversation.

———. "Reframing the Framework: Situated Information Literacy in the Music Classroom." *Fontes Artis Musicae* 64, no. 4 (October–December 2017): 346–354.

In this article, Conor reflects how ACRL's *Framework for Information Literacy for Higher Education* influenced music information literacy guidelines, and proposes a more disciplined-centered approach going forward.

Green, Alan, and Michael J. Duffy, IV. *Basic Music Reference: A Guide for Non-Specialist Librarians, Library Assistants, and Student Employees*. MLA Basic Manual Series 8. Middleton, WI: A-R Editions/Music Library Association, 2012.

An indispensable resource for music specialists and non-specialists alike. Covers the essential tools used to answer frequently asked reference questions.

Music Library Association. “MLA Information Literacy Instructional Objectives for Undergraduate Music Students.” Accessed 7 April 2021. https://cdn.ymaws.com/www.musiclibraryassoc.org/resource/resmgr/Docs/BI_MLA_Instructional_Objecti.pdf.

Originally published as an article in *Notes* by Paul Cary and Laurie J. Sampsel (*Notes* 62, no. 3 [March 2006]: 663–679), this document outlines the standards, performance indicators, and outcomes for information literacy as it pertains to music studies at the college undergraduate level. See also Erin Conor’s commentary in her 2017 article in *Fontes Artis Musicae*, above.