The MLA Monographic Series

Essential Resources for Music Librarians
Basic Manual Series • Index and Bibliography Series
Technical Reports Series
A-R Editions is pleased to co-publish with the Music Library Association three series that define music librarianship:

- **MLA Basic Manual Series**  
  Kathleen A. Abromeit (Oberlin Conservatory), editor

- **MLA Index and Bibliography Series**  
  Maristella Feustle (University of North Texas), editor

- **MLA Technical Reports Series**  
  Jonathan Saucedo (Rutgers University), editor

The series offer the latest research on various aspects of music librarianship, including information literacy, music cataloging, careers, archival practices, fundraising, and more. The critical bibliographies include unique tools for research, like the comprehensive guide to the entirety of *The Etude*, a guide to spirituals, and a unique reference on music for silent film. Titles in preparation include an index to specific pieces published in music history and theory anthologies, and a resource on the life and works of Teresa Carreño, with more volumes in preparation.

Recent titles include Jean Harden’s watershed guide to music cataloging, *Music Description and Access*, as well as several titles on information literacy in music, and even guides to making videos and podcasts. These and other exciting publications are available from A-R Editions in three unique series!

This catalog lists all titles available from A-R Editions, including forthcoming volumes that will be released in early 2019. Please explore this catalog to find titles for your own collections!

**James L. Zychowicz**  
Series Manager
Many music librarians are tasked with reaching out to their primary user groups, but don’t know how to start this process, or need new ideas to spur them forward. *Outreach for Music Librarians* is a manual designed to provide immediate, practical help in the planning, implementation, and assessment of outreach projects. This manual is divided into three sections: (1) Foundational principles to be kept in mind no matter the project. (2) An introduction to six different outreach projects with all the information needed to implement. (3) Case studies of outreach projects at four vastly different libraries.

While this manual is aimed at newer practitioners, *Outreach for Music Librarians* provides such a wide breadth of information that even experienced music librarians should find new inspiration and should include it in their own collections.

Kathleen A. Abromeit (ed.)
*Ideas, Strategies, and Scenarios in Music Information Literacy*
$75.00

*Ideas, Strategies, and Scenarios in Music Information Literacy* offers expert guidance on planning and implementing information literacy instruction programs in a wide range of instructional situations and theoretical frameworks. The result is an exploration of various structures for engaging music students as reflective and engaged participants in today’s complex information environments. This rich time of change brings renewed interest in information literacy instruction and developing new skill sets for the shifting paradigms in librarianship, as recent educational reform movement shifts information literacy away from competency standards to a more complex set of core concepts associated with metaliteracy and cognition. This transformed world requires library environments to be inclusive with the resulting cultural evolution prompting a re-examination of how best to serve a population that represents diversity of all kinds: sexual, political, disabilities, national origin,
socioeconomic, religion, linguistic, body size, age, and other dimensions. As music and performing arts librarians revisit information literacy instruction, this essential book serves as a guide to creating and maintaining quality instruction programs. *Music Information Literacy* includes a bibliography of critical articles, books, association documents, and government data on information literacy in academic library instruction, intended to supplement the chapters on instructional theories and techniques, instructional modes, and building relationships and collaborations presented in this book.

Lisa Hooper and Donald C. Force

*Keeping Time: An Introduction to Archival Best Practices for Music Librarians*

BM009 978-0-89579-786-5 (2014) xiv + 143 pp. $50.00

Music libraries often contain much more than books, scores, and recordings; they are also home to a wealth of archival music materials. Despite having archival holdings, many music librarians struggle to provide adequate storage, description, and access to these materials. Remaining cognizant of the wide variety of funding and staffing available to music libraries across North America, this basic manual provides an entry point into the archival profession for music librarians without formal archival training. At the same time the manual also serves as a ready-reference book for those already familiar with basic archival practices. This manual discusses archival theory alongside archival principles and practices, explaining key concepts and developments in acquisition, appraisal, arrangement, description, preservation, digitization, and funding. These fundamentals are demonstrated throughout the manual by numerous examples and hypothetical situations a music librarian is likely to encounter while managing archival music collections.
Basic Music Reference is a quick-start guide designed to introduce library employees to the basic tools and techniques involved in answering questions related to music. As in every specialist subject area, music has its own terminology, but unlike most, it also has a multitude of formats—on paper and other materials—as well as special notation and frequent use of foreign languages in titles and texts. These features make it particularly difficult for library employees to answer users’ questions and thus a guide such as this one is essential.

Not all libraries with a music collection can afford to hire a music reference librarian. Even libraries with such a specialist rely on support staff and student employees to answer questions when the music librarian is not available. Whatever the scenario, this volume will serve as a helpful training tool for library employees to learn about the basic music reference tools, and to develop the techniques of greatest use when answering the most common types of music-related questions.

Money for the Asking explores the basics of fundraising for music library professionals. Music libraries face many challenges today, including shrinking budgets. Fundraising is one way to increase a library’s resources, but few books address fundraising opportunities specifically for music libraries. In this concise volume Peter Munstedt provides practical advice for music librarians who want to initiate fundraising. Based on his depth of experience, the author explains the importance of promoting a library’s needs, which can be critical in establishing fundraising efforts.

This book reveals principles in the professional development world as seen through the eyes of a music librarian. The author explains real-life experiences in a music library setting, including case studies from his library. Also provided are examples of fundraising web pages from various other music libraries. The book reveals the positive effects and actual benefits that fundraising can bring to a music library. Money really is there for the asking.
The Life and Music of Teresa Carreño (1853–1917): A Guide to Research is designed as a survey of extant primary sources, literature, compositions, and recordings for scholars, students, musicians, or anyone interested in the life and career of Teresa Carreño, a Venezuelan-born pianist and composer. This guide is divided into three sections: (1) Life—includes a biography that examines Carreño’s career beginning with her early performances as a musical prodigy through her years as a mature and internationally acclaimed artist in the 1910s, and a chronology; (2) Work—consists of annotated entries about manuscripts, early and modern editions, concert programs, piano rolls, and sound recordings; (3) Writings—consists of annotated entries about correspondence written to or by Carreño between 1873 and 1917, and primary and secondary literature published between 1862 to 2016.

An Index to Music in Selected Historical Anthologies of Western Art Music is the essential reference for music history and music theory instructors for finding specific listings and details for all the pieces included in more than 140 anthologies published between 1931 and the 2016. Containing over 5,000 individual listings, this concise book is an indispensable tool for teaching music history and theory. Since many anthologies exist in multiple editions, this Index provides instructors, students, and researchers with the means to locate specific compositions in both print and online anthologies. This book includes listings by composer and title, as well as indexes of authors, titles, and first lines of text for music from antiquity through the early twenty-first century.
Between 1895 and 1929, more than 15,000 motion pictures were made in the United States. We call these works “silent films,” but they were accompanied by an enormous body of music, including works adapted or arranged from pre-existing works, as well as newly composed pieces for theater orchestras, organists, or pianists. While many films and pieces are lost, a considerable amount of material remains extant and available for use in research and performance.


Kathleen A. Abromeit
Spirituals: A Multidisciplinary Bibliography for Research and Performance
IB038 978-0-89579-799-5 xiv + 301pp. $65.00

Spirituals are born from the womb of African American experience, yet they transcend national, disciplinary, and linguistic boundaries as they connect music, theology, literature and poetry, history, society, and education. In doing so, they reach every aspect of human experience. To make sense of the immense impact spirituals have made on music, culture, and society, this bibliography cites writings from a multidisciplinary perspective.

This annotated bibliography documents articles, books, and dissertations published since 1902. Of those, 150 are books; 80 are chapters within books; 615 are journal articles, and 150 are dissertations, along with a selection of highly significant items published before 1920. The most recent publications included date from early 2014.

The book contains indices by author, subject, and spiritual title. Additionally, an appendix of spirituals by biblical reference, listing both spiritual title to scriptural reference as well as scripture to spiritual title is included. T. L. Collins, Christian educator, compiled the appendix.
As America’s geography and societal demands expanded, the topics in *The Etude* magazine (first published in 1883) took on such important issues as women in music; immigration; transportation; Native American and African American composers and their music; World War I and II; public schools; new technologies (sound recordings, radio, and television); and modern music (jazz, gospel, blues, early 20th century composers) in addition to regular book reviews, teaching advice, interviews, biographies, and advertisements. Though a valued source particularly for private music teachers, with the de-emphasis on the professional elite and the decline in salon music, the magazine ceased publication in 1957.

This *Index* to the articles in *The Etude* serves as a companion to E. Douglas Bomberger’s 2004 publication on the music in *The Etude*. Published a little over fifty years after the final issue reached the public, this *Index* chronicles vocal and instrumental technique, composer biographies, position openings, department store orchestras, recital programs in music schools, and much more. The Index is a valuable tool for research, particularly in the music culture in the late nineteenth and early twentieth centuries. With titles of these articles available, the doors are now open for further research in the years to come.
Douglas Moore (1893-1969) is best known as the composer of *The Ballad of Baby Doe*, one of the few American operas to enter the operatic repertory. He also composed songs, chamber and orchestral music, and six other operas, including *The Devil and Daniel Webster*. Early in his career he turned to American subjects for inspiration. At a time when many composers were writing ever more adventurous music, he steadfastly continued writing tonal music in traditional forms. His influence was felt far beyond his work as a composer through his work as an educator and administrator. He was a significant advocate for American composers and musicians, especially during the 1930s and 1940s, when American composers were not held in high regard, and he initiated the recording company, Composer’s Recordings, Inc. to make music of important American composers widely available regardless of the music’s commercial viability. He was professor of composition and head of the music department at Columbia University for over thirty-five years and President of the American Academy of Arts and Letters. His leadership in founding the Columbia Opera Workshop established a model for college and university workshops throughout the country when there were few professional opera companies in the United States and almost no opera training opportunities for musicians and composers in America.

This book documents all of Moore’s published, unpublished, and recorded compositions along with an exhaustive listing of performances. The annotated bibliography of over 3000 entries includes descriptions of books, dissertations, articles, and reviews both by and about Moore and brings to light a fascinating creative personality in the history and development of American music.
In the early years of the twentieth century, O.G. Sonneck, the father of American musicology, decried the state of musical bibliography in this country, encouraging musical scholars to dedicate themselves to preserving, cataloging, and promoting the use of America’s musical ephemera, especially newspapers and magazines. Despite his century-old calls, much work in this area remains undone. This volume responds to Sonneck’s call for action by creating a bibliography of periodicals that document the use and place of the guitar in a little-known segment of America’s musical culture in the final decades of the nineteenth century through the first third of the twentieth century.

The bibliography consists of two large sections. The first contains a chronological list of articles, news items, advertisements, illustrations, and photographs as well as a list of musical works for guitar published in the BMG magazines. The second section of the bibliography is a series of indices which link names and subjects to the lists. With nearly 5500 entries and over 100 pages of indices, this bibliography offers researchers access to a musical world that has been locked away on library shelves for the past century.
A Music Librarian’s Guide to Creating Videos and Podcasts is a guide every music librarian will want to use to develop and enhance multi-media skills. The digital age has created a divide between music librarians and their patrons: traditional models of interaction have been superseded or replaced by electronic communication, and virtually all librarians have felt the ensuing decline of their users’ information-seeking skills. Music librarians can now be proactive in reaching out to patrons digitally with videos and podcasts, since editing technologies for both platforms have become inexpensive and easy to use. In A Music Librarian’s Guide to Creating Videos and Podcasts Katie Buehner and Andrew Justice give music librarians the step-by-step instructions for creating their own content in both Mac and PC platforms. This ready reference on videos should find home in every library and also many personal collections.

Information Literacy in Music: An Instructor’s Companion is a practical guide to information literacy instruction for busy librarians and music faculty. This book contains examples of course-integrated assignments designed to help postsecondary music students develop foundational skills in information literacy. These assignments have been solicited from experienced librarians and faculty across the United States, and they represent a broad spectrum of approaches to music research, from historical to applied studies. Be inspired by new and creative solutions to students’ information literacy challenges and by the many examples of successful collaborations between librarians and music faculty.
Music Description and Access: Solving the Puzzle of Cataloging is both a textbook for students and a handbook and reference source for practicing catalogers. The bulk of the book is a step-by-step guide to cataloging music materials, with dozens of examples showing images of published scores or audio recordings. Content and encoding are treated separately, using RDA and MARC21. Interspersed in the chapters on practical cataloging are short Historical Asides, short essays that put particular devices or conventions into context. These essays supplement a chapter on cataloging history, which follows an introductory chapter that sets the stage for the task at hand.

The book ends with a chapter by Maristella Feustle on describing and providing access to music special collections, using both archival and rare-music-cataloging standards. Aids in navigating the book include an index plus multiple lists and tables. A bibliography and a list of cataloging tools that are available online are also given.

Susan Cleveland and Joe C. Clark (eds.)
Careers in Music Librarianship III: Reality and Reinvention
TR033 978-0-89579-787-2 (2014) xi + 217 pp. $60.00

Music librarianship—a profession that brings joy and satisfaction to many—is subject to constant change that requires, in turn, continual adaptation from its practitioners so that they become comfortable with new technologies and formats, changing standards, and fresh approaches. Relevant and solid training and education are crucial to success in this field, but they alone are insufficient to guarantee placement or promotion. Recent economic shifts have created additional instability, leaving graduates from programs in librarianship sometimes unemployed and with little feedback about the quality of their experience and education while their employed counterparts likewise have little knowledge of their skills’ relevance to the current job market. Knowledge of training, education, and current employer expectations for music librarians can help ease such concerns and pave the way for a successful career or career change.

As with the two previous editions of Careers in Music Librarianship, this volume provides career resources and guidance for current and future librarians, as well as insights for mentors and educators working with these populations. With this
volume, the contributors provide a selection of readings that can help people in and considering this profession to make realistic, informed, and strategic decisions about how to succeed in it. As the profession changes, so must the professionals within it, and everyone involved with music librarianship will benefit from the guidance offered in this exciting, new book.

Peter H. Lisius and Richard Griscom (eds.)

*Directions in Music Cataloging*

TR032 978-0-89579-719-3 (2012) xi + 173 pp. $50.00

In *Directions in Music Cataloging*, ten of the field’s top theoreticians and practitioners address the issues that are affecting the discovery and use of music in libraries today. Anyone who uses music in a library—be it a teacher, researcher, student, or casual amateur—relies on the work of music catalogers, and because these catalogers work with printed and recorded materials in a wide variety of formats, they have driven many innovations in providing access to library materials. As technology continues to transform the discovery and use of music, they are exploring ways to describe and provide access to music resources in a digital age. It is a time of flux in the field of music cataloging, and never has so much change come so quickly

The roots of today’s issues lie in the past, and the first part of the volume opens with two articles by Richard P. Smiraglia that establish the context of modern music cataloging through research conducted in the early 1980s. The second part explores cataloging theory in its current state of transition, and the concluding part looks to the future by considering the application of emerging standards. The volume closes with a remembrance of A. Ralph Papakhian (1948–2010), the most prominent music cataloger of the past thirty years—a figure who initiated many of the developments covered in the volume and who served as a teacher and mentor for all the contributors.
A-R Editions is delighted to co-publish MLA’s three monographic series:

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