

**Scavenger Hunt I: Finding and Using Resources, Chasing Citations**

Please answer each of the questions below as completely as possible, using the tools you have acquired thus far in this course. You should type your answers in this document (would be great if you wanted to mark your answers in a different color!)

If noted in the answer to provide a citation, you should provide the requested citations in Chicago Style, notes/bibliography style (what you have in Turabian); be sure to pay attention to which type of citation—bibliography or footnote—I am asking for since we know these are different (see Turabian and/or [https://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html) for additional details).

Please submit your answers to this assignment via the Moodle assignment box **by 11:59pm on Monday, October 26.**

1. I would like you to find the call numbers in SUNY Potsdam's library for the following scores. For each item that you can locate, **provide a call number** (specifically for SUNY Potsdam's Crane music library), and tell me what databases or resources you utilized to find the score.
  - A) Georges Bizet's opera *Carmen*: please locate a piano-vocal score
  - B) Louise Farrenc's *Nonetto*: please locate a score. And does this score include parts?
2. You are researching women musicians and reception in the nineteenth century, and you are especially interested in Clara Schumann. Find an encyclopedia entry on Clara Schuman and provide a bibliographic entry for it, as well as what database/resource you utilized to find the entry.
3. Find a recording which includes a composition by William Grant Still in the SUNY Potsdam library. Please tell me which online resources you used to find these recordings and the call numbers for the hard copy recordings. Then provide a footnote citation for the recording.
4. Find the Spring 2018 issue of the *Journal of the American Musicological Society*, and provide bibliography entries for the four articles that appear in this issue.
5. You're looking for an 1849 copy of Louise Farrenc's famous composition the *Nonette*. Using WorldCat, tell me one library in the world that holds this score.
6. I think this *should* to you to Proquest: <https://search-proquest-com.potsdam.idm.oclc.org/pqdt/advanced?accountid=14170> . Once there, use Proquest to locate and provide bibliography entries for two (total) PhD dissertations in musicology or ethnomusicology from the last 10 years on the following topics: 1) music in 20<sup>th</sup>-/21<sup>st</sup>-century North or South Korea and 2) music in video games.

7. Please find two recent (published within the last three years) scholarly articles in music education journals that relate in some way to culturally responsive pedagogy. Provide bibliographic citations for each of the two articles. What online database did you use to find these sources?
8. I remember loving the essay by Christopher Washburne called “Does Kenny G play bad jazz? A case study.” I recall this essay was in an edited collection, and I’d like to know what other essays were in that edited collection. What is the bibliographic information for the edited collection that contains Washburne’s essay? Provide a bibliographic entry and tell me which database you used to find it.
9. I’m trying to remember which books I wanted to buy that are by the musicologist Nina Eidsheim (not edited collections, just books by her alone). She recently published two books, one in 2015 and one in 2019....but I can’t quite remember the titles. Provide the information on each book in footnote format.

### Chasing Citations

Use your research skills to find a specific page for each of the citations listed below. Once you find a specific page, please type out the first full sentence on that page.

1. Ellen Rosand, “The Descending Tetrachord: An Emblem of Lament,” *The Musical Quarterly* 65, no. 3 (July 1979): 346.
2. Andrew Mead, “Bodily Hearing: Physiological Metaphors and Musical Understanding,” *Journal of Music Theory* 43, no. 1 (Spring 1999): 2.
3. Gayle Sherwood, “Charles Ives and ‘Our National Malady,’” *Journal of the American Musicological Society* 54, no. 4 (Fall 2001): 556.

**Bibliography & Citation Editing Exercise**

Using the Turabian, determine whether or not each bibliographic or note entry is correct; I have clearly indicated at the beginning of each citation/bibliography entry whether you should correct it as a bibliography entry (B) or note (N). If the citation/bibliography entry is incorrect, fix it by rewriting the entire citation underneath and marking your corrections clearly. You may need to look up the sources in order to make sure that all of the necessary information is present.

1. B: Bollas, Christopher. *Being a Character: Psychoanalysis and Self-Experience*. (New York: Hill & Wang, 1992).
2. N: <sup>55</sup> Andrew L. Yarrow. "Artists Offer 'Day Without Art' to Focus on AIDS," New York Times, December 2, 1989.
3. B: Eng, David & David Kazanjian, "Introduction: Mourning Remains." *Loss: The Politics of Mourning*. Ed. by David L. Eng and David Kazanjian. With an Afterword by Judith Butler. Berkeley, Los Angeles and London: University of California Press, 2003.
4. N: <sup>26</sup> Rachel Yehuda, 'How Trauma and Resilience Cross Generations', *On Being with Krista Tippetti*, 30 July 2015, accessed 15 Sept. 2019, <https://onbeing.org/programs/rachel-yehuda-how-trauma-and-resilience-cross-generations-nov2017/>.
5. N: <sup>11</sup> Brett, Philip. "Musicology, Essentialism, and the Closet." In *Queering the Pitch*. Edited by Philip Brett, Elizabeth Wood, and Gary Thomas (London: Routledge, 1994), 9-26.
6. N: <sup>1</sup> Erin M. Brooks, *Sharing the Stage with the Voix d'Or: Sarah Bernhardt and Music in the Belle Époque*. Ph.D. Dissertation (Washington University in St. Louis, 2010), 185.
7. B: Alice Randall, 'On a Bridge Called Rosetta's Voice.' *Turning the Tables: 8 Women who Invented American Popular Music*, National Public Radio, 26 Sept. 2019, accessed 28 Oct. 2019, <https://www.npr.org/2019/07/31/743415843/turning-the-tables-8-women-who-invented-american-popular-music>.
8. N: <sup>73</sup> Junot Diaz, "Always surprises my students when I tell them that the 'real' medieval was more diverse than the fake ones most of us consume," Facebook, February 24, 2016, <http://www.facebook.com/junotdiaz.writer/posts/972495572815454>

9. B: Breton, André. *Anthology of black humor*. Trans. Mark Polizzotti. San Francisco: City Lights Books, 1997, 34.
10. B: Hyde, Martha. "Neoclassic and Anachronistic Impulses in Twentieth-Century Music." *Music Theory Spectrum*, 18, no. 2 (Autumn 1996), pages 200-235.