

BiblioTech

A Publication of the Gumberg Library



Summer 2000



The Gumberg Library staff wishes you an enjoyable summer!

Using Electronic Resources During the Summer

Although remote access to the electronic resources has been simplified, these resources are only available to active students and employees. All user accounts will be disabled during the summer months for students not registered in courses. Access is provided based on your status with Human Resources and/or the Registrar. If you are not active in either system your ID will not work on the Library's pages. Please contact the Library at 412-396-6133, or AskRef@duq.edu, if you verify that you are in either system but do not have access.

Borrowing Books During the Summer

Students, faculty, and staff must be *currently* taking classes or be employed at Duquesne to borrow books during the summer. There is a possibility that we will not have your data in our computer. In that event, it will take a few minutes to update our system and then you will be able to borrow books immediately.

To borrow books from the general collection and the Reserve Room, you will need to present a Duquesne ID at the Circulation Desk on the 4th floor. If you do not have your ID yet, you can obtain it from the ID Center on the 2nd floor of the Student Union.

New and Improved Gumberg Library Homepage

The Gumberg Library homepage is undergoing many improvements. A new look will make it easier to find the information you need and to use the Library's numerous electronic resources (e-Resources). Also new to the homepage is a section that highlights new resources, services, and other important news. Visit us at <<http://www.library.duq.edu>> to see the site's progress. The release date is July 1, 2000.

When you visit the new site, you will find that the Library has upgraded DuCat to a Web interface and provided simpler remote access to its e-Resources. Within the e-Resources section, you will find new interfaces for many of the research databases, as well as a new e-Resource called netLibrary which provides access to electronic books (e-books). The homepage provides easy access to over 100 research

databases, 2000 e-journals, and 3,000 e-books to registered Duquesne students, faculty, and staff anywhere in the world!

The Gumberg Library homepage also includes the Library's hours, important phone numbers, information about special

visit us at:
<http://www.library.duq.edu>

collections, and lists of books recently added to the Library's collection. E-mail reference service (AskRef) and electronic forms for recommending book purchases, ordering interlibrary loan books and photocopies, or requesting library instruction are available to facilitate your efforts in research and teaching.

Log-on today and see the many exciting changes and improvements!

Borrowing From Other Libraries in the Summer

Students:

If you are registered for a summer class, you may borrow books from selected local libraries for the duration of your course. To borrow from a participating library, you must first obtain a form at the Gumberg Library Reference Desk. You will need this form and your Duquesne ID when you go to another library.

Faculty:

The PALCI trial, which enables direct borrowing at selected University of Pittsburgh libraries, continues. Also, procedures remain unchanged for all other libraries.

Call the Reference Department at 412-396-6133 if you have questions.

Participating Libraries Include:

Selected University of Pittsburgh libraries, Carnegie Mellon University, Pittsburgh Theological Seminary, Robert Morris College, Geneva College, the Brady Library at Mercy Hospital, and the St. Francis Health System Library. For more information about participating libraries, call the Reference Desk at 412-396-6133.



Summer Hours

Schedule for June 1 – August 6

Monday – Thursday	8:00 a.m. – 10:00 p.m.
Friday	8:00 a.m. – 8:00 p.m.
Saturday	10:00 a.m. – 7:00 p.m.
Sunday	CLOSED

Monday, July 3	8:00 a.m. – 5:00 p.m.
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Schedule for August 7 – 27

Monday – Friday	8:00 a.m. – 4:30 p.m.
Saturday – Sunday	CLOSED

Fall Semester Begins Monday, August 28

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Volume 2, Number 4
Summer 2000

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Design and Printing by the
Division of Public Affairs

Call Number Guide

3rd Floor A-J

2nd Floor K-Z

1st Floor Oversized books
(A-Z)

5th Floor Journals, microfilm
microfiche, newspapers
(arranged alphabetically)
music CDs, records, videos

Location Guide

Book Drop Floor
4

Campus Telephone 4

Change Machine 4

Electronic Classroom 4

Emergency Telephones 1,2,3,5

Microfilm/Microfiche 5

Microfilm Reader/Printers 5

Pencil Sharpener 1,4

Public Access Computers 4

Photocopiers 4,5

VCRs 5

Virtual Cash Machines 4

Donor Information

We look upon gifts as important additions to the Library's collection. Many significant items have been acquired through gift donations and have become valuable resources for the user community. In recent months we have received a number of requests for information about donating books to the Library.

In an effort to acknowledge all of these generous donations that we receive at the Gumberg Library we have created a field for gift information in the MARC record which will display in our online catalog. Any donation received since February 2000 already displays this information. We have also been working on the following special honorary collections: Dr. John E. Murray Jr., Collection of Philosophy; Dr. Michael P. Weber Collection of Urban Affairs; Rev. Sean Hogan, C.S.Sp. Collection of Irish Studies; Isadore R. Lenglet Collection of Management and Business; Eleanor McCann Collection of Modern American Literature, and the Dena Ferguson Jacobson Chamber Music Collection. Our hope is to eventually have this information in every record for all past and present donations. This information can be accessed by doing a keyword search.



If you would like more information about donating materials to the Library and the Library's gift policy please feel free to contact Tracie Mineo by phone at 412-396-4560 or by e-mail at eisel@duq.edu.

World Music CDs and Recordings in the Gumberg Library

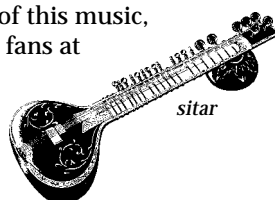
By Martin Sivitz, Overdues Clerk, Circulation Department

Summer is here and it's a good time to sit back and enjoy something musical that's a change of pace. An item from the Gumberg Library's world music selections might be just the thing. The collection ranges from Celtic to Navajo music to the following CD, which features the classical music of India, a form which had particular significance in Europe and the U.S. over thirty years ago.

Ravi Shankar, Ali Akbar Khan: *Ragas* (CD2102)

What was it about the music of India, and specifically the form called the *raga*, that captured the imagination of musicians from George Harrison to violinist Yehudi Menuhin? Everyone has heard the Beatles' incorporation of the form with attendant Eastern mysticism. Lesser-known efforts at that time included numerous hybrids—a multitude of folk/rock/blues/jazz ragas. Does anyone remember "East-West" by the Butterfield Blues Band? Or jazz trumpeter Don Ellis' Hindustani Jazz Sextet? The music became inextricably tied to images of lava lamps and love beads, which lends to it an anachronistic quality nowadays. That is unfortunate, because this is Indian classical music, not a fad.

At the same time, Ravi Shankar, the leading exponent of this music, became a smash with jazz aficionados and later with rock fans at the Monterey Pop Festival in 1967. Shankar played the sitar, a north Indian stringed instrument previously unknown in the West, but soon to become almost as recognizable as the electric guitar. Hippies adopted the musical traditions of India as part of their consciousness.

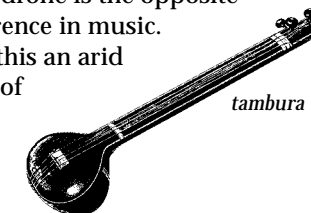


Ragas, a new addition to the Gumberg Library's world music selections, featuring Shankar on sitar and Ali Akbar Khan on the more resonant sarod, affords a glimpse into the why of it all. This is a recording from the mid-Sixties, around the time George Harrison introduced the sitar to his fans. The mysticism inherent in the *raga* holds the Western listener before its structure and complexity—of a different sort from our own musical evolution but no less complex—becomes clear.

Musicologists may have an explanation for this spell. It is the concept of *ethos*, or personification of character in music. It was important to the ancient Greeks and included morality or ethics. What we know in the West is that each *raga* type (which can be a spin-off on a melody, a central note, scale, mode, or a collection of these) has a special persona or character and this embodiment lends itself to metaphysical possibilities and the idea of music as a means of meditation or getting closer to the Divine.

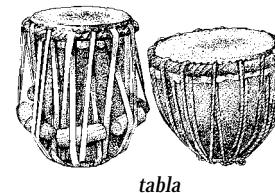
Perhaps this explains why the *raga* (from the Sanskrit for color or musical tone) became such a touchstone in pop culture during the Sixties, drug-addled yet searching for transcendence. But whereas some of the synthesis in the West was rather heavy-handed and used *ostinato*, or repeated figures, to approximate the drone of the *raga*, the Indian musicians created subtle music that seemed to flow out of another dimension and sense of time. And this drone is the opposite of the harmonic movement which is our frame of reference in music.

Western ears attuned to harmony may at first find this an arid landscape with no familiar landmarks. The backdrop of the music lies in the drone, which is created by the stringed instrument called the *tambura*. The *tambura* does in fact generate some overtones (harmonics) that hover over the sitar and the sarod.



Each *raga* is a cycle that starts in free rhythm, based on certain scales, modes or melodic motifs. There may be short bursts of melody and numerous "bent" notes or ornaments. These notes fall in the cracks between intervals known in the West and are something like "blue notes" in jazz or rock, but actually are more intricate in the possibilities of articulation. These bent notes also held fascination for rock musicians, for whom blues guitar was important.

Gradually, imperceptibly, rhythmic patterns emerge, spelled out by the *tabla*, or hand drum, the pace quickens, and the structure builds to a climax.



On *Ragas*, there are four offerings in this form, and underneath a deceptive sameness, the personality of each *raga* emerges. And indeed one can listen to them raptly enough to induce a reverie that could be likened to a meditative state. This is in large part

improvised music, so that while there is a sketch or plan to the gradual unfolding of the *raga*, spontaneity is always there. Shankar and Khan are truly masters of the style, playing with elegance, wit and nuance.

The most distinct *raga* here is "Raga Palas Kafi", beginning with a drone that sets a dark, minor-key mood that is sustained in the inventions of Shankar and Khan. "Raga Malika" breaks into its rhythmic arguments more quickly than the other ragas and sets a frenzied pace to the end.

Ravi Shankar has also written music that synthesizes East and West and composed the score to the film "Charly."

Also by Ravi Shankar in the Gumberg Collection:

- Ravi Shankar in New York R-2514 (LP format only)

Of Further Interest:

- Classical Indian Music R-6622 (LP format only)

Yehudi Menuhin provides spoken introductions to the players and their music. In the liner notes, Menuhin expresses that listening to music so strange sharpens our ears to our own musical culture.

Library Departments

Administration 412-396-6136

Circulation 412-396-6130

Interlibrary Loan 412-396-5341

Periodicals 412-396-6127

Reference 412-396-6133

See the Library homepage for the phone numbers of departments not listed here.

Library Collections

Curriculum Floor
1

Duquesne Dissertations 4

Fiction 2

Periodicals 5

Phenomenology Center 1

University Archives 1

The Library has additional Special Collections. Ask at the Reference Desk for more information.

