My research paper entitled *The advent of electronic music and its impact on the career of Edgard Varèse* explores the basis from which the electronic element of music was born and places this in the very meaningful context of the career of composer Edgard Varèse. It is difficult in today’s world to find music that does not include at least a tiny aspect of electronic production or modification, so it would easily follow that knowing how such an element came about is invaluable.

I began collecting sources in the Von Der Ahe Library by reading about Edgard Varèse in the *New Grove Dictionary of Music and Musicians*. I photocopied the entry and highlighted the author’s insights, works by Varèse, and other sources (such as books, magazines, scores, and newspapers) that might be of interest to me. From there I gathered as much information as I could about the history of electronic music, along with biographies and articles about Varèse. I had heard of LINK+ but had never utilized its services, and with some help from the library staff, found that sources that were not immediately available in hardcopy or online through the library could be ordered through this service. I was very pleased to see that requested items arrived promptly from places such as the University of California, Berkeley.

I was excited to find nearly all Varèse’s scores in the Von Der Ahe Library and glad that the library allowed me to check out all these scores, such as *Ameriques*, *Ionisation*, *Hyperprism*, *Offrandes*, *Intégrales*, and *Octandre, Nocturnal, Ecuatorial*, and *Déserts*. As a musician, I know that scores, especially good quality ones, are rarely inexpensive. And that certain versions of scores can be very hard and even impossible to find, given that some publishers no longer print certain scores. Thus, I felt a certain degree of trust was vested in me with his scores and I no longer felt like a college student writing a paper, but a true researcher embarking on an enlightening experience.

Once I had gathered almost more sources than I could possibly carry in my arms and backpack, I found my weakness in this research process was something I had not suspected: when I sat down to read and digest the material, I could easily spend hours digging into one source. I realized I would later emerge knowing a lot more about one aspect of my project than another, and that moving at such a pace that would not allow me to cover everything in time.

Once I had carefully explored this initial round of materials, noting what sources discussed the points I was interested in, I returned the sources I felt did not apply and checked out more articles and books that at first had not come to light. After I continued this refining process for weeks I finally arrived at the feeling that I had a good grasp of the advent of electronic music and Edgard Varèse.

Now I needed a strategy to begin writing my project that would capture the reader while coupling an important theme of electronic music history with Edgard Varèse’s career. I gathered ideas from different articles I had read in *The Economist* and how my favorite writers, John Steinbeck and Ernest Hemingway, grab readers instantly. I also had uncovered a few particularly astounding quotes. Thus, I arrived at an image of a camera zooming in on a specific place and time and producing one descriptive photograph. I could not find a better event to

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describe than the one that many consider the pinnacle of Varèse’s career and a revolution in electronic music: the premier of his *Poème électronique* in the Philips Pavilion at the 1958 World’s Fair in Brussels, Belgium. I was in luck because I had found a quote about that exact event. Once I had finally figured out how to begin the writing process, all the research I had conducted with the help of the Von der Ahe Library, its services, and its staff allowed me to construct an outline that grew into the coherent project that I have submitted.

Overall, the LMU library and its staff and services taught me how to look beyond books and the internet to find sources and how to enjoy the learning that ensues. Never before had I borrowed books and articles from other libraries or so deeply investigated musical scores and recordings when writing a music paper. As a result, I am now far more confident as a person who can conduct effective and enjoyable research.