Toronto 2000: Musical Intersections

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Sheraton Centre and Toronto Hilton Hotels
Toronto, Ontario

Desmond Maley, Tate Library, Huntington College
Lisa Rae Philpott, Music Library, The University of Western Ontario
Geoffrey Sinclair, CNIB Library, Toronto

"Musical Intersections" brought together 14 different music societies in dozens of concurrent sessions. Despite the pared-down nature of the CAML program, it was difficult to avail oneself of the myriad other presentations offered at this mega-conference At times, the crush of musicological humanity in the halls and at the exhibits was overwhelming. Still, it was an unprecedented opportunity to get "outside the box" and rub shoulders with some of the musical world's leading lights.

The concerts included the premiere of Gary Kulesha's impressive opera, *The Last Duel,* and pianist Elaine Keillor's lecture-recital of the music featured on her new album, *By a Canadian Lady,* which is reviewed elsewhere in this issue. To give the flavour of this unique occasion, we have included notes on some of the other sessions as well as CAML's.

The Four Rs of Research: RILM, RIPM, RISM, and RidIM Chair: Alison Hall, Carleton University

This very well-attended panel was a world-first: representatives from the four large-scale "R" projects (RILM, RIPM, RIdIM, and RISM) presented together, and it was a CAML session!

Part 1. RILM and the Information Revolution: Close Encounters with the Third Millennium B a r b a r a D o b b s Mackenzie, City University of New York.

Répertoire International de Littérature de Musicale (RILM) contains abstracts and bibliographic citations of books and periodicals in more than 100 languages on music and related fields, such as theatre and dance. Each participating country has a

committee that submits works published in that country. RILM is reviewing its mandate, to better reflect the changing needs of researchers, advances in technology, and opportunities to make its processes more efficient (see rilm.org for details). Records are submitted via paper, e-mail, and Web forms. Challenges include international issues (character sets and languages) and processing 20,000 records annually. RILM editors are highly qualified, and often have multiple postgraduate degrees and are fluent in many languages. Many index terms are assigned to each citation. Terms such as "Beethoven's influence on Brahms" provide access where keyword searches would be too diffuse. The printed compendia are published annually, two years after the end of the year, while the online source is continually updated, with articles from month-old periodicals often present; the CD-ROM is updated quarterly. NCSC and OCLC provide electronic access to the RILM database. Some recent changes are the inclusion of book reviews with the title citation, conference proceedings contain journal references, more hot links, UNICODE, and a hierarchical thesaurus.

Part 2. *International Index to Nineteenth-Century Music Periodicals* (RIPM)
H. Robert Cohen, University of Maryland, College Park

Music journals of the 19th century receive in-depth coverage by RIPM, which was formed in the early 1980's. Some issues RIPM is tackling are indexing methods, production, and network. RIPM covers 133 volumes in many languages. While the scope is international, many countries are not yet fully represented. RIPM is actively pursuing these, especially Russia. The titles are highly annotated to provide access. The scopes of

the individual journals covered by RIPM are in the online database, which is available from NCSC. RILM and RISM may be searched simultaneously using the NCSC interface. As well as articles, there are more than 200,000 reviews. RIPM's coverage has been shown to be superior to RILM's for 19th century composers, performers, and literature. Users of the NCSC interface to RIPM have the option of retrieving results in a printer-friendly HTML version, or may send results by e-mail. In the future, full text and document delivery features will be added.

Part 3. RIdIM's Babylon, or, Could We Ever Look Again at Each Others' Pictures?
Zdravko Blazekovič. Research Center for Music Iconography, City University of New York

For 30 years, music images have been indexed by Répertoire internationale d'iconographie musicale (RIdIM). Music iconography (MI) is still a young field, and there are no international standards for classification and cataloguing. Prior to RIdIM, MI was done privately and was not coordinated. Like the other R's, RIdIM is organized at the national levels. Submissions are made on cards, which are sent to the national offices and passed to the international office. Funding is a concern for RIdIM, and international coordination has broken down. While national activities have continued, lack of coordination has led to incompatibilities in the work done. The international office was recently moved from New York to Paris, and international supervision is being reestablished. A new catalogue will use nine fields to describe MI. RIdIM possesses a large library of images, but will have difficulties making these available, due to concerns of

copyright and the varying sizes and quality of the reproductions. New directions include musical archaeology and images from journals.

Part 4. RISM: Retrospective Bibliography, Future Challenges John Howard, Harvard University

Music sources have been catalogued by *Répertoire internationale des sources musicale* (RISM) for 45 years. RISM is divided into three series, which are further subdivided: A/I (printed music to 1800), A/II (manuscripts to 1800), series B (10 volumes focusing on early collections, including volumes on national and non-Western collections), and C (directories of music in research libraries).

The focus is currently on A/II. Challenges include many unattributed pieces and the reuse of music materials. More than 1.5 million pieces are catalogued. Both cataloguing copy and manuscript materials are submitted to RISM. RISM is currently debating item-level vs. collection-level cataloguing practice. There are administrative issues such as funding, standards, and the differing priorities among the stakeholders. The scope of the work being funded currently includes only the A/II work. Howard said bibliography was not a hot topic for new scholars and funding agencies, and also that there is competition for funding between cataloguing and digitization of source images. He wondered if RISM would join the other R's online at NCSC. The pace of print publications from RISM has been slow. Other challenges include marketing, publicity, and meeting the changing needs of researchers.

Digitalization in the New Millennium

Part 1. Performance in Victorian Hamilton, 1846-96: The Creation of a Multi-Disciplinary Database
Frederick Hall and Geoffrey Rockwell, McMaster University
http://cheiron.humanities.mcmaster.ca/

A multi-disciplinary team was assembled for this project to record information about performances in 19th-century Hamilton (1846-96). There is little information in the existing indexes on this subject. Analogous projects had been undertaken in Quebec and Victoria, but were limited to musical performances. This project takes a wide view of performance, as there are many types (including magic shows, panoramas, tableaux) and venues (street corners, inns, travelling shows). The scope was limited to public performances within Hamilton's city limits. Events such as art instruction and instrument sales were also included, since they often had a performance element.

A demonstration of the database was given. A team of students went through the *Hamilton Spectator* and looked for notices, letters to the editor, and reviews for public performances. The researchers also wanted to note the choice of typeface in the announcements. It was decided to use relative markup to capture this information (one size larger than another) rather than absolute markup (size and name of typefaces). In this scheme, the largest headings are marked using <H1> tags, the second largest headings use <H2> tags, and the body of the text is not marked up. The articles are entered into ENDNOTE, a flat-file database. Data entry is performed locally, and the data is exported to a central database. The information includes

date, title, page number, type of notice, source of notice, text of notice, persons involved in the performance, works performed, performance venue, performance date, and performance venue. The database uses the PERL programming language and the PostgresQL database, which allows for advanced searching using regular expressions. Similar to Google, search terms will be shown in the results page but, unlike Google, which only shows the first occurrence of the term, each occurrence of the term is presented in context. The output can be toggled among HTML, plain text, and raw tagging. The data upload from ENDNOTE to the server proceeds from the data-entry person to the Web server through a PERL CGI program, and then to the database. The system can export XML for archival copy. The researchers are considering the use of TEI for this purpose. Although there was some trepidation about using freeware tools, it was later discovered that many similar projects had used the same tools. Still to be completed are database proofing, normalizing (names, locations, etc.), interfaces with other projects, and developing best practices in this new field.

The researchers were asked about capturing images. This is part of the scope, and representative images are captured. However, complete digitization is not practical. They also affirmed that sources other than the *Spectator* would be used, but the *Spectator* analysis is not yet complete.

Part 2. A Canadian Music Centre Digitalization Project. Peter Higham, Mount Allison University

The Canadian Music Centre (CMC) is a member of the International Association of Music Information Centres. The CMC's mandate is to collect, promote, and distribute the music of Canadian composers. There is a project underway to capture digital images of music scores. Similar projects elsewhere include the digitization of J.S. Bach, the digitization by the Bodleian Library of the Broadside ballads, and the VARIATIONS project at Indiana that seeks to capture both sound and images. The purpose of the CMC project is to capture digital images of 15,000 unpublished scores. The manuscript scores encompass a large range of paper sizes. The digital images are being saved as Portable Document Files (PDF) in the same size scale as the originals. Xerox is the vendor for the scanning. Work has now progressed to the letter "C." New scores sometimes arrive already in digital music-notation files. The project helps to address the CMC's shortage of shelf space. The CMC offers free loan of its materials, and it also acts as a production house, creating print copies of scores for circulation. The online catalogue allows searches on the CMC Web site. The Web site is enhanced by Metadata, sound files, and digitized scores. The regional centres may not always have the entire catalogue of the national office, but they sometimes have regional works not yet in the national collection.

There is the issue of copyright to be addressed. Currently, there are only excerpts, so no royalties are paid. When full scores begin to appear, the Centre will have to negotiate copyright with the individual composers. Some questions and concerns that remain unanswered include:

• Will links be provided from catalogue records to the scores?

- The demonstration pieces are for small ensembles on smaller score paper, but will the current process adequately represent large ensembles on large scores?

- The scanner resolution varies in quality, and intricate scores are not clear.

Higham concluded that print will undoubtedly be with us a while longer.

Glenn Gould: Eccentric or autistic?
S. Timothy Maloney, Music Division, National Library of Canada

Maloney has received wide attention in the media for his research that links Glenn Gould to Asperger's syndrome. A form of late-onset autism, the syndrome has also afflicted such 20th-century geniuses as Albert Einstein, Béla Bartók and Ludwig Wittgenstein. The presentation began with video excerpts of Gould at the keyboard, with Maloney pointing out the pianist's peculiar deportment and mannerisms, which were often criticized at the time. The symptoms of Asperger's syndrome include impairment of communication and social interaction skills, motor abnormality, abnormal reactions to sensory stimuli, rigid routines and rituals, obsessive narrow interests, photographic memory and special gifts. Maloney reviewed the documentary record and showed how the symptoms were mirrored in Gould's life and art. This fascinating lecture cast a revealing new light on Gould's achievement.

CAML Catologuing Committee
Brenda Muir, Chair

Cataloguing terminology is changing rapidly. Musical works are to be referred to as "music" which, in the case of multiple formats, will only add to the user's confusion. GMD's (general material designators) are used inconsistently throughout the world. LC uses fewer (map, microfilm, kit, and sound recordings), while Canada tends to use more GMD's. Barbara Tillett is presently revising the rules regarding the use of the GMD, with a view to eliminating same.

Music cataloguers use the GMD a great deal. The Canadian Cataloguing Commission will make recommendations based on input from those in the field. Can the GMD be generated from other parts of the catalogued record (e.g., the 007 or 008 field)? A recent survey on AUTOCAT generated a variety of responses. Cataloguers do specify sound recording, video, score, book, and electronic resources in their GMD's. The level of specificity of the GMD is also important to users as a "sound recording" can be a cassette, an LP, a DAT tape, or a CD.

An LC discussion paper dealing with format variation is leaning towards Option C. This option would list the original title only once, with all formats attached to the title. In addition, the MARC standard for cataloguing DVD's is being addressed at NLC now that the National Film Board is publishing works in this form.

Finally, ACCESS AMICUS is free via the Web. Visit www.nlc-bnc.ca to register. The National Librarian wishes to maintain free access, but ultimately this decision will be made by the Treasury Board.

International Perspectives on Copyright: Intellectual Property and Fair Use in the Digital Environment Chair: Rob van der Bliek, York University

Copyright is one of the thorny problems faced by libraries in general and music libraries in particular. Given a choice, "Just vote No!" is a serious temptation, but copyright is a fact of our daily working life. The CAML listserve occasionally receives copyright questions, but certainly fewer than MLA-L. We have no official copyright representative (as MLA does in Lenore Coral) to solicit our responses to the proposed changes of the copyright law.

New Technologies, Fair Dealing: The Implications of the EC Copyright Harmonization Directive. Richard Chesser British Library, London

Copyright is an attempt to create a balance between rights-holders and consumers with respect to the use of a work in whatever form it may be. Consumers do not want monopolies, and believe that copyright should not be held absolutely. Exceptions are needed. European copyright requires that the EC be a single market of copyright holders. The EC Directive requires that all individual countries relinquish their sovereignty to the central EC. Does the EC Directive have wider relevance? Certainly the World Intellectual Property Organization (WIPO) must be considered, and the fact that the music is a global industry.

It will be a tall order to make the Directive a final text acceptable to all EC constituents. There are 15 countries and legal systems, each with its own preexisting copyright law and distinct user population. The Directive is due to be adapted by the European Parliament in 2000, with international implications by 2002-03. The Directive must become national legislation by statute, which then affects licenses and codes of practice. Common law (or case law) will evolve over time.

Maintaining the status quo will mean that copyright holders will have mandatory rights including remuneration for both analog and digital material. Consumers' desire for fair dealing and reasonable access may be reflected in limitations and exceptions. The criteria include removing barriers to an international marketplace, promoting freedom of expression, safeguarding jobs, increasing legal certainty, and harmonizing divergent national laws.

Harmonization implies the elimination of differences and uncertainties in copyright protection, such as previous legal inconsistencies. It should be discussed at a high level since such rights are crucial to intellectual creation, cultural protection, and promoting learning and culture. The language of harmonization is important. Otherwise, the creators will not prosper, especially if they relinquish their rights to the corporations.

There is a belief that the new technologies require new and stronger copyright measures, and that digital technology especially needs greater copyright control. In fact, better rights-management is necessary for all copyrighted material, media, and forms of communication. Limitations must also be built into copyright law to ensure fair compensation and necessary exceptions (e.g., for the blind). It is ominous that copyright holders want to reassess existing exceptions because of the new electronic environment.

Copyright gives the rights of reproduction to the holder, who may also authorize or prohibit communication and distribution. Reproduction on paper has historically been associated with fair dealing, but sheet music has been excluded from copyright in some countries, notably Germany. Who will decide on fairness in these cases? The publisher or some other agency? Reproduction in any medium is necessary if it is for private use. Libraries must offer access. Regardless of form, payment or permission should not be required when there is no commercial benefit. Reproduction may be for illustration, teaching, research and other non-commercial purposes, with acknowledgement given to the source. These same rights are necessary for the disabled, reporting current events, inclusion in another work (quotations), research and private study.

"Grandfather clauses" will deal with exceptions under various national copyright laws and maintain previously granted rights. It will be necessary to lobby to maintain users' historic rights. In 1996, WIPO specified that rights and exceptions do apply in a digital environment.

Fair dealing should be applicable in particular circumstances where the prejudice to rights-holders is minimal. For instance, it should be permissible under copyright law to give a class of students access to digitized material (via password) if the usage is non-commercial.

United States Copyright Law   Lenore Coral, Cornell University

Coral gave an overview of the U.S. Copyright Law from 1786 to the present day. The U.S. Constitution originally gave authors and inventors a very limited term of protection; in 1790, maps were given copyright protection for 14 years, renewable for a further 14 years. In 1889, performing rights were addressed, the term being the "life of the author plus 50 years." The Conference on Fair Use has tried to take into account the nature of the use, the work, the proportion of the whole, and the potential effect on the market. The Sony Bono Copyright Extension Act favours publishers and increases the term of copyright to 95 years from first publication, or 120 years from the creation of the work. The U.S. has extended its copyright term to agree with the German standard of life of the author plus 70 years.

Canadian Copyright. Loris Mirella Copyright Policy Division, Department of Canadian Heritage

There is much more public interest in copyright, due in part to Napster's difficulties. In the digital environment, the perception is that there is the possibility of rampant misuse. There must be a balance between rights-holders and the public interest in terms of education and research. Are there any classes of works which should be exempted? The rights-holders argue there is no middle ground. The public wishes to see the status quo preserved, even in the face of emerging technologies. Certainly, in the case of Napster, 38 million users cannot *all* be criminals. The distinction in this case is that they are sharers, not buyers.

We need to develop new business laws to protect intellectual property rights. Today, teenagers are sharing their MP3 files, but these "pirates" are not making any profit. A New York entertainment lawyer recently commented that the suit brought against

Napster is interesting, because copyright is a trade-regulation law which was never meant to be used against consumers! The US/Anglo-American copyright law is designed to allow copyright-holders to make money; no one else is permitted. Copyright is an imperfect monopoly. Infringement for enjoyment, where no money changes hands, should not be a breach of copyright. Neither should copyright deprive users of access to charts, maps and books, that are incentives to creativity. Copying is permitted under U.S. fair-use provisions for criticism, teaching and research. The dilemma is there is no line between private and public use.

Mirella mentioned Peter Lyman's discussion entitled *The Digital Dilemma*, the original document being available at http://books.nap.edu/html/digital_dilemma/ Access to information will soon be governed by the ability to pay, and the price of journals will continue to escalate. Fair use and fair dealing are based on the purpose of private study and research. Copyright has never afforded the owner complete control, but in some ways fair use allows everyone to become a hacker.

Libraries previously bought (and owned) their print indexes. Licensing electronic resources only permits access, and does not imply ownership. For a clear and concise guide to Canadian copyright written with teachers in mind, see: http://www.ctf-fce.ca/e/WHAT/Copyright/CopyrightMatters.pdf

Cataloguing Issues for Electronic Resources Cheryl Martin, McMaster U

Martin spoke to the problems of cataloguing electronic resources. A new set of rules is required for this type of resource, which requires maintenance, and may or may not have "holdings." Categories to include are the date of consultation, the vendor, the PC and monitor required for viewing the resource, and copyright and responsibility information. Where a single title exists in both print and electronic form, the title may vary, holdings may change, and an item which is a serial in print may be considered a monograph electronically. The existing rules for cataloguing computer files are insufficient when it comes to electronic resources on the Web.

Many libraries own print and alternative versions of the same title (CD-ROM, microform, Web, etc.). The cataloguing rules permit the addition of the electronic version to the bibliographic record of the print version, but if the title is in microform, there is likely more than one catalogue record. Verification of URL's is an issue since they change frequently. Since electronic journals no longer "arrive," they cannot be checked in! Some libraries consider it inappropriate to be adding holdings statements if they do not actually have the material on site. Location is also problematic when access is through a locally-mounted CD-ROM or the Internet.

There are difficulties with "aggregator" databases, whereby large numbers (several thousands) of items are added to the catalogue in one fell swoop. Buying sets of records makes it exceedingly difficult to remain wedded to the "one record" rule. There must also be an easy way to delete all or some of

the records, should the subscription cease or if the available titles are changed by the vendor. Should titles and subject headings be added to these records?

Providing access to electronic resources is dependent upon how they are catalogued. If a separate Web page is offered, there may be no need to catalogue the item, and public services staff can maintain the page. If access both by Web page and the catalogue is offered, records can be created in a separate database, converted to MARC, and loaded into the catalogue. Or, records can be created in the catalogue and then loaded into an electronic-resources database. Cornell Libraries enters their records into a separate database, and then converts the metadata into MARC (http://campusgw.library.cornell.edu/). McMaster and the University of Washington catalogue electronic resources in their catalogues, and extract the appropriate records for the gateway database by retrieving a unique set of collection codes.

Acquiring Digital Materials Charlotte Stewart, McMaster U

Since 1995, electronic resources have grown from 0.6 percent to 10 percent of the collections budget at McMaster; Stewart is responsible for licensing and acquisition. McMaster U subscribes to some 85 electronic products, including journals and aggregate databases. Money was moved from the book budget and newly-targeted money from the University is also helping to boost the digital budget. The frequent updates of electronic resources spares the staff the labour-intensive task of filing looseleaf updates in binders.

While certain electronic products come as

part of a consortial deal, the locally-selected products are carefully chosen and evaluated by a panel of librarians and systems staff. Preference is given to products with a 30-60 day trial, since demonstrations are tricky to organize and schedule (one cannot always guarantee faculty attendance). The criteria for evaluation are quality, licensing, technical issues and vendor support. The resulting three-page chart must be rated at 3+ before the product will be purchased. When a trial is arranged, all interested faculty are contacted and given a trial user name, password and URL. A page shows the user which trials are currently available, and what the expiration dates are; suggestions for additional trials/products are also solicited. Databases are licensed in the same manner as electronic serials, with campus-wide site-licensing for 2-4 or 5-8 simultaneous users. If complaints are received regarding insufficient access, the next level of simultaneous access is purchased. When CD-ROMs are networked, access is theoretically unlimited, but the server imposes a limit of 99 simultaneous users.

Stewart offered the following caveats regarding licensing: always read the fine print (usually illegible when faxed), and watch for "shrinkwrap" licenses that take effect when the CD-ROM's packaging is opened. Some licenses specify no remote access; McMaster crosses this off and writes it into the contract. Fortunately, licenses are becoming more standard, but there are always exceptions. One license had a "no undergraduates" clause, which was unacceptable to McMaster; permission was then granted for undergraduate access. Sometimes a product license will specify restrictions to users in a particular field of study, which is also unacceptable. The biggest headache is the vendors who insist on access via I.D. and

password. This is an ongoing issue. McMaster's preference is to limit access to I.P. address for all users within the campus domain.

The rise of electronic products has resulted in much more interdependence of library units. Rarely do all of the librarians authorize purchase of a suite of print products, but such events are commonplace in the digital environment. In many cases, however, librarians have much less control over digital purchasing, especially in consortia. The whim of the vendor is another factor. Portions of a database may suddenly be deleted, or the database may be purchased by another vendor who then discontinues the product.

The introduction of digital products has created greater expectations on the part of users, but they must also be made aware of the licensing requirements.

Report on OLAC Meeting Joan Colquhoun McGorman Southeastern Baptist Seminary, NC

McGorman was delighted to return to a CAML conference after a long hiatus. She noted that technology has sped along, and while she has catalogued many CD-ROM's, she had never catalogued an Internet resource prior to attending the OLAC conference. The University of California at San Diego has already catalogued 22,000 Web sites, complete with LC subject headings; the University of Washington has a full-time Web cataloguer; there are 18,000 title-records available in NetLibrary! Evaluate the Web site to be catalogued and add subject headings and genre, if appropriate. Use "s" to denote the computer-file format, but the MARC 300

field is *not* used. At OLAC, Linda Barnhardt said cataloguing Web sites was like cataloguing "serials on drugs!" Given the rapid proliferation of Web sites and the changes to existing ones, it is an apt description.

World Library Associations Richard Chesser (British Library/IAML); Vivien Taylor (CAML President, Queens U); Suki Sommer (NYPL); Paula Matthews (MLA President, Princeton U)

Richard Chesser wondered whether IAML was truly global. It is European, North American, Asian, Japanese, Australian and New Zealand in terms of coverage, but after 50 years the rest of the world remains to be conquered. The possibilities for collaboration and cooperation remain, and we are able to speak for our professional selves with one voice. The "four R's" are among IAML's greatest achievements, but much cataloguing remains to be done. While the world gets smaller, libraries get larger. Even the U.K. cannot achieve a national agreement regarding cataloguing rules and conventions. Libraries (and countries) are at variance with one another. MARC 21 is not merely geographical, it is temporal and a product of the 21st century. MARC 21 is an attempt to bring everyone on board (not USMARC, or CANMARC) as union catalogues proliferate. Perhaps one day RISM will become redundant. There will no need to catalogue materials twice (once for the local catalogue, once for RISM). Certainly it makes economic sense to catalogue materials only once. It would also simplify inter-library loans to find one bibliographic record with all of the locations attached, based on CIP from a national bibliography or library. However,

this is not done with music anywhere in the world. Trade catalogues, such as the MPA list, have their place, but are deficient in many of the needed details about a musical work.

Associations give us profile. There is no financial clout individually. In terms of "invisible earnings," the music business is second only to tourism. We need associations to speak up for ourselves and our profession. No one trains professionals better than other professionals. IAML-UK has instituted the Music Libraries Trust to optimize revenue and tax advantages, and to facilitate training of music librarians in the absence of formal degree-programs in the U.K. Collaborations with the Britten-Pears Trust and a distance-learning course at Aberystwyth reflect the ongoing effort to support our own work.

Vivien Taylor gave an overview of CAML's history, with which most of our readers will be familiar. Suki Sommer addressed the unique position of IAML-US, which is *not* the representative body for music librarians in the U.S. Only 10 percent of MLA members belong to IAML-US, those for whom MLA is "not enough." Sommer invited everyone to IAML's 2002 meeting in Berkeley. The meeting will be held on campus. Residence facilities are available, and breakfast and lunch are included with the conference fee. Concerts and tours of the wine region will be offered.

Paula Matthews spoke about the sense of family inherent to MLA. She said librarians are quiet activists and gentle revolutionaries. A memorable 1985 MLA Plenary Session on women in music led to the creation of the Women in Music Roundtable. In contrast, the American Musicological Society did not address the subject until 1988.

When Technology and Music Intersect: Consequences and Concerns

David Sanjek (BMI Archives) discussed the mushrooming phenomenon of musical sampling without referentiality. Historical sampling is an "archaeological impulse" ("digging in the crates"). But no longer is music merely "quoted," it is reconstituted in various ways with little or no regard for the previous context. The result is "narrative shrinkage," to use Paul Gilroy's term, although some may detect coded meanings. Deejays are "acoustic flâneurs." Paul Théberge (UWO) discussed commodification of world music. Sampling of world-music instruments is a lucrative industry. High quality, unattributed samples are "primitive" and therefore sell at a premium. Samples may resurface in a multitude of contexts, such as Disney's *The Lion King* which conjures up images of a mythical Africa. Kai Fikentscher (Columbia) described the deejay as a public impresario and educator whose instrument is the turntable. Through mastery of turntable technique and choice of material, the deejay wields authority and influence over the audience, often triggering a physical response. Paul Fischer (Middle Tennessee State) said America is *the* laboratory of postmodernism. Youth are "pioneers in time" who have not inherited their elders' traditions. Flux with critical reflection is the postmodern existentialist predicament. There is the danger that mainstream music-major students will be behind the curve because they are not technological savants.

Jazz Off-Record: "Lost" Jazz Histories

This panel challenged the notion that only recorded jazz is worthy of scholarly attention. Ingrid Monson described the "Cultural Cold War" of the U.S. State Department when it sponsored the African and Middle East tours of Louis Armstrong and Duke Ellington in the 1960s. Black artists in the U.S. participated in the NAACP and CORE campaigns, as well as the civil rights' struggles of the 1960s. Ellington, Ella Fitzgerald, Teddy Wilson and even the avowedly apolitical Thelonious Monk gave benefit concerts for singer Paul Robeson. Bruce Boyd Raeburn (Hogan Jazz Archive, Tulane University) presented his groundbreaking research on the collaboration between Italian and Jewish musicians in New Orleans from 1900-40, that included Louis Prima and Meyer Weinberg. Music critic Mark Miller noted the lack of cultural infrastructure to publicize and promote early Canadian jazz. There was no Canadian equivalent of *Billboard* or *Metronome*. The result was that outstanding Canadian jazz musicians like George Paris remained "below the radar." Sherrie Tucker (Hobart and William Smith Colleges) discussed the outstanding musicianship of ensembles from historically black colleges and "all girl" bands, which has received scant recognition in jazz historiography.

Death or Transfiguration? What future readerships, media, and market forces hold for scholarly publication and writings on music.

Although sparsely attended, this was a thought-provoking evening with a distinguished panel from publishing, journalism and academe. Publishing is in a great state of flux in this era of corporatism, with the intersection of technology and culture resulting in all kinds of real and virtual hybrids. Peter Givler of the Association of American University Presses vigorously defended traditional scholarly publishing, pointing to its role in the creation and dissemination of knowledge, as well as its abiding concern with quality, authority, stability, accessibility, and referentiality. Victoria Cooper of Cambridge University Press said that the process of editing text, whether online or in hard copy, still required professional expertise and judgement. Ethnomusicologist Ruth Stone discussed the CD-ROM, "Five Windows on Africa," that took her production team three years (and $140,000 US) to make. Kyle Gann of the *Village Voice* discussed Internet subcultures that bypass mainstream pop culture and corporate control of the global printing house. Michael Ochs of W.W. Norton discussed the requirements of writing a text book for a mass audience. Kerala Snyder edits the e-journal, *Journal of Seventeenth-Century Music* (www.sscm-jscm.org/jscm). She said plans are now afoot to include online sound examples with the music and text. Musicologist Robert Winter (UCLA), who has authored music appreciation products on CD-ROM, said the line between real and virtual publishing will continue to blur. He highly recommended reading Richard Lanham's book, *The Electronic Word: Democracy, Technology, and the Arts* (University of Chicago Press, 1993).