

Report of the Annual CAML Conference

St. John's, Nfld., June 11-14, 1997

By Cheryl Martin and Lisa Philpott

The CAML banquet this year was held in Paradise, Nfld., so we would really like to entitle this report "CAML-ites dine in Paradise!" Maybe that's why the food was so good, although we can only speak for the salmon, and have nothing to say about the flipper pie. (Yes, that's seal flippers; those of you who want to know the gory details will have to ask Desmond or Chris).

A small group of CAML members met for the Annual Conference in St. John's, with the Learned Societies. Several sessions were also held in conjunction with the Canadian University Music Society (CUMS). For those who arrived on Wednesday, the CUMS opening concert was entitled "Music from the old world," featuring Brahms' Sonata for violin and piano in D minor, op. 108, and Schoenberg's Pierrot Lunaire. The performers were all faculty or students at Memorial University (MUN).

In contrast, Thursday night's concert was "Music from the new world." Included were an eclectic group of mostly Canadian compositions, beginning with Beckwith's Piano etudes and ending with a rousing rendition of "That St. John's Girl" by the MUN Chamber Choir. There were also CUMS mini-concerts at lunch time each day, for those who preferred musical enlightenment to the cafeteria food.

Creating Web Sites and Using HTML

After a welcome from Peter Higham, Thursday morning began with a session

entitled, "Creating websites and using HTML: two site examples."

Cheryl Martin used the web site for the Church of St. Mary Magdalene in Toronto (www.interlog.com/~cmartin/home.html), which she created and maintains, to show how to create a simple web site with text and graphics. She gave some tips on how to approach web site construction, the kind of tools necessary, and demonstrated how to code a page and add links (to graphics and to other pages).

Most importantly, she reminded everyone that *all* files should link *back* to the Homepage (many users do not have a BACK button—nor do they have a mouse) and that while a black background may look attractive, users cannot print such a page!

Vivien Taylor of Queen's University showed how the web site at the Music Library at Queen's was created, and how it can be used as part of a reference service and bibliographic instruction program. Many pathfinders are available online, so students can either consult print them. She provided much useful information on how to migrate from printed materials for bibliographic instruction to web-based formats. Also in her handout was an annotated list of other web sites that have BI materials. The address for the Queen's Music Library web site is: stauffer.queensu.ca/webmus/

Conference on AACR

The cataloguing committee meeting

followed. Brenda Muir-Leadston, Music Team Leader at the National Library, talked about the International Conference on the Principles and Future Development of AACR, to be held in Toronto in October.

A veritable "who's who" of cataloguers will be attending, and information about the conference and the papers to be presented is on the NLC's web site: www.nlc-bnc.ca/jsc. Unfortunately, attendance is by invitation only, and no observers are allowed (and no one from CAML was invited), so we'll have to watch the web site, MLA-L, and cataloguing publications to know the outcome.

Directory of Music Library Collections

The Publications Committee has no chair, so Rob van der Blik is chairing this committee until someone volunteers to take it over. Rob reported that Carol Ohlers of York University is still working on the directory of music library collections in Canada. She has received some responses, but many libraries have not responded to the survey, which is posted on York University's web site and was also printed in the last issue of the Newsletter (although Carol would rather that the copy on York's web site be used).

A discussion followed concerning how we could find some more publication projects. Denise Prince suggested that we offer money to music or library school students for projects which could be published by CAML. Tim Maloney suggested that the CAML Occasional Papers be digitized and mounted on the CAML website.

Ask CAML

The participants in the "Ask CAML" sessions on Thursday afternoon considered three very different topics. Alison Hall of

Carleton University talked about procuring Eastern European music materials. It can be difficult to convince users that we cannot get something that they want, because: the publisher won't send it, we can't determine what is wanted because of lack of bibliographical information, there are copyright restrictions, or the item is out of print. The credibility of the librarian can be a large factor in the success of extracting oneself from this sort of situation.

Suggestions were: to try book stores on the Internet, to try using IAML contacts or ask faculty members for a contact in the country where the item was published, and to use the Internet as a starting point for some languages (e.g., the Metro Toronto Reference Library's home page: www.mtrl.toronto.on.ca/centres/acq/vendor.html). Books tend to go out of print more frequently than in the past, so they may not be available unless they are ordered as soon as they are published.

Brenda Muir-Leadston of the National Library distributed a document showing the various levels of cataloguing which are done at the National Library, depending on the country of publication and how old the item is. The levels of cataloguing have been partly dictated by the composition of the Music Team; they cannot fully catalogue everything that is received.

Therefore, decisions have been made about cataloguing levels. Priority is given to Canadian material, because copy for much of the other material is available from OCLC or other vendors. If you were not present and would like a copy of the document or more information, please contact Brenda.

There was also a discussion of what should be done with a multimedia track on a music CD. The National Library treats it as accompanying material and makes a 500 note "Includes one multimedia track for

CD-ROM", and a 538 note with the system requirements; the 300 includes the information for the musical part of the CD only. CDs which are enhanced (including interviews, video, etc.) are also treated as if they have accompanying material.

Canadian Music Periodical Index

Timothy Maloney spoke about the Canadian Music Periodical Index at NLC. This is an automated database of some 30,000 entries from 475 journal titles from the late 19th century to the present. Two hundred titles are indexed on an ongoing basis, and are uploaded monthly to the NLC website: www.nlc-bnc.ca. As well, the card files used to produce the *Encyclopedia of Music in Canada* are being input (manually, as scanning proved unreliable) and are available via the NLC website. Tim noted that this is only an index; the NLC can supply requested information via ILL.

Faculty/Librarian Collaboration in Library Instruction

Suzanne Meyers-Sawa and Caryl Clark presented a truly collaborative session. Suzanne opened the discussion by stating that she has always been disturbed by the inequality of library instruction within a class. Faculty attitudes toward the librarian range from indifference to collegiality and, despite what faculty members may imagine, librarians *do* teach! Caryl was surprised to be shown a file which documented four years' worth of assignments, with commentary of the strengths and weaknesses of each.

An assignment which directed the student to "choose a composer whose name begins with the same letter of the alphabet as your family name" was particularly troublesome, as few composers' names begin with the

letter "Y". The assignment also required students to find a book about their composer. Providing the names of 30 composers from which to choose, or having the tutorial assistant approve an alternate choice, would have greatly improved the success rate for this question. A carefully considered assignment will meet students' instructional needs and be relevant to the content of the course; a successful assignment will be specific, rather than ambiguous, and will also take into account the resources of the library and its staff.

Assignments for introductory courses should address the student's initial use of the library catalogue, include the name of the librarian (or, better still, introduce the librarian to the class), and introduce the student to the *New Grove Dictionary*. Courses for non-music majors require greater care in the preparation of assignments: language difficulties can create severe problems for both students and library staff alike (avoid phrases like "High Baroque" or "The Age of Bach") and plagiarism, most notably.

This was an excellent session which should be repeated at future CUMS/CAML collaborations.

Discologue: French Canadian Pop Music, 1960s-80s.

Presented by Timothy Maloney, Discologue is an index of 114,000 cards prepared by Louise Dumont. One of the single most complete resources for the Canadian recording industry from the mid-1950's through the 1970's (pop, classical and jazz), it was compiled by Dumont when she owned a record store, and has been deposited at the National Library of Canada.

The cards include title, composer, performer, label, issue number, date received,

delete date, re-issue date and format. All of this information is being entered manually into an InMagic file (again, the cards were not able to be scanned) and will be mounted on the NLC web. As Legal Deposit did not begin until the mid-1970's, Discologue is invaluable for identifying recordings for retrospective acquisition by NLC.

Tim also commented on "databases-in-waiting" at NLC which will be mounted on the web as funds permit: the concert programs project is in Phase I, with the assistance of a UWO SLIS student; the Canadiana Sheet Music Project has recently received five years' funding to digitize the pre-1950 Data Sheets. A full-time cataloguer will be hired, and if the project is not completed within five years, the NLC will fund it until completion.

Alternative Careers in Music

Kathleen McMorrow participated in a CUMS panel discussion on alternative careers for people with music degrees, especially those who might have thought that an academic career was the only way to go.

The panelists included a music producer for the CBC, a librarian, a music critic, and a free-lance music consultant. Each discussed his or her educational background, qualifications required for each type of position, and the job prospects. It was interesting to hear how people with academic backgrounds in music have chosen to follow very different career paths.

Francesca Swann, the Regional Music Producer for the CBC in St. John's, has a diploma in cello performance from the Guildhall School of Music. She produces a one-hour show each week, and tells the CBC about shows or concerts which might be appropriate for the national network.

She suggested that anyone interested in working for the CBC should try to develop ideas for shows that they might want to use, especially for the radio. There will be interesting jobs in music technology in the future, and it's probably a good idea to take a course in arts journalism or recording, and some experience in college or local radio or television would be invaluable.

Glenn Colton writes concert and CD reviews on a freelance basis for the Evening Telegram in St. John's. He has an M.A. in arts journalism from McMaster University. Reviewers need to be able to write in an interesting manner, and to make comments which are appropriate for the general public if one is writing for a newspaper. It can be difficult to bring an event to life for the reader in a few inches of column space, especially when a concert review must be written in a couple of hours after a concert.

Colton explained how he approaches a concert to write a review, which is obviously very different from the way a casual concert-goer approaches such an event. Opportunities exist almost everywhere for freelance reviewers who can write in an interesting manner for the general public or a specific audience.

Kathleen McMorrow talked about the education and professional requirements for music librarians. Since we are all familiar with what these are, we won't go into the details here. But some people in the room looked a bit surprised that music librarians are so well-educated!

Running a free-lance music consulting business is a challenge which requires not only music knowledge, but accounting, marketing, and other business schools. Andrew Zinck has made his career by developing many skills, including desktop music publishing, database design, and using whatever tools are necessary to fulfill his

clients' needs. Adaptability seems to be the most important requirement in the consulting business.

Impact of the Internet on Music Research and Teaching

William Bowen, Gordon Callon and Rob van der Blik spoke on different aspects of this subject.

Bowen spoke about his work with ITER, a bibliographic database of Renaissance Europe. At present, it has about 70,000 entries from journals, and an average of 1,000 records are added each week. Users can search by keyword, browse alphabetical indexes, and search by discipline based on Dewey Decimal Classification; Boolean searching is available. ITER is a not-for-profit project, and will cost an individual about \$25 per year; institutions will be charged more. More information can be found on the site: www.library.utoronto.ca/iter.

Callon's paper, entitled "The Clothes have no Emperor," discussed a request on the MLA listserv for musical 'scavenger hunts' and Callon's willingness to mount them on the web for use by all. The greatest difficulty he has encountered is getting colleagues to contribute to the project. He discussed the means of placing music or text files on the web, using PostScript, Finale and ScoreViewer, the latter being available free from Acadia.

While Callon finds that GhostView works well, but PostScript is the most useful. ScoreView will allow one to read/print from the Web, but it can also be 'set' to "read-only". Composers prefer this latter option, which allows their works to be seen and heard, but necessitates the purchase of the score from the dealer/composer. Callon's only requirement: *you* must hold

the copyright, or have obtained same from the copyright holder before he will mount your file on the Web.

Rob van der Blik discussed the inability of technology to serve particular segments of the library's user population. Dance students will arrive in the library with distinct ideas about the quality of music they are seeking, describing same as "floating" or "spacey". At present, there is no way to categorize music in this manner. We can break sound down to single, raw PCM waves or to SMDL (Standard Music Descriptive Language), but these do not assist us with the content of the music, nor does it help us to extract the content.

We look for meaningful patterns, but we do not know *what* they look like. Even if we did know, it is difficult to correlate them to what we hear. We can store digital audio data on computers, and provide distribution and access but, at present, it is impossible to categorize it.

Tour of MUN Folklore Archive

This informative tour was given by Neil Rosenberg and Philip Hiscock. Hiscock wondered how people build personal archives of music. He spoke about 10,000 discs and the Song Title Index for same, which was begun by a graduate student many years ago, and which is still ongoing. Field recordings are primary documents in folklore, and accessibility and finding aids are of great importance to scholars.

The MUN Folklore Archive has its own peculiar set of indexes to its varied collection. Several scholars, among them Kenneth S. Goldman, Maude Karpeles, Kenneth Peacock and Margaret Sergeant have researched the MUN archive.

The recorded collections exist in a variety

of formats: 16" transcription discs, paper-backed and assorted reel-to-reel and cassette tapes and vinyl recordings (78s, LPs and 45s). Fortunately, Ampex tapes with their inherent instability, are not found in the Archive; paper-backed tape are of great quality. The collection is housed in temperature- and humidity-controlled storage. Testing the 2,000 earliest tapes has shown that most are in very good condition; the videotape format has many problems. In many cases, the 'insurance' copies were in better condition than the originals.

Songs are an important part of Newfoundland culture. The Archive has songs on disasters, songs of the (fishing) Moratorium and has become a broadcast archives for the province. The CBC sent its original discs to the National Archives in Ottawa, and 1/4" tapes were sent to MUNFLA.

Among the more unusual items in the archive are a tape from a cylinder recording, reported to have been made by a woman named 'Santu' who claimed to be the last surviving Beothuk (her father was Beothuk, her mother was Micmac) collected ca. 1905-10 by Frank Speck of the Smithsonian (the Beothuks were believed to be extinct by 1830); a private recording of a broadcasting company party; and what might be the only recording made by Georgina Sterling (a favourite of Queen Victoria, and who, along with Nellie Melba, studied singing with Mathilda Marchesi).

Singers were (and are) judged by the size of their repertoire: "sang all night without repeating a song" was the common phrase used to describe great singers. They were also known for their prodigious memories: Harry Doyle Janets sang a song he had heard just once 75 years ago, to the interviewer's amazement.

Queen Victoria Jubilee Celebrations

Diane Peters presented her interesting research on the Queen Victoria Jubilee celebrations. The Queen had been in seclusion from Prince Albert's death until her Golden Jubilee in 1887, but was so impressed by the number of people who attended the celebrations that she remained in the public eye for the rest of her life. The Diamond Jubilee was in 1897, and there were celebrations throughout the Empire. Diane spoke mainly about the events that took place in Canada. The celebrations went on for a month; a specially composed Jubilee hymn was sung throughout the Empire on the actual day of Victoria's crowning, and processions and parades took place everywhere.

Wilfred Laurier was knighted by the Queen in honour of her Diamond Jubilee. Many patriotic and processional songs were composed and performed, which helped to create patriotic sentiment and loyalty in younger people. One result of this patriotic fervour was that the name and portrait of the Queen was used to sell all kinds of things, from beer to liver pills. A rather humorous item sold during the Golden Jubilee year was a bustle that played "God Save the Queen" when the woman sat down (a sort of patriotic whoopee cushion?).

Many pieces that were written incorporated the national anthem in some way; they may seem to be rather inane today, but they were quite popular. In St. John's, 1897 was also the 400th anniversary of John Cabot's landing, and the cornerstone of the Cabot tower on Signal Hill was laid on Jubilee Day. Women who wanted to be involved in the celebrations decided to construct a new wing of a local hospital especially for the training of nurses; the Victorian Order of Nurses was also founded in 1897 in honour of the Queen's Jubilee. Diane also mentioned that even 100 years

ago Americans were fascinated by British royalty, and many came to Canada to take part in the celebrations.

Most people had some time to take in the local colour, whether pub-crawling, going to concerts, or just touring around. Because St. John's was gearing up to celebrate the 500th

anniversary of Cabot's landing, it was more frantic than usual. The weather was reasonably cooperative, and we luckily had a good week; it had snowed the week before, and there was a roaring trade in sweaters. It's unfortunate that more of our colleagues couldn't have joined us; it was a good conference, and you were all missed.

CAML T-SHIRTS!

T-shirts with the CAML logo in full colour are now available!

white
100% cotton or cotton/polyester
mens' sizes S, M, L, XL, XXL
price is \$20.00, which includes mailing

4 shirts are available right now: 1 XXL, 1 XL, 1 large, and 1 medium (all 100% cotton).

Please contact me if you are interesting in purchasing a T-shirt. Payment in advance would be appreciated. When the ones I have are sold, I will gather together all of the requests I receive and send in another order in the middle of October.

Cheryl Martin
Bibliographic Services Dept.
Metropolitan Toronto Reference Library
789 Yonge St.
Toronto ON M4W 2G8
Tel: (416) 393-7024 Fax: (416) 393-7229
E-mail: martinc@gwmail.mtrl.toronto.on.ca