Lisa Philpott, University of Western Ontario,
and Peter Higham, Mount Allison University

The 66th Annual Meeting of MLA opened with the "Grand Entrance of the Music Librarians into New Orleans: for Brass and Percussion" by Stephen Dankner and performed by members of the Louisiana Philharmonic.

Plenary Session I
Musical Gumbo: Your guide to Louisiana Music
New Orleans and All that Jazz (Bruce Raeburn, Hogan Jazz Archive, Tulane University)
Giving us a snapshot of New Orleans' cultural history, Raeburn illustrated his remarks with items from the Hogan Jazz Archive. A film called the March of Time (1937) recreated a 1917 recording session of the "Livery Stable Blues" (also known as the "Barnyard Blues"), a tune which sold 1.5 million copies in its day. Musicians coexisted and interacted despite segregation. Footage of a brass band funeral (the Eureka Band, 1961) provided an introduction to the etiquette of the event, with Raeburn describing the "First Line" as being family and members of the Benevolent Association. The "Second Line" was comprised of uninvited guests from the community, friends and neighbours.

New Orleans had the largest free black population in the country, and music was a skilled trade. "Spellers" who could not read words, were able to read chord structures; "ear music" described the aural tradition. Dance music was for everyday people; bands would play on the piers of New Orleans and at Lake Pontchartrain. The century-old tradition of jazz dynasties is alive and well: Jason Marsalis is studying at Loyola University!

Crescent City Classics (Mary Sue Morrow, Loyola University)
In the 18th and 19th centuries, New Orleans residents "danced in winter to keep warm and in summer to keep cool!" It was also said that residents had enough dancing, music and dissipation in one winter--to last anybody else for 3 to 4 years!

The French tradition of participatory court ballet, with a Catholic influence which did not forbid dancing, gave New Orleans a passion for dancing. During a single year, 30 new ballrooms were established, which all required musicians to provide music. House rules and regulations provided necessary crowd control, and stipulated that oranges were NOT to be thrown at the orchestra!

Opera thrived in New Orleans. An opera by Grétry was performed as early as 1796. The Orleans Theatre Troupe, the first permanent opera troupe toured New York, Boston and Philadelphia. Boxes for their performances commanded a price of $1,000/season, and the competition was fierce. During one three-month period, 37 different operas by composers such as Boildieu, Rossini, Auber, Méhul, Cherubini, Mozart and Dibdin were mounted in New Orleans! Performances were timely, in that they rapidly followed the original European productions. The French enjoyed social supremacy; the Germans became a musical presence by the mid-19th century by founding Choral Societies and mounting concerts. In 1890, the North American Association of German Singing Clubs met in New Orleans, necessitating the construction of a special sleeping hall (with 350 cots) and a 5,000 seat concert hall, built for this occasion. [Picture Brunhilde in a swamp, being serenaded by alligators!]

Peeping Through the Keyhole Watching Jole Blon: A Short History of Cajun Music (Kevin Fontenot, Tulane University)
Fontenot contrasted the late 19th c. image of the Acadian Evangeline with the 1997 image of the Cajun musician/accordionist from the bayou. The fiddle was the Acadian instrument of choice; the addition of accordion resulted from the interaction with the Germans in the 19th century, and the mass-production of that instrument in the 1890's (the *petit noir* being the instrument of choice). "Jole Blon" is a popular song which became the "Acadian anthem" during the 1960's, and we were treated to its genesis through subsequent decades and evolving musical styles.

From Fats to Funk: New Orleans R & B (Mark McKnight, U. of North Texas)
The love of dancing pervades New Orleans culture. R & B or "blues with a beat" as described by *Billboard* magazine, had earlier been called "Race Music." The "indies" (independent record labels) helped break down the colour barriers. Previously, white singers would "cover" black songs, which cheated black performers out of untold dollars. Pioneering studios, such as Matassa (1946-late 1970's) were responsible for virtually every R & B recording.

Plenary Session II
"Something there is that doesn't love a wall": Networks, Libraries and the 21st Century
Where is the catalog? (Garrett Bowles, University of California, San Diego)
The "physical wall" of the card catalogue has changed to the many virtual walls in computer stations all over the world. Internet access gives the impression of network catalogues. Bowles provided examples of how walls are broken down in some catalogues, like the RISM site which gives incipits, an example of more relevant information for music catalogues.

Music, preservation and the digital library (Peter Graham, Rutgers University)
A distinguishing feature of the research library is that it preserves information for the long haul. Preservation is the new issue in the digital information age; scholarship is changing to the medieval concept of more fluid authorship and discourse. There is post-modernist concept that the document is irrelevant. Where does this leave librarians? There is an emphasis on process rather than product. In preservation, we need to be aware of "refreshing" (copying) and migrating (to other technologies from obsolete formats). We can have no confidence that electronic documents are unchangeable as print is/was. "Technology burns history, leaving no ...residue". Graham considers us the "circus sweepers before the elephants of history" !!

Where catalogs are headed (Clifford Lynch, University of California)
The significance of the Web as far catalogues go is that they can provide primary content rather than just graphical interface. There is no evidence that users want to read long articles on a screen. The images available to the masses have changed with the Web; we are likely to see a similar development in sound. There is an increasing demand from users for librarians to prioritize the information received from catalogs and for tailoring use to suit what is required. There is a need for ranking because too much information is available in digital format for users to look at everything that might be relevant to their search.

Reference Performance Subcommittee
Objectively Evaluating Reference Services in Music Libraries: The Wisconsin-Ohio Reference Evaluation Program (Alan Green, Ohio State U. and Martin Jenkins, Wright State U.)
Three to four hundred libraries have participated in the WOREP Study, to date. Green and Jenkins were interested to find

out what is happening to reference service in "branches." and, more specifically, in music libraries. The University of Wisconsin at Madison has secured funding for 30 music libraries to participate in this study.

The handout is a 2-part form, which is marked with a control number and separated. The 14-question query takes about 60 seconds to complete. (Directional questions use a different form, which is not processed.) Completed forms are sent to the University of Wisconsin, scanned, then analyzed at Ohio State University. A 17-page report is generated from each submitting institution's data: only music libraries are compared. Green suggested that it takes twice as long as one imagines to collect the specified number of responses.

Jenkins described his experience in implementing this study. He suggested that while smaller institutions might be tempted to run the study all of the time, it was preferable to select specific "blocks" of time. And, having chosen the next-to-last-week of the fall quarter to begin, he would begin sooner. Patrons were amenable to the study, and few refusals were encountered.

A sign-up sheet was distributed: 30 libraries of varying sizes are needed to participate in the study. It is an opportunity to set standards for service, and has implications for training paraprofessionals.

General Bibliography: A Review of Some Print Research Materials (Keith Mixter, Ohio State U., Emeritus)
Well-established specialized libraries often lack certain general aids. Bibliography courses which embrace other areas are the exception! In accordance with the third edition of his *General Bibliography for Music Research*, Mixter divided the universe into the following: Basic Guides to Research; Bibliographies of Bibliographies; National and Trade Bibliographies;

Dictionaries; Encyclopedias; Biographies and Autobiographies; Bibliographies; Indexes and Directories; Bibliographies and Indexes for Vocal Texts; Union Lists and Library Catalogues.

Online Reference Services Subcommittee: Music Periodical Indexes on CD-ROM
The Music Index (Charles Reynolds, U. of Michigan)
Florence Kretchmar began *The Music Index* in 1949. The CD-ROM uses controlled vocabulary, in a single alphabetic sequence, and aims for consistency and depth in its analysis. Some 350 periodicals are indexed annually: Harmonie Park Press bought *The Music Index* from Kretschmar, and brought out their version, using Folio Software in Spring, 1996. This version covered 1979-1993, and contained 1.5 million entries (including duplicates). The 1997 prototype contains data up to 1994-5; the 1996 data is to be released this summer. Items that do not appear as a subject heading should also be searched as subject keywords (hammered dulcimer was the example). Searching for "Rap" directs you to "Popular Music, Styles" where the 5 hits are actually one hit displayed five times!

We also tried to search Canadian women composers as (wom$n composer$ canada). This yielded six hits, but only one citation. One could also use the strategy, "women as composers" plus truncation: "Canad$". There is more than one way to find the same information, however natural language does not work particularly well. While not perfect, *The Music Index on CD-ROM* is still an important and valuable tool.

RILM Abstracts (Alan Green, Ohio State U.)
How does one compare the available music CD-ROM indexes, never mind the all the versions of RILM? RILM has expanded its core indexing, carrying Conference Proceedings, theses, and dissertations. They also index music articles in non-music

journals (3,500 titles since 1989), and plan to include book reviews. RILM is available in three formats: print (from 1967-8), CD-ROM (NISC being issued quarterly) and online (from OCLC, with monthly updates). If hierarchical subject headings are of importance to you, the print set is a necessity: the CD-ROM version has a 56-character limit, using the ISO standard character set only, hence the desirability of the print set which uses a full character set. If preservation of the data is a concern, having the print set is preferable (recall that the previous online version of RILM was dropped by DIALOG a few years ago).

Why would one choose one version of RILM over another? The NISC disc has several different modes available: Novice, Advanced (16 indexes) and Expert (allows set-searching); OCLC online offers searching via 31 separate indexes. NISC has an "automatic word variant search" which one can turn off/on for inexperienced users. In terms of online currency and coverage, Green selected several journals which had been received on January 15 at OSU; these were indexed online as of January 23.

International Index of Music Periodicals -- (Carolyn Dow, Lincoln City Libraries)
From a public library viewpoint, the IIMP software is so easy to use, that there was no need to provide help! Everyone who used IIMP found at least one article. Subjects are not LCSH, which is a bonus to users (librarians were not so easily impressed). There is strong coverage of popular and general topics, and while there have been criticisms regarding inaccuracies of language, Dow had not noticed any such difficulties. There is no hierarchical subject structure, and one can combine searches.

IIMP supports diacritics, and abstracts are indexed/searchable via KEYword search. The KEYword search is very powerful, as illustrated by searching "gangsta" (as in "gangsta rap"), with citations coming from the *Washington Post* and *The New York Times* as well as from music periodicals. A class of fourth-graders was able to successfully search for information about the childhood of rock musicians, as names can be entered in direct order, rather than surname-first.

It was mentioned that "FolioViews Software" was chosen for *The Music Index* because it was not possible to edit the 1.5 million records, and this seemed to be the best system to deal with that problem (although totally unfamiliar to users of music libraries). Dow also stated that, upon reading the IIMP manual, she as able to successfully install the software required to run IIMP.

Bibliographic Instruction Subcommittee
Music User Guides Project (Suzanne Eggleston, Yale U.)
This is a collection, housed at Ipsilante. The criteria for inclusion: music must be the main focus; finding- or teaching-aids, specifically designed for a particular collection. The focus can be: bibliographic, CD-ROM, course syllabi, finding scores and/or sound recordings, general guides to a music collection, newsletters, OPAC assistance, or miscellaneous. Some guides will be available via WWW or FTP, or else the name of a contact person at a particular institution will be provided. Even an outdated model is better than none! ASCII texts can be sent to Suzanne Eggleston at Yale.

Course syllabi and handouts will be considered in the future. Pauline Bayne's song indexes bibliography was cited as a familiar example; Brian Cockburn's Web-page at James Madison University was cited as a broad-based resource of great usefulness. Suggestions for additional categories included a plea for materials used to train student workers.

Information Literacy: Developing a Course for Undergraduates in Music (Gregg Geary, U. of Hawaii)

Geary provided a brief history of BI at the U. of Hawaii. A decline from 12 reference librarians to 4 meant that BI ceased for a year. But the inability of students to function in a library setting demonstrated that BI filled a need. Rather than present the "universe of sources" to his students, Geary chose to train his students in the necessary competencies, so that the gained skills and concepts could be applied to anything they might encounter in later life (such as the catalogue of a museum). Recognizing that he was dealing with a "Sesame Street generation" (with a need to be entertained, despite the subject matter at hand), he assigned each student a video to view, and then required each to relate the "connections" that were made. He tied this to the U Hawaii OPAC, using the EXPRESS function, and had his students examine the subject headings. By moving through this process ten times, and noting all the connections, one student had made a journey from Beethoven to Celtic music. Students were required to evaluate the connections, along the way.

Geary provided interest by arranging guest lectures and field trips to archives. Rather than merely introducing the students to *Baker's Biographical Dictionary*, he tried to introduce the concept of biographical dictionaries. He referred to Kuhlthau's six stages of affective behaviour: uncertainty, optimism, confusion, clarity, confidence and satisfaction--which account for how/why students will change their essay topic, mid-stream! Requiring lots of short essays, or some sort of diary, worked well as "low stakes" assignments, instead of requiring students to write a long essay. In order to develop critical thinking, Geary constantly asked his students: "What did you do? Was it successful? What did you learn?" And, bearing in his own mind, "What will they remember ten years from now?" he used the following exercise to illustrate the difference between "searching" and "browsing": Ask the group to arrange themselves in alphabetical order by first name. You can then "browse" the group; you can also search (create sub-sets) by: nationality, eye colour, hair colour, etc. Geary also stressed that we should not *teach the Internet*, but rather *teach WITH the Internet*, and stress to students the need to evaluate sites and products. Finally, it is important to provide regular opportunities for student feedback: what did they like/not like, and why?

Preservation Committee
Digital Imaging for Preservation and Access (Fay Phillips, Assistant Dean, Louisiana State U.)

Phillips spoke of her experience with an electronic imaging lab, as part of the American Memory Project. She stressed that she was herself a *manager*, not a "tekkie," and that planning a digital project was not unlike planning any other type of project. The main difficulty lies in selecting equipment: do your homework, and talk with your technical support staff. It is important to remember that SCANNING IS NOT PRESERVATION, in the same manner that microfilming an object does not improve the original item. The shelf-life of a scanned media is unknown, although you may improve the future of the original by reformatting it so that physical access is unnecessary.

The major difficulty lies in defining your project. Will you be scanning photographs or 100,000 musical scores? Will the resulting images be a permanent fixture? Ongoing? Or a one-time project? Will you be scanning for patrons (on a cost-recovery basis), or is this for internal use only? Are you scanning for your archives, or preparing a CD-ROM for Accounting Services? Will you be hiring additional staff, or will you have to do more in your present capacity? (Can you handle it?) Who will manage the project and/or get

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it going? Will you hire students, grad students, or volunteers? [If the latter, plan to draw-up a contract with your volunteers, specifying times and duties, otherwise abandon all hope!] Who will manage the project over the long term? And, do not forget that equipment purchase is but the tip of the iceberg: figure in costs for maintenance and upgrading...where will the continuation funds come from? Also, where will the equipment be housed? Will it be secure? Will the scanned material be made available on the Internet, and if so, are the items in the public domain?

Additional considerations: quality control/backups should be done daily; you will also need access to a top-of-the-line network server. Will texts be mounted as images, or is expensive OCR (Optical Character Recognition) desirable? For information regarding oversize scanners, contact LC; Steve Hinson at Duke U. is working on a music-scanning project (and there is also the "Variations Project" at Indiana U.). It is desirable to keep the original image file plus a file scanned via OCR. (And, as a matter of interest, a gentleman in Scotland purports to have a machine which can read handwriting.)

Steve Smolian asked what we are prepared to give up, in terms of digitized sound? "The dots giveth, and the dots taketh away." 3M has abandoned the audio tape business, and it is increasingly difficult to purchase any warranted tape, as salespeople are not prepared to offer real guarantees as to life expectancy and performance. We are left with "the other tape vendor" BASF/AGFA, whose magnetic tapes will last 30-50 years. Contrast that with the digital process, which is expected to last for 30-50 years, but this is not yet proven. The process of digitization involves: 1) conversion from analog (always some loss of acoustical ambience), 2) manipulation while in digital form and 3) storage medium. All three are fraught with

loss/alteration of the data. Formerly, audio tape was readily available in 1/2", 1" and 2" widths; at present, only the latter is available.

With respect to DVD (digital video wherein a feature film will fit on a single 5-1/4" CD), recordable CDs will not play back in DVD players. Tape preservation boxes, formerly available from 3M, should soon be available from AMPEX; LC is testing the grey dye against preservation concerns.

KODAK's recordable CD has been tested in an environmental chamber at KODAK, with a projected life expectancy of 80-100 years; these results have been confirmed by Bill Nugent at LC. Discs from APOGEE have robust specs, and have contributed to lower purchase costs: 74 minute recordable CDs are now in the $6.00 - $6.50 range, which represents 1/4 to 1/3 of the cost of recordable tape.

Access/labelling of CDs is dependent upon how the lacquer is applied to the CD. It is permissible to print on the "white sections" of TDK discs, using a "Sharpie" marker, which saves one purchasing a $3,000 marking system. Adhesive labels are probably not a solution, as you must know how the adhesive ages, and whether it is prone to peeling. APOGEE is marketing CDR pens with water-based ink, which won't leach into the lacquer layer, and sell at $2.99 apiece. An alternative might be United Adhesive Label Company's "view pack" which holds a single disc, plus graphics. Also, Smolian has recently received information about "Neato Labels" which are said not to damage CDs (in their own in-house tests, conducted at 140 degrees F, with cycling equivalent to 12 years). There are yet no acrylic-based adhesive labels on the market for CDs.

Bibliography Roundtable

John Day's Psalm Books: Products of the Protestant Reformation (Dennis Clark, U. of Alabama)

John Day was the pre-eminent (and prolific) printer of Elizabethan England. His typography was of a high quality, and D.W. Krummel has suggested that Day might well have owned the type for a particular foreign publication, but rented same to another printer. Exiled for printing non-Catholic material, Day would have had ample opportunity to work with foreign workmen and craftsmen, thus improving his own technique. Elizabeth I's edict of 1559 decreed that church music should be in the language of the people; John Day first printed psalms with music in 1560. Day received a royal patent to print the Psalter until the end of his life, and until the end of his son Richard's life. In fact, the editions were heavily pirated by Day's apprentice John Wolfe. But, in spite of this, it seems that Day printed 1,250 copies of each edition of his Psalms, and some 90,000 copies over a period of 15-20 years prior to his death in 1584.

Music Publishing in 18th Century England as Described in the Autobiography of John Marsh (Patrick John Rogers, Claremont College)

John Marsh's 37-volume autobiography, a handwritten manuscript, now resides in the Huntington Library (acquired in 1990, previously in private hands.) Marsh was a composer and landowner, and the 6,000 mss. pages provide a wealth of detail on many topics. He began his diary in 1765, at the age of 13, and entitled it *History of My Private Life*. A scholar's dream, Marsh employs a consistent format with page number, month, year, and his age at the time of writing--all at the top of each page. There are 180 pp/vol., and at the end of the year, Marsh lists events (births, deaths, marriages, and a list of his musical works). These lists appear from vol. 22 until 1802. Dates

pencilled-in by Marsh seem to be revisions, while pencilled square brackets seem to indicate editing for the "Cambridge version".

Marsh makes many intriguing references to "proof sheets" for works by Handel. He also refers to correcting proofs of his own works, seemingly working from 2 sets of proofs per work and indicating a turn-around time of two weeks (from type-setting a work to its availability in the shops)! It also appears to have been the practice for the publisher to retain the composer's manuscript copy and /or original. Seemingly, Marsh was never paid for his efforts, although mention is made of Marsh paying (?) 5 guineas for 26 complimentary copies. Rogers has read the manuscript up until 1802. There is a wealth of material dealing with music bibliography, social history and music publishing; the sheer number of musical experiences is staggering.

John Walsh Senior and the Controversy over Stamp Duties on Music (David Hunter, U. Texas at Austin)

Hunter reported on his work in progress. John Walsh the elder was born in 1665 or 1666 and died in 1736. In 1726 he was jailed for his refusal to pay stamp duties on printed music. Stamp duties were decreed on August 11, 1711, and amounted to a penny per printed, single-sided sheet. Pamphlets were dutiable at a halfpenny (for a half sheet). The Stamp Commissioner's agents were paid half the ten pounds sterling fine levied against a printed half-page, which was certainly an incentive to pursue offenders. During 1724-5, agents sought payment of duties owed by John Walsh, but Walsh did not agree to pay. Instead, he petitioned (as the inventor of engraved plates, and royal instrument-maker) on legal and economic grounds that printed music was exempt from said duties. His Lordship referred the question back to the Stamp Commissioner, who said that printed music was not listed in the exceptions list, and was therefore

dutiable. Walsh stood trial (the exact date is unknown, but it was a jury trial) and was incarcerated for non-payment of duties and fines.

Why would a sixty-year-old man subject himself to a period of incarceration in a notoriously inhumane jail? He certainly had the means to pay his fines, and escape this fate. How did Walsh manage to keep his business thriving while incarcerated? Was he merely subject to a royal warrant whereby he was free to conduct his business during the day, but required to spend his nights in the gaol? Not every piece of printed paper was subject to duty, but why was Walsh so adamant? Was the distinction between the type of press the answer? (Verse ballads were produced via letterpress; songs with music via the rollerpress.) There are of single sheet songs dated 1724-6 in the British Library, with stamps on them. Hunter hopes to uncover further details and clues in the legal documents of the day.
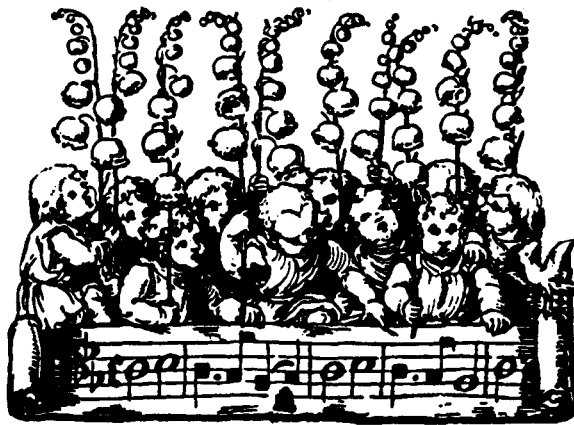
New Member for the RILM Committee/Un nouveau membre du Comité RILM

The RILM Committee is pleased to welcome a new member, Hélène Boucher from the Bibliothèque nationale du Québec. Hélène will monitor new French language monographs received on legal deposit at the BNQ, identify potential items for RILM and submit abstracts. We look forward to her participation on this committee.

Le Comité RILM a le plaisir d'annoncer la venue d'un nouveau membre, Hélène Boucher, de la Bibliothèque nationale du Québec. Hélène se charge d'identifier, parmi les monographies de langue française nouvellement parues reçues en dépôt légal à la BNQ, celles qui devraient être recensées dans RILM ainsi que de préparer des résumés analytiques pour ces documents. Nous envisageons avec plaisir la contribution qu'Hélène apportera au comité.

Lisa Emberson
Chair/Présidente
RILM Canada