

## FROM THE ANNUAL CONFERENCE

Thinking back to Charlottetown in late May brings memories of astonishing sun (and sand, for those who chose to visit the beach rather than the conference halls), of the valour and the horror of a band of thirteen amateur fiddlers performing *Mhairi's Wedding* at half speed, of a guy in trousers trying to tell us he directed a College of Piping at Summerside, and of lots of great Lebanese food. More responsibly, on the next few pages are summaries of several conference sessions, with Rob van der Blik's paper represented in full.

The excursion to Mount Allison began with a visit to the central university collection, the Ralph Pickard Bell Library, where Margaret Fancy had produced a special display for us of rare music materials, including many local-interest manuscripts and publications. We also had a look round the Mary Mellish collection of folk-life materials. It was raining in Sackville, but the campus is a compact one, so the walk to the President's historic stone house for lunch was only a small adventure. Lunch was excellent (lots of liquids for the insides) and the president's wife was more than cordial. The absence of the president himself was understandable — a strike by faculty and professional librarians had ended just days before and the strains had not disappeared.

Next stop was the Owens Art Gallery, which had mounted a special exhibit of works with musical ideas. The original for the Michael Snow poster you received was included, and so were pieces by other artists in the Contemporary Music Collective he performs in at the Music Gallery in Toronto, pieces I had never seen at home!

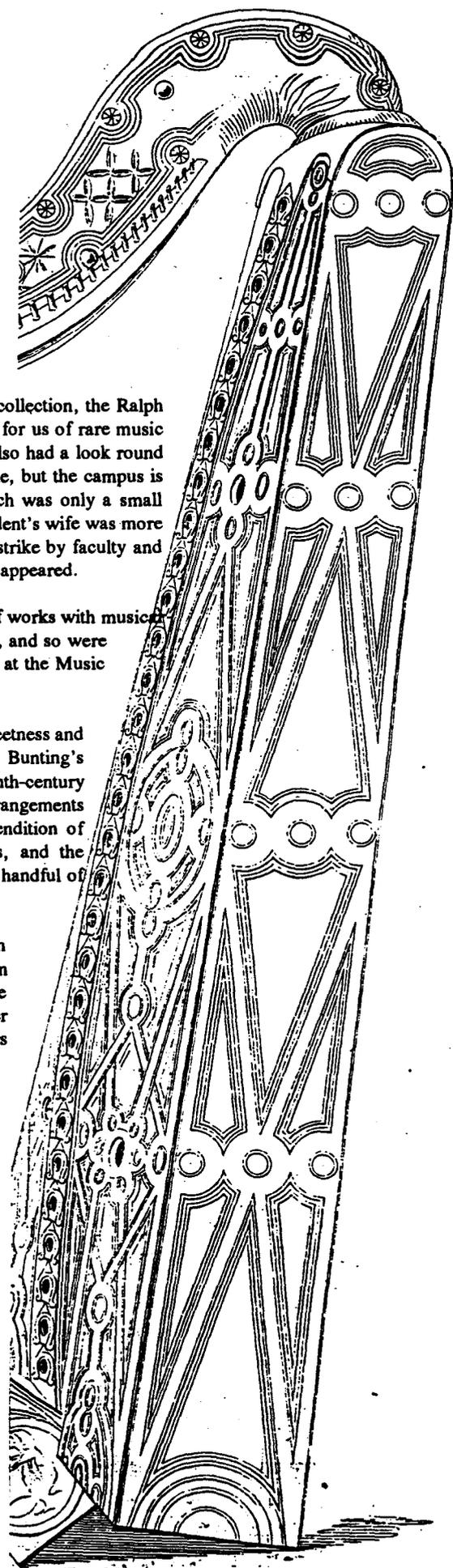
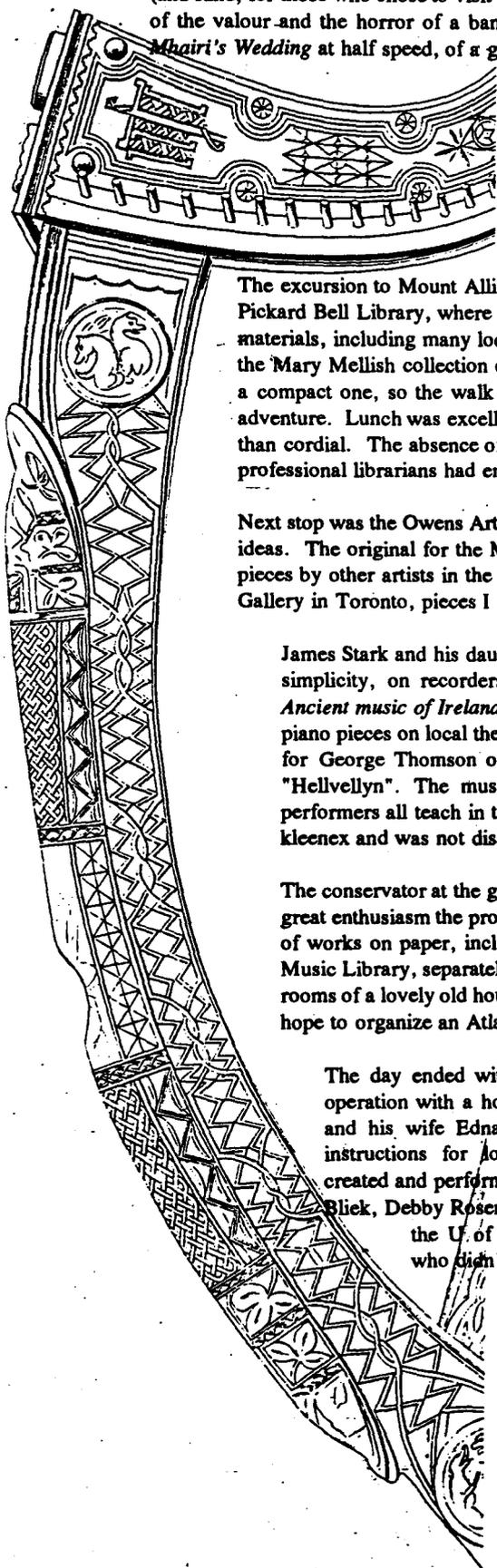
James Stark and his daughters Kim and Laura performed with great sweetness and simplicity, on recorders, voices and harp, half a dozen pieces from Bunting's *Ancient music of Ireland*; Edmund Dawe played some colourful nineteenth-century piano pieces on local themes, and Patricia Lee sang some of Haydn's arrangements for George Thomson of Scottish songs, including a blood-curdling rendition of "Hellvellyn". The music was chosen from the Library's collections, and the performers all teach in the Music Department. I came prepared with a handful of kleenex and was not disappointed.

The conservator at the gallery showed us their facilities and outlined with great enthusiasm the products and procedures available for the restoration of works on paper, including music. Then we all tramped round to the Music Library, separately located in the Music Building, and to the upper rooms of a lovely old house devoted to Canadian Studies where composers hope to organize an Atlantic branch of the Canadian Music Centre.

The day ended with a final display of local colour and cooperation with a home-made feast organized by Peter Higham and his wife Edna Boland, an original rap song (based on instructions for lobster-eating from a restaurant placemat) created and performed by Suzanne Meyers Sawa, Rob van der Blik, Debby Rosen and Tim Maloney, and finally, gems from the U. of T's sheet music file performed by anyone who didn't want to be in the audience.

I apologize for the extremely late appearance of this first newsletter of v. 21, and encourage you all to send me any news or views for the next one as soon as possible.

-Editor



## SESSION SUMMARIES

### *Background Music: From Inspiration to Preservation*

#### **Paul Hoffert (York) Music and Film**

His presentation was both engaging and technical, and its effect is impossible for me to reproduce on paper -- not just because of his film and slide illustrations, but also because of his timing and interplay with the audience, developed as a successful professional entertainer since his teen years.

His interests have been concentrated recently in composing TV and film music, leading him to a preservation project. He first gave a demonstration of the "third dimension" added by music, evocations of location, time, character or story line, by showing a few moments of the film *The Hitchhiker*, first without then with the sound track which instantly added a convincing atmosphere of loneliness and foreboding. Then we had an initiation into the world of new production methods -- computer-generated cue sheets, electronic scores, musical sequencers, and the vision of a "composer" originating material at a keyboard, with software to produce the notation which is then realized at a remote studio according to its particular capacities.

In an ideal preservation and storage facility, both paper and computer-based works, as well as technologies yet to come would all be accommodated. His CulTech project has considered videotape, but it currently lacks the desirable features of random access and digital interface, so is looking to CD-ROM-based solutions, while developing facilities and staff.

#### **Howard Fink (Director of the Centre for Broadcast Studies, Concordia) Music in Broadcast Drama**

The Centre, established in 1982, contains the paper archives -- annotated scripts, production records and correspondence -- of CBC Radio Drama from 1937 to 1990, plus personal collections of authors, producers, actors, etc., extending back to 1927. Some of the corresponding recordings are held:

others, along with the musical scores are in other repositories. Dr Fink has produced a two-volume bibliography, *Canadian National Theatre on the air*.

His presentation was intense and concentrated, an effective contrast to Paul Hoffert's mind-expanding trip through Midi to Hypertext and beyond. Fink's thesis was that the documentary and dramatic elements of Glenn Gould's radio compositions were influenced by his exposure to the "golden age" of CBC drama, at a time when live theatre in Toronto was minimal. He first described the way music was used in these CBC pieces, to replace visual textures, and add emotion, structure, or information. Authors would write requirements for sad or upbeat songs, for strategic location of music to open, bridge, or end scenes, or for identifying themes for characters.

In Gould's "contrapuntal documentaries", musical elements (the composition/electronic manipulation of interviews, "fugal" and other forms, consonance and dissonance) are essential, but to them are added theatrical effects, and also didactic, issue-oriented themes, modeled on the radio plays he heard in his early years.

### *Research possibilities in Atlantic Region Archives*

#### **Carman V. Carroll (PANS) Music in the Provincial Archives of Nova Scotia**

Mr Carroll, Provincial Archivist since 1985, and an experienced author and lecturer on archival subjects, gave us an introduction to PANS. It had its origins in the hiring of a "Record Commissioner" by the Legislature in 1857. This pioneer collector remained at work until 1891. The second "Keeper of the Records" stayed from 1891 to 1929. In 1929 a Public Archives Act established PANS as a department independent of government, reporting to a board representing political and cultural interests. In 1980 it moved into a new five-storey, purpose-built facility, open sixty hours per week (recently cut back from eighty-five) with a staff of twenty-seven. Counting 25,000 visits annually, it is second only to

the National Archives of Canada.

All government papers, and personal archives in all formats are collected. There is a substantial library (65,000 volumes) and the 1300 newspaper titles identified in Nova Scotia, beginning in 1752. Collections are divided by media. Hopes are high that automation, using the common data structure of the Rules for Archival Cataloguing being developed, will improve access. An outdated general guide, inventories and finding aids, plus half a million catalogue cards serve at the moment.

The importance of music in the culture, economy, and general history of Atlantic Canada is reflected in many of the collections. There are printed scores and specifically musical books and periodicals, as well as reviews, advertisements, and other notices in newspapers. In manuscripts, group 20, as an example, includes records from the 1920s onwards of the Nova Scotia Music Teachers' Association, the Nova Scotia Music Educators' Association, and other groups. Manuscript group 31 contains collections of individuals, among them fourteen boxes of music, the notebooks of a music teacher in Lunenburg in the 1920s. Government records include information on education in music, on funding, and on other relationships, going back to colonial times. Other media areas -- photographs, architectural plans, moving images -- document music institutions and events in various ways. Sound archives include selective deposits from CBC Halifax.

The archive of Don Messer, a favourite Atlantic fiddler, popular for forty years as a performer on radio, and from the late 1950s on television, has been at PANS for twelve years, although still owned by his daughter. It is an important source for fiddle music, and media and cultural history. The fifty linear feet include his violin and other souvenirs, with correspondence, contracts, scrapbooks, magazines, sheet music, and recordings in various formats.

Helen Creighton began depositing material from her pioneer collecting and publishing from the 1930s onwards. The collection was organized, and a finding aid prepared with her help. It includes tapes, discs, films, photographs, hundreds of publications, and thirty-six feet of manuscripts -- diaries, correspondence, folklore narratives, and information on her sources. It is heavily used by students and professional musicians. The Helen Creighton

Foundation has been established to fund special lectures and grants to folklorists.

**Nancy Vogan (Professor of Music and Education, Associate of the Centre for Canadian Studies, Mount Allison) "Mary Miller: her book" and other treasures.**

Nancy Vogan shared with us some of her experiences in locating music sources in the Maritimes. Provincial and university archives and special collections, museums and public libraries all have unexpected materials. Staff members in these institutions are sometimes more informative than printed finding aids, and colleagues in other fields have often shown her the way to musical materials. Book sellers occasionally rescue gems from estate sales, although other equally interesting items may be dispersed. Private collections, churches, and local museums retain historical materials, not always correctly identified and described.

As her research interests in music education have become widely known, she is offered or shown many old notebooks and pieces of music, only a few of which are really interesting. One of those is a small manuscript hymn book, presently located in the Truro Museum, titled "Mary Miller: her book", dated 1766; its provenance is undetermined but is probably Nova Scotia. It includes the thirteen Scottish psalm tunes in fasola notation, and coloured illustrations in a vivid, charming style -- she showed slides of representations of a mermaid, a peacock, and a unicorn. It has not yet been identified as a copy of any particular printed book. Dr Vogan continues to investigate this document and hopes to locate other equally interesting treasures in future.

#### *Research reports*

**Maria Calderisi (NLC) The Percy S. Scholes files**

Maria Calderisi, formerly Head of Printed Collections in the Music Division of the National Library of Canada, is now in Special Assignment Status for three years. Her current project is the reorganization of the Percy S. Scholes files. Scholes was a radio lecturer and writer, and a remarkable gatherer and collector of information. His library was acquired by the NLC in 1957 before the creation of the Music Division -- a ready-made collection of

standard works, but also 4000 personal files, twenty linear feet on topics from his *Oxford Companion to Music*, and hundreds of files of pictures and iconographical references. Among Maria's tasks will be to identify significant items for conservation, to photocopy newspaper clippings, and catalogue correspondence. The letters cover about 1915 to 1940 and include many from prominent figures in music in Britain, among them Boult, Bliss, Elgar, Ireland and Warlock (with whom the exchanges are particularly colourful).

*Bibliographic Instruction*

**Kathleen McMorow (University of Toronto) BI and instruction theories in music education**

My paper was a reflection by one who attempts to teach music educators to use libraries, on recent literature in these two fields. Bibliographic instruction no longer aspires, as it did in the early 1980s, to the status of a meta-discipline, but aims more modestly to produce information literacy. Writers of journal articles and dissertations are concerned about curriculum design, teaching techniques, and the treatment of groups with identifiable special needs. The same concerns are manifest in the literature of music education. However, perhaps since they have more than sixty years as an academic discipline behind them, music education researchers report on the development of methodologies of evaluation of programs, instructors and students, the use of scientific aptitude tests, and the discovery and application of principles of perception and cognition. BI literature still includes mainly anecdotal descriptions of particular techniques and programs, assumptions based on personal experience about the treatment of various groups, and only a recent awareness of the existence of learning theories, with almost no articles of an experimental or statistical nature which might test library instruction activities against objectively observable results. I suggested that music librarians who teach library use might do well to add to their readings in the practical, common-sense literature of BI, some respectful glances at the more evaluative approaches in MusEd.

**Deborah Rosen (Canmore) Instruction in a specialized performance situation**

Deborah spoke from her experience in the library of

the Banff Centre for the Arts. She offered a set of guidelines for helping creative performing musicians to become self-sufficient library users.

- Train library staff to discover a patron's real needs, and immediate time frame, pursue difficult enquiries, or leave further instruction until later.
- Inform the patron of the particular methods needed locally to search the library in her special field of interest or expertise.
- Be observant and prepared to help across language barriers.
- Explain usage of new hardware, then teach catalogue searching methods which will be useful for the individual's needs.
- Explain briefly the meaning and organization of call numbers, and the usefulness of format and edition information in bibliographic entries.
- Finally, give a quick orientation to the physical layout of the collection, with special care in the case of someone with different cultural preconceptions.

At the Banff Centre, the mission statement explicitly includes the provision of a responsive and friendly atmosphere in which musicians can work. Librarians everywhere should make creative musicians feel welcome and comfortable, and give them every assistance to locate and obtain the music they need.



**Alison Hall (Carleton University) System temporarily up: touch return key for further information: Instructional handouts and programs for OPACs.**

In order to provide patron assistance when individual instruction in the use of OPACs is not possible, many libraries issue brochures or leaflets. Alison filled a tabletop with a collection of these publications, representing about fifty institutions, and commented on the factors which would determine their effectiveness.

First, the immediate appearance, colours and legibility are important. Desktop publishing has made good design and production values less

expensive. Then, the contents should be grammatical, concise, and understandable. A mock-up of the screen display, with explanation of parts of a record, is useful. Specify clearly the command requirements of the system, showing each step and keystroke. Describe the capabilities and limitations of the system -- whether searching can be limited by format, how to recognize different locations, etc. A series of short handouts would appear more

manageable, although her collection included one sixty-page document on the construction of uniform titles, and another lengthy one that offered instruction according to LC field tags.

In the end, we were left with the impression of dozens of librarians, each in their local situations, all bending widely unequal talents to the task of creating instructional publications, with predictable results.

### *Microcomputer Applications in the Music Library*

#### **Design and evaluation of interactive CD packages using Hypercard**

**-Rob van der Blik  
Music Library, York University**

New hypermedia, hypertext or multimedia music packages have appeared on the market in the last few years. Most of these programs run on Macintosh computers with CD-ROMs attached.

The fundamental unit of a hypertext document is called a node. A node may fit on a single screen; it can be as small as a word, or as large as a whole book. It can contain a combination of text, graphics, and other forms of data. Nodes are connected to each other by electronic cross-references called links. To reach another node, a reader points to a link anchor, or button.

Hypertext documents encourage users to move from topic to topic --node to node-- in a rapid, non-linear, non-sequential way. As it was originally conceived, one of its distinctive features has been to involve readers and empower them by allowing them to place electronic bookmarks and to create their own links in a hypertext. Often however, readers encounter a "navigation" problem, forgetting how to get back to a node, or losing the train of thought by following too many different links. Various solutions have been tried, including visual organizers, maps, or graphical browsers, which help readers orient themselves by providing a framework for the information, or by giving a structural overview of subsets of nodes in graphical form; tracking systems or online histories, which help readers find the way back; an alphabetical index of the nodes. In some cases, these responses to the fear of disorientation have resulted in overly restricted versions of hypertext. There is a need to structure hypertext in

one way or another (at least five distinct theoretical types have been identified), in order to avoid a "spaghetti" linkage pattern.

HyperCard is a hypertext program launched in 1987, and supplied with every Macintosh computer. It is based on the metaphor of a stack of index cards. This translates into a series of screens linked together in sequential and non-sequential ways. It is a kind of database in which individual "cards" act as database records. It can be used by beginners and experienced programmers alike, by setting a "user level" at the start. Because of this, it has spawned a grass-roots industry of "stackware", with numerous electronic bulletin boards devoted to the exchange of custom-built applications.

HyperCard is based on a high-level programming language, which can be used to create links by means of on-screen "buttons", manipulate screen attributes, graphics and animation, and control peripheral devices such as CD-ROM and videodisc players.

Two companies, Voyager ("CD Companion") and Warner New Media ("Audio Notes"), have promoted the use of HyperCard for controlling CDs. The kinds of information available in these interactive packages include: explanatory and analytical text (running commentary) linked to musical passages; musical and graphic notation linked to corresponding audio passages; historical information, with musical illustrations; text-embedded terms linked to a glossary, with musical illustrations; bibliographies; indexes, linked to the text; graphics, with minor

animation; and MIDI files, used to reproduce musical passages (e.g. examples of chord progressions). Most packages require only a computer, CD-ROM, and if you want to hear the music through speakers, sound system. For text, elaborate graphics and MIDI, a television and synthesizer are also needed.

[Examples were presented of Warner New Media's "Beethoven quartet, op.131" and Voyager's "Rite of Spring", showing each company's distinct style.]

These currently available programs are more useful as music appreciation than as university-level teaching aids. The material is designed to reach a wide audience, not to meet individual or course objectives. The most useful features are the musical and graphic notation linked to musical passages, clarifying the structure of the piece. Least useful are the online bibliographies. The design principles of the programs are still essentially linear and hierarchical: the structure of the musical work; levels of analysis or interpretation; chapters of conventional text, and an alphabetical index or glossary.

However, toolkits used in designing and building these applications are also commercially available, and can be used to supplement conventional HyperCard scripts, allowing access and control of audio CDs. Voyager for example sells a software package called "CD Audio Stack". Compared to traditional means of educational listening, these systems provide a natural evolution of the traditional audiotape compilation, with more sophisticated methods of presentation and increased participation by the student.

[Examples were presented of customized stacks.]

Music libraries will sooner or later have to provide access to these packages, and if they come to supplement or replace traditional audiotape compilations with accompanying notes, then librarians will have to become familiar with the technology. Then a new set of questions will arise. Who will be responsible for setting up the stations and programs, and for maintaining locally developed stacks? Will the programs be run by patrons or staff? Will there be one station for each program or group of programs, or will each station have all required software?

## COMMUNICATIONS

### **RiDIM CENTRE**

At the Annual Meeting Stephen Willis (Music Division, National Library of Canada) described CAML's interest in locating an institution willing to sponsor a centre for documenting iconography in Canada. CAML members at institutions with programs in musicology and in the fine arts which might be interested in hosting this centre, are asked to contact Dr. Willis. A small office space with a part-time student assistant (paid from grants acquired with the help of the institution) would be required. Term projects could include indexing for RiDIM using compatible software to create a national database.

### **FONTES ARTIS MUSICAE**

As CAML members will now know, Suki Sommer will be the new editor of Fontes Artis Musicae, taking over from Brian Redfern with the 1993 volume. Suki has appointed a number of people as corresponding editors for their countries, to send her information about musical events, publications, acquisitions, new library buildings, and other pertinent news. I have been asked to do the job for Canada. SO, everyone, please, do not hesitate, but send me any news that you think would interest our colleagues on the international scene. If you are in doubt, send it anyway, some news is better than no news. I can be reached as follows:

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**-Alison Hall**