

# CAML REVIEW REVUE DE L'ACBM

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**Section québécoise de l'ACBM / Quebec Chapter of CAML :** <http://www.sqacbm.org>

## President's Report / Message de la présidente

I hope that most of you are looking out on green grass and crocuses, or will be soon. I'm sure that by the time we meet at Brock University in late May, we will all be ready to enjoy spring in the beautiful Niagara Peninsula after a long, cold winter.

Plans for this year's conference are going well. Brian McMillan, Jan Guise, and Becky Smith have developed a diverse program with a great variety of interesting topics. We are very excited that our keynote speaker will be Barbara Dobbs Mackenzie, President of IAML and Editor-in-Chief of RILM. Barbara will be attending the entire conference and we look forward to having the chance to speak to her about the R-projects and about IAML. Joanne Paterson and I are managing local arrangements, along with our Canadian University Music Society (MusCan) colleagues. We will be gathering information about any special food requests, and will send an email to all registered participants with more information about this in early May. If you have questions about Brock or how to get there, please let me know and I will try to help; the instructions on the Congress site are not very useful if you need to transfer between different forms of transportation. Please note that if you are flying into Toronto's Pearson airport, there is a shuttle to Brock but you should pre-book to ensure that there is room for you. Consult the [CAML website](#) for the conference program; go to the [Congress site](#) for information about registration, accommodation, local attractions, other associations' programs, and more.

Next year, Congress will be held at the University of Ottawa. We will be meeting around the same time as the Canadian Library Association conference, also taking place in Ottawa. If you are interested in working on the program or local arrangements for CAML's

J'espère que, chez la plupart d'entre vous, l'herbe a reverdi et les crocus ont point ou le feront bientôt. Je suis convaincue que, lorsque nous nous rencontrerons à l'Université Brock à la fin mai, nous serons tous prêts à jouir du printemps dans la belle péninsule du Niagara, après notre rude et long hiver.

Les préparatifs du congrès vont bon train. Brian McMillan, Janneka Guise et Becky Smith ont créé un programme diversifié comprenant une grande variété de sujets intéressants. Barbara Dobbs Mackenzie, présidente de l'AIBM et rédactrice en chef du RILM, sera notre conférencière d'honneur, et nous en sommes très heureux. Elle assistera à tout le congrès et nous attendons avec impatience l'occasion de lui parler des « 4 R » et de l'AIBM. Joanne Paterson et moi sommes responsables des préparatifs sur place, de même que nos collègues de la Société de musique des universités canadiennes (MusCan). Nous nous informerons de vos besoins particuliers concernant la nourriture et, au début mai, nous enverrons un courriel fournissant plus de renseignements à ce sujet à tous les participants inscrits. Si vous avez des questions quant à l'université ou aux moyens de s'y rendre, veuillez me le faire savoir et j'essaierai de vous venir en aide. Les instructions apparaissant sur le site du congrès ne seront pas très utiles à ceux qui doivent passer d'un mode de transport à un autre. Veuillez noter que, si vous arrivez à l'aéroport Pearson de Toronto, une navette vous amènera à l'université, mais vous devez y réserver une place. Consultez [le site de l'ACBM](#) pour avoir accès au programme et le [site du congrès](#) pour y obtenir des renseignements relatifs à l'inscription, au logement, aux attractions touristiques locales, aux programmes d'autres associations et plus encore.

L'an prochain, le congrès se tiendra à l'Université d'Ottawa. Nous nous rencontrerons à peu près en même temps qu'aura lieu le congrès de l'Association canadienne des bibliothèques, à Ottawa également. Si vous désirez travailler au programme ou aux préparatifs sur place du congrès 2015, veuillez m'en informer dès que possible. Nous aimerions être en mesure d'annoncer le nom de ceux qui formeront les équipes

2015 conference, please let me know as soon as possible. We would like to have the local arrangements and program teams in place so that we can announce them at this year's AGM. Congress 2016 is at the University of Calgary, and in 2017 we are back in Ontario, at Ryerson University in Toronto.

Many thanks to Stacy Allison-Cassin for quickly redoing CAML's website after a recent fatal crash! Some sections of the site are still "in progress" so thank you for your patience.

Corporations Canada requires all associations to refile their bylaws by October 2014 or risk having the association dissolved. The Federation for the Humanities and Social Sciences has been very helpful throughout this process, and we recently learned that we can simply refile the existing bylaws to meet the deadline, and then revise them later to include any changes. I will be refiling the bylaws soon so that CAML can continue to exist! At our last Board meeting, Sean Luyk, Cathy Martin, and Joanne Paterson were asked to look at the existing bylaws in preparation for any changes that need to be made. For example, we'd like to explore the possibility of using online voting instead of the paper ballots currently required by our constitution. There will be more information about this at the AGM, and an opportunity for discussion. Any changes to the bylaws require a vote of all members sometime before the 2015 AGM.

I look forward to seeing many of you in St. Catharines in May!

Cheryl Martin  
Acting Head, Metadata Access  
Western University

responsables des préparatifs sur place et des programmes lors de l'assemblée générale annuelle de 2014. Le congrès de 2016 se tiendra à l'Université de Calgary et lors de celui de 2017, nous serons de retour en Ontario, à l'Université Ryerson de Toronto.

Un grand merci à Stacy Allison-Cassin d'avoir rapidement rebâti le site Web de l'ACBM récemment, après qu'il s'est effondré. Certaines sections du site sont encore « en construction »; nous vous remercions donc de votre patience.

Corporations Canada exige que toutes les associations lui soumettent de nouveau leurs règlements d'ici octobre 2014 sous peine de dissolution de l'association. La Fédération des sciences humaines nous a beaucoup aidés tout au long de ce processus et nous avons appris dernièrement qu'il est possible de resoumettre les règlements actuels afin de respecter la date butoir, puis de les réviser et d'y inclure tout changement apporté. Je les soumettrai donc sous peu à Corporations Canada afin que l'ACBM continue d'exister! Lors de la dernière rencontre du conseil d'administration, on a demandé à Sean Luyk, à Cathy Martin et à Joanne Paterson de se pencher sur les règlements actuels dans le but d'y apporter des changements. Nous aimerions par exemple étudier la possibilité de voter en ligne plutôt que de continuer de nous servir des bulletins de vote comme l'exige notre constitution. Nous vous fournirons de plus amples renseignements à ce sujet lors de notre assemblée générale annuelle, où nous pourrons en discuter. Tout changement aux règlements requiert le vote de tous les membres avant la tenue de l'assemblée générale annuelle de 2015.

Je suis impatiente de vous voir en grand nombre à St. Catharines, en mai!

Cheryl Martin  
Chef intérimaire, Accès aux métadonnées, Université  
Western

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## CAML Conference 2014 / Congrès de l'ACBM 2014

CAML and MusCan (formerly CUMS) will be meeting at the Congress of the Humanities and Social Sciences at Brock University, May 28-30, 2014.

If you are a CAML member, you should be receiving emails from the Congress with information about transportation, accommodation, and Congress programs. This information is also available online at <http://congress2014.ca>.

You must [register](#) for the Congress and for CAML; two separate fees are required. If you have questions about registration, please contact the Congress through the website above.

The [CAML 2014 schedule](#) has been posted.

If you have any questions, please contact the organizing committee:

**Program:**

Brian McMillan, chair  
[brian.mcmillan@mcgill.ca](mailto:brian.mcmillan@mcgill.ca)

**Local arrangements:**

Cheryl Martin, chair  
[cmart29@uwo.ca](mailto:cmart29@uwo.ca)

We look forward to seeing you at the CAML conference!

L'ACBM et MusCan (autrefois la SMUC) se rencontreront au Congrès annuel des sciences humaines qui se tiendra à l'Université Brock du 28 au 30 mai 2014.

Si vous êtes membre de l'ACBM, vous devriez recevoir des courriels des organisateurs vous fournissant des renseignements quant au transport, au logement et aux programmes du congrès. Cette information est également disponible en ligne à l'adresse suivante : <http://congres2014.ca>.

Vous devez vous [inscrire](#) au congrès de même qu'à la rencontre de l'ACBM et payer deux frais d'inscription. Pour toute question concernant l'inscription, veuillez communiquer avec les organisateurs au moyen du site Web mentionné ci-dessus.

Le [programme provisoire](#) a été affiché.

Pour toute question, veuillez communiquer avec le comité responsable de l'organisation :

**Programme:**

Brian McMillan, président  
[brian.mcmillan@mcgill.ca](mailto:brian.mcmillan@mcgill.ca)

**Préparatifs sur place:**

Cheryl Martin, présidente  
[cmart29@uwo.ca](mailto:cmart29@uwo.ca)

Nous sommes impatients de vous voir au congrès de l'ACBM!

## Annual meeting of the Quebec Chapter of CAML (SQACBM) / Rencontre annuelle de la Section québécoise de l'ACBM (SQACBM)

The annual meeting of SQACBM will be held in Quebec City on **Friday, October 31, 2014**. Please mark this date in your calendars! The location of this year's meeting is the University of Laval Library, Pavillon Jean-Charles-Bonenfant; 2345, allée des Bibliothèques, Quebec City (Quebec) G1V 0A6.

We invite all members to submit proposals for presentations. These should not exceed 30 minutes and will be followed by a 10-minute question and answer or discussion period. We also accept proposals for lightning talks (5-10 minutes). Along with your proposals, please submit a summary of your topic in 150 words, a list of audiovisual equipment required, and a short biography. Topics may cover, **but are not limited to**, the following areas:

- Music information services (e.g., users' needs, information sources)
- Music activities and events in libraries (e.g., concerts, music clubs)
- Classification and cataloguing/description of music items
- Digitization of music collections
- Music collection development and acquisition
- Processing of music items
- Preservation of music items

As our chapter is bilingual, presentations can be in English or French.

Veillez prendre note que la **rencontre annuelle** de la SQACBM se déroulera à Québec le **vendredi 31 octobre 2014**. Inscrivez immédiatement cette date à vos agendas! Nous vous recevrons à la Bibliothèque de l'Université Laval, Pavillon Jean-Charles-Bonenfant; 2345, allée des Bibliothèques, Québec (Québec), G1V 0A6.

Tous les membres sont invités à rédiger et à soumettre des propositions de présentations à partager avec le groupe. Ces dernières, d'une durée maximale de 30 minutes, seront suivies d'une période de questions et d'une discussion de 10 minutes. Nous aurons aussi une session regroupant quelques conférences éclaircies (5-10 minutes); vous êtes invités à y participer en nous proposant de courtes présentations. Vous devrez nous fournir un résumé de votre sujet en 150 mots, une liste des équipements audiovisuels requis et une courte biographie. À titre indicatif, voici une liste **non exhaustive** de sujets qui pourraient être traités lors de la rencontre :

- Services d'information spécialisés en musique (besoins des usagers, sources d'information, etc.)
- Activités d'animation et événements liés à la musique en bibliothèques (concerts, club d'écoute, etc.)
- Classification et catalogage/description des documents musicaux
- Numérisation de documents musicaux
- Développement et acquisition de collections ou de fonds musicaux
- Préparation matérielle des documents musicaux
- Conservation des documents musicaux

Proposals should be submitted electronically **by June 30, 2014** to Houman Behzadi ([houman.behzadi@utoronto.ca](mailto:houman.behzadi@utoronto.ca)), the SQACBM Communication Officer.

We look forward to seeing you all at our next meeting!

On behalf of the Organizing Committee of the SQACBM 2014 annual meeting,

Houman Behzadi

Enfin, puisque la Section est bilingue, toutes les présentations peuvent être faites en français ou en anglais.

Les propositions de communication doivent être soumises par courriel à l'Agent de communications de la SQACBM, Houman Behzadi ([houman.behzadi@utoronto.ca](mailto:houman.behzadi@utoronto.ca)). **La date limite de soumission est le 30 juin 2014.**

Au plaisir de vous voir en grand nombre!

Houman Behzadi

Au nom du comité organisateur de la Rencontre annuelle de la Section québécoise de l'ACBM 2014

## Music Library Association 2014 Conference: First-Time Attendee Report and Impressions

By Houman Behzadi

Four hundred and five members of the Music Library Association (MLA) came together in Atlanta, Georgia from February 26 to March 2, 2014, to participate in the association's 83rd Annual Meeting. They exchanged thoughts, presented new findings, and put forward groundbreaking ideas that will undoubtedly affect the future of our profession. On a practical level, the chosen setting was conducive to an efficient and productive conference: the hotel (Grand Hyatt Buckhead) was situated close to many restaurants and other amenities, and the Buckhead rapid transit station was minutes away from the hotel, facilitating trips to or from downtown or the airport. Those who did not wish to stay at Hyatt were able to choose from several other hotels in close proximity.

As a young and newly appointed music librarian, I was enthusiastic to attend my very first MLA conference. Welcoming strategies for new members and first-time attendees manifested themselves in initiatives such as a discounted conference rate (for those in their first three years of membership), the **First-Time Attendee Conference Mentoring Program**, and the first-timers reception. Communication regarding the Mentoring Program was sent out via the MLA listserv (MLA-L) a few weeks prior to the conference. I signed up as a mentee and was paired with Emily Butler from the Curtis Institute of Music's John de Lancie Library. Meeting Emily was beneficial as we have many common professional interests. As my mentor, she shared her experience of attending past MLA conferences and introduced me to other members, some of whom I might not have had a chance to meet otherwise. The opportunity to meet the other new attendees presented itself during the official welcome session where all first-timers were formally acknowledged and asked to stand. Throughout the entire conference, the shiny blue first-time attendee ribbon attached to my nametag guaranteed smiles and kind words of welcome from seasoned members.

As a big fan of smartphones, I appreciated the Guidebook app that was diligently designed to provide an electronic alternative to the traditional conference program. The app is user-friendly and acts as a multifunctional conference organizer. In addition to the information found in the

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Houman Behzadi is the Music Collection Development Librarian at University of Toronto's Music Library. He obtained an MLIS from McGill University's School of Information Studies in April 2013.



print program, Guidebook provided the following items: a list of attendees (only those who had added themselves to the app's member list), maps of the hotel conference areas, a personal schedule and to-do list, an inbox (for messages coming from the Guidebook administrators), a link to Twitter (with the possibility of posting directly from the app with the conference's official hashtag: #musiclib2014), and a list of restaurants and other amenities. The connection to Twitter was very advantageous as it provided attendees with the opportunity to follow multiple presentations during concurrent sessions.

### **First day (February 27)**

The focus of the first plenary session was the history, philosophy, and techniques behind **Sacred Harp singing**. In an innovative move, the presenters had the audience members participate in singing a number of SATB pieces notated in the Sacred Harp tradition. This exercise was not only educational but also an effective way to mark the official beginning of the conference and to unite all members present. Following this session, I had a chance to visit the exhibitors and meet with several vendor representatives to speak about current and future collaborations. These meetings are an essential part of my job as a collection development librarian. Held in the context of the conference, they provide cost-effective opportunities to carry out such networking and advance important business.

My next stop was the **"Get Involved in MLA!"** session, where attendees could meet with MLA committee and subcommittee chairs. The session was informative for those who wished to learn more about the association's administrative structure. An announcement about a number of open positions in various committees and subcommittees had circulated via MLA-L at the beginning of February, encouraging members interested in serving to connect with the respective committee Chair at this session. I had a chance to speak with several of them and appreciated the detailed explanations of their committees' mandates. Another excellent way to learn about a given committee's specific projects and goals is to attend the business meeting it holds during the conference.

The presentations I attended on the first day focused mainly on collections. At a session sponsored by the Resource Sharing and Collection Development Committee and the World Music Roundtable, we learned about **building collections of Chinese, Taiwanese, Korean, and Japanese music**. The presenters gave a brief account of the current music scene and dominant genres in these countries. Furthermore, they introduced various acquisition sources instrumental to music librarians who wish to build East Asian music collections. Alec McLane (Wesleyan University) spoke about the complexities of Chinese and Taiwanese music traditions that go back to the 6th century BCE. The cultural and musical diversity in this region is understandable, as Mainland China has 55 officially recognized ethnic minority groups. The coexisting diversity and homogeneity of the prominent musical genres have created a vibrant

music scene in both China and Taiwan. McLane introduced some of the most important and widely used Chinese instruments, such as the dizi, the pipa, and the erhu. He further indicated that Chinese instrumental traditions are grounded in an ancient classification system based on materials from which the instruments were made (metal, stone, silk, bamboo, gourd, earth [pottery], hide, and wood). For instance, the instruments used in the well-known Chinese instrumental genre, "silk and bamboo" music, were traditionally made of silk and bamboo even though they have evolved and are now made of wood and metal. Virtuoso solo music, regional opera productions, large Chinese orchestral music, Western classical music, and Chinese popular music (modeled after Western popular music) are just a few categories one finds in the corpus of music produced and recorded in China and Taiwan. JVC, King Records, and Lyricord are important vendors of Chinese classical music recordings, while Farside Music and Multicultural Media's World Music Store cover all genres. YesAsia.com and Malmusic.com (Canadian) were introduced as important vendors of Chinese and Taiwanese popular music.

While growing up in Korea, the next presenter, Mi-Hye Chyun (Rider University), knew little about Korean traditional music, as it was—and remains—greatly overshadowed by people's heightened attention to Western classical music. Due to the lack of a strong market, it is rare for Korean composers to release recordings of their works in their home country. Amazon.com is a good source for acquiring Korean music recordings, while the Californian vendor Hanbooks.com specializes in Korean books, CDs, and DVDs. Chyun continued by introducing the main divisions of Korean traditional music as vocal, instrumental, court, and religious. Korean popular music deserves special attention, as there is a considerable number of Western-influenced pop, rap, and hybrid groups working alongside the traditional popular music artists.

The session concluded with a presentation from Joe C. Clark (Kent State University), who introduced the following Japanese instruments: Shamisen, Koto, Shakuhachi, and Biwa. When building Japanese music collections, Gagaku (ancient traditional court music of Japan), Nō (stage art combining music, poetry, dance, and drama), Bunraku (puppet theatre), and Kabuki (similar to Nō but much more flamboyant) are important genres to consider. The *New Grove Dictionary of Music and Musicians* has discographies for all the above-mentioned genres (although lists have not been updated since 2001). The following resources were introduced and are useful to collection development librarians: Japan Traditional Cultures Foundation; *Continuum Encyclopedia of Popular Music of the World*, vol. 5: Asia and Oceania; *Rough Guide: World Music*; *Ashgate Research Companion to Japanese Music*; Bonnie C. Wade's *Music in Japan*; Smithsonian Folkways; and Naxos Music Library, which contains a rich selection of Japanese music. Clark emphasized the importance of evaluating selections in close collaboration with specialist faculty members.

**“Enacted Metadata: Combining Content and Metadata”** was the title of a presentation by Susannah Cleveland and Elizabeth Hertenstein (Bowling Green State University [BGSU]). The metaphoric two-word combination "enacted metadata" reflected the act of sharing information about the BGSU Music Library's collections through a series of short video clips. The impetus behind the project came as a result of the presenters' desire to explore new avenues of outreach. Cleveland and Hertenstein argued that when it comes to showcasing collections, moving images are more effective than still pictures or textual representations. Although not a substitute for library instruction, these videos could create interest in, and awareness of, the library's unique holdings. The steps involved in realizing the project were as follows: identifying materials from the collections, deciding on a video format, writing the script, editing the videos, assigning proper metadata (modified Dublin Core), and creating a digital collection of videos using the open source software Omeka. The results of their work can be viewed on the [Library's YouTube channel](#).

The Legislation Committee sponsored the **“Copyright Litigation and Academic Libraries: Wisdom to Share”** session. Speakers Laura Burtle and Gwen Spratt (Georgia State University [GSU]) gave a brief history and update of the lawsuit filed against the university by three different publishers. In April 2008, the plaintiffs (Cambridge and Oxford University Presses and SAGE publications) claimed that the university had infringed copyright laws by regular and unauthorized copying and distribution of copyrighted works. The issue was concerning GSU's electronic reserves system (ERes), “an online version of a library reserve bookshelf. Instead of setting aside physical books in the library for students to photocopy, professors submit an ERes request and the library uploads the content for password-protected digital distribution to their students, who can access the files for the duration of the course.”<sup>1</sup>

In the pretrial activity period, the university attorneys and librarians updated GSU's copyright policy for electronic resources and included a fair use checklist. The trial began on May 6, 2011 and addressed 75 alleged infringements. The judge's decisions in this case (Cambridge Univ. Press v. Becker) relied upon determining whether or not GSU's policy had caused ongoing copyright violation. Judge Evans determined only five cases of infringement and ruled that the policy has been a good faith interpretation of fair use. The [court's final order](#) is available online. The presenters' recommendations for other universities and academic libraries were as follows: 1) make sure you have an updated campus-wide policy for the instructional use of copyrighted materials; 2) when in doubt, consult legal experts regarding fair use; 3) pay permission fees when appropriate, but not by default; 4) educate constituents about fair use, open access, and Creative Commons (CC). Learn more on the [GSU Library Copyright Lawsuit Guide](#).

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1. Ross, Kathleen Poe, "The Precedent," *Georgia State University Magazine*, September, 2012, <http://magazine.gsu.edu/2012/09/precedent/>.

Another interesting highlight of my first day was crossing paths with celebrity music librarian and author of *Music Research: A Handbook*, Laurie J. Sampsel. I have used Sampsel's book on many occasions and was thankful for the chance to ask a few questions. I was also pleased to see several Canadian colleagues with whom I communicated extensively during the conference. A strong and consistent Canadian presence at MLA conferences is of great importance, I believe, as it has the potential to benefit music librarianship on both sides of the border. It was encouraging to hear several American colleagues express their willingness to strengthen existing collaborations with Canadians. For instance, Eric Harbeson, Music Special Collections Librarian at University of Colorado Boulder and former Chair of the MLA Legislation Committee, stressed the need for, and importance of, ongoing communications between Canadian and American members when it comes to copyright issues and implications.

The day ended with a wonderful concert at the Atlanta Symphony Hall. It was a pleasure to hear Hilary Hahn and the Atlanta Symphony Orchestra give a robust performance of Carl Nielsen's rarely performed violin concerto.

### **Second day (February 28)**

The second plenary session was entitled “**Moving on from MARC: An Examination of BIBFRAME.**” The presenters stated that a new and innovative cataloguing language such as BIBFRAME would facilitate the discoverability of libraries' OPACs on Internet search engines. Kevin Ford (Library of Congress) explained that in this resource description structure, all elements and attributes of a record are based on uniform resource identifiers (URIs) that link the record to various authoritative sources of information (for example, VIAF or LC authority records). Questions following the presentation revealed concerns from cataloguing and RDA experts. Stronger collaboration among various communities will, one hopes, lead to the emergence of cataloguing practices that are better aligned with the modern-day user's needs.

**Poster sessions** followed next and included overviews of some very interesting projects. One that grabbed my attention in particular was Veronica Wells' project at the University of the Pacific. Veronica had gathered usage data of electronic resources such as the Naxos Music Library and illustrated the financial benefits of such investments by using simple charts and clear visual representations.

“**Digital Humanities in the Library: Music Librarians as Collaborators**” was a question and answer period, moderated by Lisa McFall (Hamilton College), with panelists Robert Simon (University of Notre Dame), Stephen Henry (University of Maryland), and Anna Kijas (University of Connecticut [UCONN]). The panelists defined Digital Humanities (DH) in the context of their work and institutions. Depending on the nature of the project, DH could refer to initiatives such as open access, digital curation, digital preservation, and the building of cooperative digital

tools that enhance traditional scholarship. Below are the questions posed and a summary of the answers provided.

**Q:** How are DH projects supported in your institution and what is the role of libraries?

**A (Simon):** Librarians looked around the campus and identified ad-hoc initiatives; all expertise and resources were gathered and put in one place; primary gaps (Geographic Information Systems and metadata expertise) were identified and addressed.

**A (Henry):** So far, the support has been on an ad-hoc basis; librarians support DH initiatives through [Research Data Services](#); librarians are trying to be in a leading rather than a supporting role.

**A (Kijas):** Things are at the beginning stages at UCONN; [Scholar's Collaborative](#) portal offers help and support to faculty and students; librarians with metadata expertise are getting involved.

**Q:** Are other librarians or staff being re-skilled to support DH projects? How?

**A (Simon):** Yes. Workshops; librarians share useful knowledge and expertise through effective and ongoing communication.

**A (Henry):** Yes. [Digital Humanities Winter Institute](#) (DHWI) provided relevant learning opportunities through a 5-day intensive program; [Digital Humanities Incubator](#) offered a series of 4 workshops on DH initiatives, research ideas, data management, and best practices.

**A (Kijas):** Yes. DH workshops for staff; creation of [guides](#) on the subject.

**Q:** Provide examples of recent projects or procedures underway.

**A (Simon):** [Seaside research portal](#); [Inquisitio](#) (manuscript and print sources for the study of Inquisition history)

**A (Henry):** [Music theatre online](#)

**A (Kijas):** [Virtual Hartford](#); [Book of Judith](#)

**Q:** How do you suggest librarians with interest in DH get involved?

**A (Simon):** Find people involved in DH projects; collaborate with IT staff but avoid complete dependence; use MOOCs or online workshops.

**A (Henry):** Become the driving force behind DH projects; [THATCamp New South](#) workshop; [Digital Humanities Summer Institute](#) (DHSI)

**A (Kijas):** Start conversations with colleagues and librarians; learn about faculty's needs through outreach and liaison; participate in workshops (for example, learn to create your first Omeka exhibition).

The Emerging Technologies and Services Committee sponsored an informative session entitled **“Broken Patterns, New Worlds: A Whirlwind Tour of the Latest Technologies.”** Dr. Barbara Wiermann (Hochschule für Musik und Theater »Felix Mendelssohn Bartholdy« Leipzig) joined via Skype and spoke about [VuFind](#), an open source software for designing library union catalogues. According to Wiermann, building a VuFind OPAC is complex and requires IT support and metadata expertise. The important advantage of VuFind is its ability to host and link to external materials, such as IMSLP's digital surrogates. She found the software to be responsive to the needs of Web 2.0 users. Next, we heard from Anne Shelley, Music and Multimedia Services Librarian at Illinois State University. Shelley reported on the [Collaborative Stations](#) project at Milner Library. The stations (table and chairs) allow multiple users to collaborate and share their laptop, tablet, or notebook screens by means of a large central monitor. Users have to connect their mobile devices to this monitor using existing cords with VGA or HDMI connectors. To bring costs down, station tables were built in-house (\$3,000-\$3,800 per table). There are currently 10 stations at Milner and the largest one accommodates 8 users. Usage is at its peak in the evenings and feedback collected from users has been very positive. The next presenter, Kerry Carwile Masteller (Harvard University), introduced [Paper.li](#), a site that lets you create your own digital newspaper in minutes! Paper.li can pull together feeds from selected social media such as blogs, Google +, Facebook, Twitter, and YouTube, and then create a customized newsletter with a regular update schedule.

Pamela Pagels (Southern Methodist University) introduced [Beethoven's 9th Symphony](#), an app for iPad and iPhone. Touch Press' latest music appreciation product is a result of the company's close collaborations with Deutsche Grammophon and the British Library. The app allows users to follow the score or the 1825 manuscript while listening to or watching a fully synchronized performance. Switching between performances is seamless and instantaneous; tuning and tempi differences are clearly audible. Other features include: 90 minutes of extra videos and interviews with well-known figures, harmonic analysis, BeatMap of the orchestra, and the story of the symphony. I downloaded and tried the free iPhone app and appreciated its entertainment and instructional values.

**“How You, Too, Can Conduct User Studies in Your Library”** was the title of Kirstin Dougan’s presentation. Dougan, Music and Arts Librarian at the University of Illinois at Urbana-Champaign, hinted at the decreasing number of reference interactions in academic libraries.

Without the benefits of frequent personal communication with patrons, librarians need alternative methods of assessment and evaluation to better understand their users' learning patterns or information seeking behaviours. User studies show how patrons approach processes and accomplish tasks. A possible first step in designing user studies is to look at similar projects and determine if existing models are applicable. Dougan categorized user studies as ethnographic (e.g. observation logs, interviews, space-mapping exercises) or task-based (e.g. presenting specific tasks, recreating a process, surveys, focus groups). Task studies can teach us a lot about how users employ library tools and resources; they can also reveal problematic aspects of users' research processes.

Dougan offered the following suggestions for constructing a task study: avoid having too many tasks; make tasks realistic; pre-test tasks with another staff member or student assistant; consider having non-librarian moderators; have the participants think out loud; if at all possible, record the screen and audio; pick a sample representative of your user population (data collected from five users could be enough for most task studies). Data analysis from such studies could bring positive changes to library websites, catalogue interfaces, instructional sessions and materials, library spaces, and library services.

**“Women Representing: Exploring Roles as Scholars and Traditional Music Collectors During the 20th Century,”** the last presentation I attended on the second day, offered presentations by Suzanne Moulton-Gertig (University of Denver) and Margaret Ericson (Colby College). A beautiful reception at the Rialto Center for the Arts, sponsored by the Southeast Chapter of the Music Library Association (SEMLA), concluded the day.

### Third day (March 1)

The sessions I attended on the third day focused on music business reference resources and information literacy. Finding **current information and data from the music industry** is a challenging task and requires familiarity with a significant number of multidisciplinary resources. Marci Cohen (Berklee College of Music) and Grover Baker (Middle Tennessee State University) shared some of the free and subscription-based online resources they use to access music business information. Keyword searches by company and artist name can yield useful results in *Oxford Music Online*, *International Index to Music Periodicals (IIMP)*, and *Music Index*. Complementary business databases are Gale Business Insights, General Business File ASAP (Gale), EBSCO Business Source Complete, and ProQuest ABI/INFORM. Academic Charts Online (ACO) provides graphical representations of music trends by using data from chart providers such as Billboard, ARIA, and Official Charts Company. AES E-library is a beneficial database for audio engineers and the AES oral history projects are important sources to consider (AES E-Library members receive per-title discounts). As many of the music business databases are intended for individuals in the music industry (and not librarians), it is beneficial to seek help

from colleagues with licensing expertise who might be in a position to negotiate access prices on behalf of librarians. Other databases mentioned were CelebrityAccess from EventWire (very expensive with a highly restrictive access model) and PollstarPro, which provides detailed information about venues, ticket numbers sold, and gross concert revenues.

Next, Andy Leach (Rock and Roll Hall of Fame) shed light on the resources available at his institution's Library and Archives. He provided examples of correspondence between artists and managers, recording contracts, accounting books, and other documents that could be of interest to researchers.

In the afternoon, Brian McMillan (McGill University) and the members of the Instruction Subcommittee gave a report of their work and progress on creating an **online music information literacy repository**. Rather than a formal presentation, this session was an open discussion where the audience members gave their feedback and suggestions about the project.

The conference was formally closed at the **MLA Business Meeting**. During the meeting, James P. Cassaro, Head of the University of Pittsburgh's Theodore M. Finney Music Library, was awarded the MLA Citation. I was inspired and moved to learn about his significant contributions to the fields of musicology and music librarianship. Learn more about Cassaro and his achievements on his University's [Department of Music blog](#).

Overall, the conference was highly stimulating, instigating many thoughts and ideas for future projects. At this early stage of my career as a professional librarian, I greatly appreciate the learning, communication, and networking opportunities the conference provided. As it stands, I am planning to attend the MLA 2015 conference in Denver (February 25-March 1) and I look forward to sharing the experience with other Canadian colleagues.

Many presentation slides and handouts can be found on the [conference website](#).



## Audio Preservation and Digitization on a Shoestring: Session Report (MLA 2014)

By Michelle Hahn

Since universities and other institutions across the country continue to suffer from tight budgets and waning funding for preservation and digitization, projects “on a shoestring” are becoming the standard, and are expected by administrators. This presentation focused on a particular digitization project at the Westminster Choir College at Rider University.

One of the most pertinent concepts to take away is that “shoestring” means different things to different institutions, and the biggest challenge is determining how much one can do with their own shoestring. Amy Kimura and Kenneth Kauffman of Westminster Choir College took on that challenge in an effort to preserve a collection of audio recordings with a connection to the institution. This included commercial recordings by persons linked to Westminster in some way, recordings of events that have taken place at the college, and broadcasts made by Westminster, from 1925 to the present in multiple recording formats.

Beginning with a National Endowment for the Humanities (NEH) Preservation Assistance grant, Kimura and Kauffman developed a plan for assessing the collection’s condition and preservation needs. The grant, which is intended for smaller institutions, encourages activities that will “improve their ability to preserve and care for their significant humanities collections.”<sup>1</sup> Such activities may include collection assessment, consultations with conservation experts, and training for staff. Kimura and Kauffman also sought guidance from organizations and institutions with extensive knowledge and experience in audio collections and preservation, such as the Association for Recorded Sound Collections (ARSC), the Indiana University Media Preservation Initiative, the International Association of Sound and Audiovisual Archives Technical Committee (IASA), and the Federal Agencies Digitization Guidelines Initiative (FADGI).

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1. “Preservation Assistance Grants for Smaller Institutions,” National Endowment for the Humanities, accessed April 25, 2014, <http://www.neh.gov/grants/preservation/preservation-assistance-grants-smaller-institutions>.

In assessing the collection under the auspices of the NEH grant, the folks at Westminster were aiming for an estimated cost of reformatting and preserving the materials, restricted to the cost of digitization itself, with the associated metadata and access copies. They did not attempt to determine the cost at that time for physical storage of the materials before, during, or after digitization. Also not included were detailed estimates for “enterprise-class” digital storage or remote access to the digitized files. The remainder of the grant funds after the assessment and digitization were used to provide training on how to handle each of the formats and on the various issues associated with them.

They first conducted an inventory of the collection, which had been subjected to a wide variety of storage conditions over the course of many years. The inventory provided for a concurrent survey of the condition of each item, and facilitated the prioritization of materials with the greatest need for rescue efforts. Kimura and Kauffman also found some materials that they could eliminate from the collection, including course compilations or study aides, as well as access copies on old formats, made from even older formats—a sort of ancestor of the current project. They found more than 800 reel-to-reel tapes, 500-1000 cassette tapes (this inventory is still ongoing), LPs, 78s, glass discs, and DAT tapes. As a result, they were able to separate out the formats most likely to need preservation; tape formats are in danger and DAT tapes are already obsolete, while discs are fairly stable. These efforts also highlighted common problems within the collection, such as reused tape with little or no information about the content, multiple types of tape stored on a single reel, and scraps of recorded paper tape used as leader for magnetic tape unbeknownst to the person who spliced it so long ago.

After carrying out the initial condition survey for reel-to-reel tapes, Westminster staff began digitizing the highest priority items according to IASA standards. The digital copies are stored as lossless files for preservation and as lossy files for access on hard drives and for redundancy purposes on external servers. On average, it has taken five to six hours of labour to produce one hour of digitized audio: 220 hours of audio have been completed. Access to the files is available through streaming from their local implementation of CONTENTdm, which though not ideal for audio, is at least a decent place to store the files until funding and support for a more robust system is available. They are making do with what they have until they can figure out how to create what they need.

The [presentation slides](#) including images of examples from the collection, specifications for hardware, and previews of the collection in CONTENTdm are available from the Music Library Association’s 2014 conference website.

## Music OCLC Users Group (MOUG) 2014: Summary

By Michelle Hahn

This year's MOUG meeting was the one to beat. Along with all of the cataloguing-related sessions throughout MLA, 2014 gave attendees a strong picture of the current state of music cataloguing in the new RDA world.

March 31, 2013 marked the official "switch" to RDA at the Library of Congress, though many of the testers and other early-adopters made the change even before then. MOUG/MLA 2014, almost a full year later, was the first group meeting for the music cataloguing community since the change. It was the perfect time for a lot of discussion about music issues in the new cataloguing standard.

The first plenary session of the MOUG meeting addressed the proper etiquette for replacing bibliographic records in OCLC. While the presenters gave great insight into the guidelines for record replacement, the questions and discussion in the audience gave a good picture of the local practices throughout the community for deciding when to create a new record or enrich an existing record, and when those changes should be made in a local catalogue vs. WorldCat.

Following the plenary was the first of the standard MOUG sessions: the "Enhance and Expert Community Working Session." The three main highlights from this session relate to duplicate merges, OCLC Bibliographic Formats and Standards updates, and the transition of the Credit Program. In the coming months, OCLC will be piloting an effort to allow member institutions to merge duplicate records in WorldCat. This will continue efforts by OCLC to increase member-driven improvements to the collective database. Keep an eye out for required training opportunities if your institution is interested in participating.

Now that RDA is in place, OCLC will be working to make large-scale updates to Bibliographic Formats and Standards in order to reflect current practice. Users will begin to see dates of revisions at the bottom of sections that have already been updated. Also in the works is the implementation of flat-rate cataloguing and lending credits, instead of transaction-based credits in OCLC billing. These changes will be reflected beginning with July 2014 invoices.

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The second plenary session targeted the creation and use of authority records and authorized access points in RDA. Because only a fraction of NACO-Music Project participants are creating authority records in RDA until more become independent, we are running into more authorized access points (AAP; formerly known as main and added entries) for which there is no corresponding authority record. Presenters touched on the differences in the way AAPs are determined now, and the use of cognates according to RDA rules.

The other standard MOUG session is the “NACO-Music Project” (NMP) meeting, where participants in the NMP get an update on the year’s activity, discuss issues related to the project, and learn of upcoming efforts. Of interest to many was the possibility of a new BIBCO funnel for music cataloguing, which would increase the efforts of music cataloguers who create high-quality, original bibliographic records.

MOUG programming concluded with “Hot Topics” and “Lightning Talks—Cataloging Challenges with RDA.” Both of these sessions tackled some of the intricacies of cataloguing in WorldCat and applying RDA to music materials. One highlight of “Hot Topics” was a discussion of the application of Faceted Application of Subject Terminology (FAST) headings in WorldCat and what that may mean for users. Of concern for most was the lack of linkages between FAST headings and Library of Congress subject headings, leading to excess duplication without collocation in library catalogues. Jay Weitz, OCLC representative, indicated that there may be an effort by OCLC to create a meaningful connection between the two in the future. The quick presentations during “Lightning Talks” were highly entertaining, culminating with live musical entertainment incorporated in Kevin Kishimoto and Tracey Snyder’s presentation on musical compilations, which proved to be a crowd favourite. Their information was partially reprised (sans vocal interludes) in the recent MLA/ALA sponsored webinar, “RDA for Music: Popular Music, Jazz, and World Music Audio Recordings.”

Those who are interested in the efforts of MOUG and special formats cataloguing should note that MOUG will be meeting again in October 2014 as a joint effort with the Online Audiovisual Catalogers (OLAC) group in Kansas City, Missouri. Check the MOUG and OLAC websites for details. MOUG/MLA 2015 will feature a preconference workshop centered on the use of the Library of Congress’ Genre/Form Terms (LCGFT), due to be published in the near future on the heels of the publication of LC’s Medium of Performance Terms.

Presentation slides will be available on the MOUG website in the future:

<http://musicoclcusers.org>.

## My MLA at 20

By Lisa Rae Philpott

This year's conference, the 20th consecutive meeting I have had the good fortune to attend, attracted just over 400 attendees. As always with such a large and active association, there were many concurrent sessions: a challenge for the attendee to make choices. I wished at times that I could clone myself! What follows is a glimpse into a few of the sessions I attended.

### Thursday, February 27

#### A User-Centered Website Redesign

In this member-proposed session, Ray Heigemeir (Stanford University) offered a view of the home page of Stanford's Music Library over several incarnations, from 2001 to the present. Thanks to the "[Wayback Machine](#)," Heigemeir was able to present images of his library's home pages, many of which looked all too familiar (with images constrained by the 600 x 800 pixel resolution of past monitors). One revision simply moved links around the page, with a search box in the top right corner, so tiny as to be invisible. Users chose to use Google rather than deal with the confusion that was the website. The most recent Stanford-wide website revision was designed with user input; the Music Library's site was the first of Stanford's libraries to go live (2012). [Link to slides](#).

### Friday, February 28

#### Alexander Street Press Breakfast

The Alexander Street Press (ASP) Breakfast-by-invitation was the brainwave of Tim Lloyd, Chief Operating Officer at ASP, at the 2010 San Diego conference, where on-site food options were few and extremely pricey. This event has remained popular ever since, with attendance at capacity. Whether or not they subscribe to any of the Alexander Street Press databases, attendees always gain an appreciation for the range and variety of available products.

#### Women Representing: Exploring Roles as Scholars and Traditional Music Collectors during the 20<sup>th</sup> Century

Suzanne Moulton-Gertig (University of Denver) presented her findings on publications by women in academic music journals. Examining the membership lists of the American

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Musicological Society during the periods 1948 to 1968 and 1969 to 1999, she discovered that while women comprised slightly more than 25% of the membership in both periods, their publications in the *Journal of the American Musicological Society (JAMS)* numbered 10% and 24% respectively. Articles written by women and published in other academic music journals showed a similar distribution: from 5% to 10% for the earlier period, and from 10% to 28% for the later period. A very few women were “repeat authors” with multiple articles in a single journal; no woman had articles in more than one journal. The range of topics remained similar to those of the earlier period: American music, women in music/gender studies, ethnomusicology and music education/pedagogy. Journal titles examined were *JAMS*, *Musica Disciplina*, *Musical Quarterly*, *Music & Letters* and the *Journal of Music Theory*.

In the next presentation, “One Evening as I Strayed: Women Collectors of Irish Traditional Music, A Journey through Space, Time, and Sources,” Margaret Ericson (Colby College) spoke about her research into this niche area, which proved to be fascinating. During her 2012 visit to Ireland she was able to mine that country’s rich resources. Remarkably, at some point in the early 20th century, the Irish government had passed a law forbidding or excluding women from working as collectors of folksongs; however, children were not excluded, and one precocious young girl collected several hundred examples. Some women, though usually not Irish women, did manage to become folksong collectors without the governmental recompense; for example, Robin Roberts assisted the late Alan Lomax in his collecting activities. (It was good to see Canada represented in the presentation by images of several of Helen Creighton’s collections.) Regrettably, the technology conspired against the playing of Ericson’s musical examples, but we were treated to her lovely rendition of “The Lowlands of Holland,” in lieu of the recording by Peg Clancy Power. Link to [Ericson’s bibliography](#).

## Saturday, March 1

### What Not to Wear: MLA Interview Edition

Misti Shaw (DePauw University), Susannah Cleveland (Bowling Green State University), and Mark Puento (Association of Research Libraries) presented entertaining and thoughtful suggestions for interviewees. Based on the popular television program of the same name, they illustrated the presentation with examples of what does and does not work, and suggested that you should dress “one level *above* what you would normally wear on the job.” Women were advised to check Pinterest’s “Alternative Job Interview Attire” site for non-power-suit options; men were urged to avoid Dockers brand trousers; “Certain Dri” and prescription antiperspirants were recommended to avoid the obvious pitfalls; interviewees were urged to ensure their attire fits, and women were encouraged to wear slips underneath their skirts and dresses. Handy items for evading disaster include: Tide sticks, hankies, breath mints, “Static Guard,” dry shampoo, a small travel umbrella, a scarf to cover stains, a lint roller and a travel emergency kit.

Women were encouraged to wear layers, with a cardigan on top. Lastly, potential interviewees were urged to “Feel Confident!” [Link to slides](#). [Link to handout](#).

### **RDA and Public Services: Library Systems and RDA Implementation for Music**

Presenters: Elizabeth Hille Cribbs (Northern Illinois University), Sonia Archer-Capuzzo (University of North Carolina at Greensboro), Patricia Falk (Bowling Green State University)

Sponsored by MLA’s Bibliographic Control and Public Services Committees, this session provided a heads-up for those who need to know how RDA will change our library catalogues. Foremost among those changes will be the new policy for abbreviations, most of which will be spelled out. In particular, RDA calls for data to be transcribed the way it appears, instead of saving space or keystrokes by abbreviating words. So words will only be abbreviated in a bibliographic record if that is the way they appear on the item being catalogued. As well, RDA replaces non-intuitive abbreviations with terms that are more understandable to users. Examples of this user-friendly approach include:

1<sup>st</sup> ed. = First edition

arr. = arranged

196 p. : ill. ; 30 cm. = 196 pages : illustrations ; 30 cm

fl. = active

Abbreviations for music terminology will be retained: op., no., vol., min., sec., SATB, etc. Music’s handy, bracketed GMDs—those General Material Designations such as [sound recording]—will disappear, but will be replaced by three new fields for indicating content, media, and carrier. Another big change for music is that the librettist, rather than the composer, will become the “main entry” for a libretto, so Kurt Weill’s *Threepenny Opera* will be found under “Brecht, Bertolt.”

### **Stop Reinventing the Wheel: An Online Repository for Music Information Literacy**

Presenters: Andi Beckendorf (Luther College) Sara J. Beutter Manus (Vanderbilt University), Clayton Crenshaw (Baylor University), Brian McMillan (McGill University), Nancy Zavac (University of Miami)

In this session, the Instruction Subcommittee of the Public Services Committee proposed the creation of an online repository for music-specific information literacy materials. The presentation examined the pros and cons of existing repositories, laid out the parameters of the subcommittee's proposed repository, and gave a glimpse of a preliminary design. Another major purpose of the session was to hear feedback from the audience: lots of time was devoted to discussion and all attendees were encouraged to complete a survey at the end of the session to guide the subcommittee's next steps in the project.

The three existing repositories considered were PRIMO, MERLOT II, and LOEX Instruction Resources. Each had strengths and weaknesses. [PRIMO](#), an ACRL site, has fewer than 300 items which undergo a rigorous peer review process before being added. Unfortunately, it has little music-related content and is focused entirely on online resources. By comparison, [MERLOT II](#), affiliated with California State University, lists 40,000 items in 19 categories. MERLOT II offers much more music content in nine areas (450+ titles) including theory, history, ear training, composition, and world music. It also presents a model peer review policy on its website. However, MERLOT—like PRIMO—focuses on online learning objects rather than exercises or learning strategies. The third database, [LOEX Instruction Resources](#), developed in 2000, seems inactive and out of date, with little more than twenty exercises.

To meet the specific needs of music librarians, the subcommittee recommended a new repository. It brought up several topics for discussion. First, what would we expect to find in a repository for music information literacy? Discussion was wide-ranging and offered many useful suggestions, including in-class exercises, assignments, PowerPoint presentations, class outlines and course syllabi, case studies, library guides, lesson plans, assessment tools, and exercises using different approaches, such as gaming. Attendees voiced their desire to see failed exercises as well as successes, since process is also important. Supporting documents and worksheets should be available in the proposed repository, not just descriptions. Next the question of peer review was raised. Who could contribute materials and what sort of review process would the submissions undergo? General consensus leaned towards some level of peer review. Some attendees also hoped for a comments field or open forum in the repository to allow users to comment on their success (or failure) with the materials. Other discussion topics included the type of platform (an open-journal system was suggested as a means to facilitate sharing documents) and the desired metadata to facilitate searching in the repository (e.g., a searchable list of equipment and materials needed for a particular exercise was added to other metadata suggested by the subcommittee). The final question asked was, "Should we move forward with this project?" The answer from the session attendees was a resounding "Yes!"



## A First-Timer's Sampler: Notes from MLA 2014, Atlanta, Georgia

By Deborah Wills

Since November 2012, when I became Liaison Librarian for Music at Wilfrid Laurier University, many colleagues have encouraged me to attend the MLA Annual Meeting. They rightly describe this conference as an invaluable opportunity to meet and to learn from hundreds of librarians, to connect with vendors, and to gain first-hand knowledge of MLA. In particular, I would like to recommend the reduced registration program, with the variety of volunteer activities it provides. It was a privilege to contribute in a small way to the success of the meeting.

The following summaries will, I hope, suggest the range and scope of some of the fine presentations on this year's program.

### Unheard Voices: Something Old and Something New in Jewish Music

The session began with Judith Pinnolis (Brandeis University) who presented "something new": "Researching Jewish Music: A Digital Resources Update." She introduced the audience to a large number of online sites for Jewish music: texts, scores, streaming music, and resources for research. The presentation demonstrated the value of online collections in bringing together widely dispersed material. Some highlights: the YIVO Institute for Jewish Research (Poland), with collections of sheet music and recordings; the Library of Congress's Yiddish American Popular Sheet Music; the National Library of Israel's Song Indexes in Yiddish and Hebrew, with finding aids in English; the St. Petersburg Score Collection; and the Virtual Cantor, with the complete cycle of liturgical music in sound files. The [presentation](#), along with links, is available at the presenter's web site.

For "something old," Kevin Karnes (Emory University) discussed his research in a presentation entitled "Toward a Multicultural History of Place: A Baltic Situation." In his travels, he has examined places in Eastern Europe where Jews once lived, but live no longer. His work demonstrates how musicology can inform history: specifically, it challenges the notion that between the Bolshevik Revolution and the Second World War, Jews and Latvians lived in separate, isolated communities. Through musical sources, he traces the shared experience and cultural exchange between these communities. The evidence he presents of frequent,

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commonplace encounters provides an important perspective on a time which has been overshadowed by the Holocaust. Karnes was fortunate to find that much archival material has survived.

### **Common Curricula of the Introductory Graduate Music Research Course: A Survey**

Jonathan Saucedo (Rutgers University) presented research which he hopes will contribute to an understanding of the content and pedagogical methods of the graduate music research course. He examined the web sites of 408 institutions and identified 208 instructors to survey. The completion rate was 41%. Some highlights of the results:

- 74% of respondents use a lecture format.
- The most common texts are Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*, and Sampsel's *Music Research: A Handbook*.
- About 60% feel it is very important to include information on bibliographies, sources, and library use.
- 72% feel that music-specific databases are very important; *RILM* is by far the favourite.
- For general databases, most include *JSTOR* and *WorldCat*.
- ILL and the library catalogue are judged the most important library resources.
- 75% of instructors who responded agree that students find the course useful.
- Only 9% believe that entering students are ready to begin graduate research.

Saucedo stressed that the survey provides information on the format and content of these courses; it does not describe the ideal course. By knowing more about these courses, librarians have a rationale for approaching faculty with suggestions for improving content and methodology. Saucedo is happy to share his results with others: contact him at [jonathan.saucedo@rutgers.edu](mailto:jonathan.saucedo@rutgers.edu).

### **Reference Wrap-Up: Difficult Dance and Troublesome Theatre**

The three presenters for this session provided strategies for liaison librarians taking on new subject areas in the performing arts. They all stressed the usefulness of finding commonalities between the known and the new.

Lindsay Hansen (California State University) recommended enthusiasm, but cautioned against misrepresenting one's level of subject knowledge. She stressed the importance of building relationships with faculty over time, by attending performances, becoming familiar with faculty publications, textbooks, and books on reserve for classes. She also recommended joining listservs, studying library subject guides, examining collection policies from other libraries, and keeping up with the academic association for the discipline. [Link to slides](#).

The session continued with Scott Stone (Chapman University) who described his experience as a new liaison librarian for dance, along with some of the specific reference questions he has received. He recommended specific titles, such as *The International Encyclopedia of Dance* and a variety of online resources, including *Academic OneFile* and *YouTube*. He suggested exploring familiar resources such as *RILM*, which proves to have a substantial amount of dance material. For students struggling to find information specifically on dancers, he recommended broadening the search to other performance artists and to athletes. [Link to slides](#).

The session concluded with Erin Conor (Reed College) who discussed her experience with the discipline of theatre. She echoed many of the suggestions made by the other speakers, and described how theatre is highly interdisciplinary, studied both as literature and as performance. Her recommended sources include *The International Dictionary of Theatre*, *ARTstor* for images, and for finding plays, the subscription-based *Play Index* and the freely available *Inter-Play*.

A question following the presentations led to a discussion of how to find music to accompany dance. An attendee recommended browsing *Naxos* by genre and stressed the need for dance students to listen to lots of music. Just like students in other disciplines, as they proceed with their research, they often discover that their needs are quite different from what they first imagined.

### **Library as Place: What Performing Arts Students Value Most**

Joe Clark (Kent State University) is carrying out a comprehensive study of space and services at his institution's Performing Arts Library, the second most heavily used library at Kent State. So far, he has a year's worth of observational data, collected once an hour, as well as survey results. He also plans to work with focus groups. He stressed the importance of using a variety of tools to improve the accuracy of results.

The Performing Arts Library consists of several open spaces, including computer labs, plus four carrels and two state-of-the-art group study rooms. Contrary to survey results, which suggest that students set a high value on shared study space, only 4% of students in the library were observed in group study rooms, and when they were, they were often alone. Both observational data and survey data reveal that a large majority of students prefer quiet, open spaces. Some other interesting findings from the survey:

- Most students prefer PCs over Macs and prefer laptops to desktops or tablets. (The Library plans to provide laptop power cords for checkout.)
- Most strongly agree that "expert help with library resources is important to my success as a student."
- Most also agree that strong library collections are important.

- Soft furniture and large tables are very important.
- Half the students found library events important.

[Link to slides.](#)

### **Taking a Census and Prioritizing Media Collections for Preservation**

At the plenary session earlier in the day (“The Library of Congress National Recording Preservation Plan”), Mike Casey (Indiana University) spoke of the twin threats to preservation: degradation and obsolescence. He estimated that institutions have about 10-15 years before large-scale preservation becomes too difficult or costly. In his session “Taking a Census,” he described how Indiana University has responded to this situation. Suspecting a serious problem, Casey began by conducting a survey to collect quantitative and qualitative data on condition, formats and research value of media collections. However, the survey had a low response rate, and some of the information collected proved inaccurate.

In a follow-up, in-depth study, he and his team conducted one- to three-hour interviews with staff in each of 80 affected units on campus. They identified 560,000 audio, video, and film objects, with 180,000 of these at serious risk. The majority of objects, which are in dozens of formats, are at the Music Library, but many are also held in units such as the Language Center, Athletics, and various archives. His team aims to digitize high-priority items within five years. Prioritization is based on a review of content, with focus on research, instructional, historical, and political value, along with a consideration of condition and risk. To convince administrators of the serious threat to these objects, stories highlighting risk and value have been collected. With support from the Vice Provost for Research, and with the expertise of a post-doc student, about 8% of the total items have been digitized so far.

The digitization project has been relatively inexpensive, but requires curatorial knowledge. Once objects are digitized, the originals should be kept, though there are pressures to discard based on space considerations. [Link to slides.](#)

***Dictionary of Music Education***. By Irma H. Collins. Lanham, Maryland: Scarecrow Press, 2013. 339 pp. ISBN: 978-0-8108-8651-3.

A dictionary is a reference book that one seeks out *according to need*. One does not read it as one would a novel or a newspaper. This is the context in which this review of *Dictionary of Music Education* is written.

The book begins with a list of “Acronyms and Abbreviations,” although there are, in fact, no acronyms in the list, only abbreviations. Organization abbreviations follow and then a chronology of music education sub-titled “Precursors to the Discipline of Music Education.” This chronology is not a documentation of precursors but, rather, a varied and sundry list not altogether linked to music education. One “precursor” noted in the chronology, for example, is: “1921 - The Republic of Ireland is established.” The relevance of this is unclear. The alphabetical list of entries and definitions follows. The book concludes with lists of organizations, publications and examining institutions.

This imprecision in usage—“acronyms” and “precursors”—as well as the potpourri nature of the chronology of music education suggest a lack of thoughtfulness, unity and focus that characterizes the entire dictionary. This may stem from the author’s view of the topic of the dictionary. In her preface Collins writes: “Music education represents two subject fields... One must always be aware of the pervasive aspect of music when defining music education. (For example, without *music*, it would be *education*, and without *education*, it would just be *music*.)” This dichotomy is reflected in the entries themselves: they either have to do with music, or with education. Only rarely does one find an entry dealing with music education. Some entries are superfluous: “child-care centre,” “education week” and “emergency teacher” do not belong here. Someone coming across these terms is unlikely to consult a dictionary of music education for their definition.

Other entries pertain neither to music nor education; “Champlain, Samuel de” is nestled between “chamber ensembles” and “changing voice.” There is nothing in the brief bibliography that links him to music or education. Equally puzzling is the entry on “elastics.” Collins notes that this game is Australian, yet its origins can be traced to Jump Rope, a children’s game of ancient China. In her foreword,Carolynn Lindeman suggests that “this dictionary goes beyond just defining important words in music education. It focuses on *persons, terms, events, and organizations* that have affected and shaped the teaching and learning of music through the years.” Far too many entries fail to do this; their presence is only distracting.

With disturbing frequency, entries seem whimsical and idiosyncratic in their selection. Why are certain people deemed influential in music education and others not? The same is true of

citations of certain songs and musical instruments. There is a heavy bias towards noteworthy Americans associated with music education.

Several entries suggest Collins' research is sketchy. Her entry of "Charter Schools" concludes with the assertion that they "have not been shown to be more effective than regular schools." This is an editorial comment and has no place in a dictionary. Further, it is inaccurate: there is recent evidence to the contrary, particularly in Chicago and New York City. Collins' sweeping statement fails to acknowledge the efficacy of charter schools in vastly differing demographic areas.

Another questionable entry is the "Mozart Effect" which is lifted verbatim from the Wikipedia without attribution. Further, it fails to illuminate the controversy surrounding the term and the perception that many parents and educators have of the relationship between music and cognitive development.

The definition of "Inuit Peoples" is not only erroneous, but suggests a stereotype. Collins incorrectly describes them as "A member of the Eskimo peoples..." The name, "Inuit," has long since replaced the term "Eskimo," which many Inuit find offensive. According to the entry, missionaries of the Moravian church taught music to the Inuit: "They had great capacity to learn music. In 1824 they were able to accompany voices instrumentally. The Inuit were taught not only to sing and play instruments, but also to read music notation. It was observed that by 1899 they were able to sight-sing simple melodies." Moravian music teachers were well-versed in the European classical tradition. Not only does this entry ignore the enormously rich musical tradition of this indigenous people, it also implies a colonization of the Inuit through the teaching of Western music.

The dictionary's focus on citations relating to the US, Australia, the UK and Canada renders it both limited and limiting. A salient feature of current pedagogy in music education is its multicultural and intra-cultural dimension. The dictionary fails to represent this, even in its list of international organizations.

The inability of this dictionary to be a helpful resource lies in the uncertainty of its overall intention. This vagueness of purpose is intimately related to Collins' ambiguity concerning her target audience: is this a dictionary for musicians, for music teachers, or for educators in general? Perhaps in seeking to meet the needs of all of these groups the dictionary fails to meet any of them.

*John J. Picone*  
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**L'errance... Music of Robert Lemay.** Performers: Silver Birch String Quartet (Christian Robinson, Geoff McCausland, violin; Jane Russell, viola; Alexandra Lee, cello); Yoko Hirota, piano. Toronto: Centrediscs, CMCCD 19513, 2013. 1 compact disc (44:28). Contents: *L'errance : hommage à Wim Wenders* (10:27) – *Structure/Paysage : hommage à Eli Bornstein* (16:55) – *Territoires intérieurs (Hommage à Bernard Emond)* (17:06).

Robert Lemay's catalogue currently comprises around ninety individual pieces, of which *Les yeux de la solitude* from 1987 is among the earliest, and the set of nine *Clés* for flutes (2012) the most recent. Pieces for saxophone and for percussion (sometimes in combination) feature strongly across his output, with percussionist François Gauthier and saxophonist Jean-Marie Londeix two early sources of inspiration. Another thread running through Lemay's work is a series of tribute pieces, either honoring filmmakers old and new (*La chambre verte : hommage à François Truffaut* (1992); *Dial M for...* for Alfred Hitchcock; *La redemption*, for Martin Scorsese, *La soif du mal*, for Orson Welles; *In the dark*, for Lars von Trier; *Love streams*, for John Cassavetes), the actor director Claude Jutra (*A tout prendre*, 1995), or visual artists such as Wassily Kandinsky (*Gelb, Rot, Blau*, which exists in various versions), Hélio Oiticica, Paul Klee, Barnett Newman, and Hans Hartung (*Quadrichromie*, 2012).

Like the works on this new CD, of which the first two are for string quartet and the third for quartet and piano, many of his other pieces are likewise for chamber-sized ensembles, although over the past fifteen years he has also released several compositions for large orchestra, such as *Le miroir d'un moment* (2007), *Mouvance* (2010), and his violin concerto, the title of which – *Et une porte d'ombre se referme* – would not be out of place in the work-catalogues of Debussy or Henri Dutilleux (one thinks immediately of Dutilleux's *Tout un monde lointain*, for example, or of Debussy's *Et la lune descend sur le temple qui fut*). Not that one can easily make useful comparisons between the compositional styles of these three composers, though: rather, Lemay acknowledges the influence on his writing of such figures as Brian Ferneyhough, John Cage, and Elliott Carter, all of whom he met while a student at SUNY Buffalo. Other influences come from the "musique spectrale" movement; from poetry; and from abstract painting. He regards atonal music as more expressive than tonal, and makes occasional use of a modified serial technique. Finally, his interest in spatial concepts in performance is reflected in such works as his *Konzertzimmermusik* of 1992. He currently teaches at the Laurentian University in Sudbury, where the Silver Birch Quartet is currently quartet-in-residence, thus allowing opportunities for regular and close collaboration between composer and artists.

The works on the new CD, which represent Lemay's complete output for string quartet, continue his series of "hommage" pieces. The four-movement *L'errance*, revised in 1997 but here performed in its original version from 1990, honors filmmaker Wim Wenders. *Structures/Paysage*, which premiered in Montreal in spring 2009, is a tribute to artist Eli

Bornstein, while *Territoires intérieurs*, celebrating the director-screenwriter Bernard Émond, is the most recent work on the disc, having received its first performance at Banff in 2011 by the same artists who perform it here. Lemay's wife, Yoko Hirota, is the pianist for the recording, and can also be heard playing his *Hiroshima, mon amour* on Centrediscs CD 18713. As well as being available on physical CD from the Canadian Music Centre, the contents of both discs can be found in the online Naxos Music Library, as Naxos is CMC's distributor.

Making useful and appropriate comments on the musical content of the three pieces has been somewhat hampered by not having copies of the scores to consult (they are all available for purchase from the CMC, however). A question that came into my mind several times was whether, if I had not already known the chronological order of composition of the pieces, I would have been able to work out which was the earliest. Perhaps so, perhaps not, for *L'errance* already uses the wide range of string effects that is characteristic of the later *Structure/Paysage* and *Territoires intérieurs*: glissandi, pizzicato/arco contrasts, and some *col legno*, for example. The highly contrasted and sharply sectional nature of all three works does, however, seem at its most intense in *Territoires intérieurs*, which given its title was perhaps Lemay's intention: there is some sort of deeply internalized experience going on here, with each minute of the seventeen-minute work so densely packed with material that it is possible at times to lose oneself in it. *Structure/Paysage*, too, is multi-sectional, contrasting moments of stasis with great bursts of energy. Perhaps the four-movement structure of *L'errance* is ultimately what marks it out as the earliest of the set, with Lemay more courageously adopting a broader compositional sweep in the other two works. The musical language throughout, while somewhat dissonant, is not militantly so. These are thoughtful and expressive works that have much to charm and intrigue the ear, while the excellent standard of recording on the CD allow the pieces to make maximum impact.

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***Soldiers of Song: The Dumbells and Other Canadian Concert Parties of the First World War.***

By Jason Wilson. Waterloo: Wilfrid Laurier University Press, 2012. 239 pp. ISBN 978-1-55458-844-2.

Jason Wilson, an accomplished musician who has authored three previous books on Canadian history and culture, has written an outstanding book on the musical entertainment for Canadian soldiers during the First World War. *Soldiers of Song* discusses the Canadian “concert parties” that performed during and after the war, with a focus primarily on the most well-known show, the Dumbells.

Concert parties were a form of military-sanctioned variety entertainment organized for the purpose of raising troop morale. They rapidly evolved from quasi-improvised performances by front-line soldiers on leave to more established arrangements where the members were full-time performers. Although concert parties have been discussed previously in the literature, especially the Dumbells, this is the first time that the subject has been given such a detailed treatment. I was impressed by the author’s ability to balance an historical approach with cultural analysis. This is in contrast to earlier works on concert parties, which are more descriptive. The author’s extensive use of primary materials also makes the book a useful historical source on early-twentieth-century Canadian popular music.

The book is divided into six thematic chapters, including the origins and development of concert parties in the war years, the postwar success of the Dumbells, and their later influence on Canadian culture, especially comedy. This organization works well as the themes are discussed in detail while the narrative draws the reader into the story.

Wilson reviews British and American influences on Canadian concert parties, which is helpful to readers not familiar with these traditions. At the same time, he demonstrates that Canadian wartime entertainment took on its own distinct character as the war progressed. In contrast to the British entertainments, the Dumbells and other Canadian parties reflected the Canadian experience of trench warfare. There were wry “in” jokes (the hopelessly inadequate Ross rifle, for example) that only a Canadian soldier could understand.

Wilson argues that this irreverent style of humour had a lasting impact, notably on the art of such famous comedians as Wayne and Shuster and Lorne Michaels. He also convincingly demonstrates the profound influence that the Dumbells had both at home and abroad. The first Canadian revue to have a Broadway hit (*Biff, Bing, Bang*, 1921), the troupe also racked up impressive sheet music and record sales.

Another noteworthy theme is the analysis of the role of female impersonators in the shows. Intriguingly, Wilson suggests that members of the audience were duped into believing there

were women on stage. He also asserts that the impersonators were one of the Dumbells' biggest draws. Although Wilson references gender theorists such as Judith Butler, this is a topic that could have been explored more.

Nevertheless, overall, *Soldiers of Song* is a valuable and insightful survey of wartime entertainment that also sheds light on Canadian music theatre of the early twentieth century. Reproductions of photographs of performers and performances are interspersed throughout, and there is an extensive list of sources and acknowledgements. Completing the presentation are nine appendices detailing the personalities, performances, and publication histories of the most prominent Canadian concert parties.

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***Touch: Music for Percussion***. Rob Power, composer and performer, with various performers and ensembles. St. John's, NF: [Independent release], 2013. 1 compact disc (66:53). Contents: *Tunnel Mountain* (6:19) – *Untouchable* (11:05) – *Shard* (9:32) – *Woody Island* (9:21) – *Cappahayden* (10:31) – *Amalgamation* (10:38) – *Gray matter* (7:26). Available from: <http://www.cdbaby.com/cd/robpower/>.

Currently a resident of St. John's, Newfoundland, Rob Power has enjoyed a multifarious career. As a percussionist, he has performed extensively as a soloist and chamber musician throughout Canada to great acclaim. Power also maintains a successful career as an educator at Memorial University of Newfoundland, where he has served for several years as a faculty member. Yet Power wears a third hat—that of an accomplished composer. His [website](#) identifies that he has been active since 2000; his works thus far are entirely for percussion.

The present recording, *Touch*, is a self-published disc containing seven of Power's compositions. The pieces provide a nice overview of his activities as a composer from this fourteen-year span: two date from 2000; two further works from 2005-06; and three range from 2010-13. The recording is notable in that while a variety of musicians perform on the disc, Power appears in each work: his performances on a variety of percussion instruments vividly convey his virtuosity.

The first work on the disc is also the most recent, the 2013 *Tunnel Mountain*. In his program notes, Power identifies that the piece was motivated by the imposing views in Banff National Park while on a creative residency at the Banff Centre. The piece is scored for a percussion ensemble of seven players—glockenspiel, vibraphone, three marimbas, gongs, and the seventh musician playing various cymbals and drums. The piece's electric vibrancy provides an excellent opening to the disc. The work is in two parts, followed by a short coda. In the opening portion, the vibraphone and marimba play a thematic gesture generated from triadic figures, while supported harmonically by relentless sixteenth-note motion by the other two marimbas. In part 2, the composer develops small motivic fragments generated from the melodic and underlying harmonic materials of part 1. The coda deftly integrates both elements to a rousing conclusion.

The next work is *Untouchable* from 2006. Winner of the 2006 Millennium Arts Society composition competition, the piece is scored for vibraphone and two marimbas. In a sense, the piece is a type of ternary design. Part 1 contains a spirited, syncopated series of motives that appear in a perky conversation among the instruments. The middle portion of the work is much slower in tempo; the vibraphone plays a succession of emotionally suffused melodic gestures, overtopped by the sustained harmonies of the two marimbas. Part 3 integrates the melodic and harmonic motives from the first two sections. Finally, the energetic rhythmic material from the coda brings the work to a thrilling conclusion.

Scored for five musicians, the 2000 *Shards* is one of the earliest compositions on this disc; the work was co-composed by Power and JERK, an ensemble comprised of Power, Eric Donovan, Bill Brennan, Kevin Coady, and John D. S. Adams. Three of the five musicians play both a shaker and a glass triangle (the latter instrument is a container in which suspended pieces of glass are kept—hence the title of the piece). The piece contains twenty-seven measures, each of which is repeated an unspecified number of times. In essence, the piece is an arch design: the opening contains one rhythmic attack, and each successive measure increases the rhythmic activity; the middle of the work contains substantial activity by all three instrumentalists. Gradually, the amount of rhythmic motion decreases, until the final measure contains a single rhythmic attack point. More specifically, the latter twelve measures reverse the order of the first twelve, with one important exception: while the three instrumentalists use shakers in the first ten measures, the latter ten measures are scored only for the glass triangle. Interacting with these three instrumentalists is a fourth player who improvises on a djembe, a type of West African drum, as the shakers transform to shards of glass; and these overall sounds are manipulated electronically by the fifth player.

*Woody Island* from 2010 is scored for a percussion duo. The piece is a ternary design, with respect to instrumentation. Specifically, the opening part is scored for the vibraphone and marimba; here the vibraphone assumes the bulk of the melodic material, with harmonic support by the marimba. As contrast, the middle section is scored entirely for wooden sounds. The vibraphone and marimba duo returns to the opening texture of the work; a series of melodic phrases utilize a 7/8 dance-like ostinato as harmonic support. Unlike the opening, though, the melodic material is not relegated to the vibraphone but appears in dialogue between the two instruments. In the final measures, the melodic material disappears, and the harmonic ostinati brings the work to a calm repose.

*Cappahayden* from 2012 derives its title from a small fishing village on the southern shore of Newfoundland. It is written for a percussion quartet, each member of which plays either a marimba or vibraphone along with non-pitched drums and metallic sounds. The work begins with slow, interactive material for the keyboard percussion and metallic instruments; there is almost a child-like innocence to the nature of the music. Eventually the naïve opening gives way to a relentless, toccata-styled ostinato played by the various drums that builds to a frenetic culminating passage. Although the ostinato remains for much of the second portion of the piece, both the keyboard percussion and drums contribute to the rhythmic patterns and are subdued in dynamic level. Noteworthy is the series of joyous melodic phrases played in succession by the marimbas and vibraphones. Eventually, though, the dynamic level increases again and the work ends in a violent torrent of unison drums.

Scored for three percussionists, *Amalgamation* is, apart from the crotales, scored for non-pitched instruments. The piece is a type of rondo design, where the sections with crotales represent a type of refrain that is punctuated by episodes of the non-pitched instruments. Viewed this way, the exciting final pages can be interpreted as a coda, where the brake drums, used as markers for the episodes, interact simultaneously with the crotales. The work exemplifies Power's adeptness in developing small rhythmic motives into complex polyrhythmic structures.

The final work on the disc is *Gray Matter*. Composed in 2005 for Halifax-based percussionist D'Arcy Gray, the piece, scored for non-pitched percussion, is a tour de force for a solo instrumentalist. Formally, *Gray Matter* is one long crescendo form. Specifically, the piece is slow and placid at the opening; gradually throughout the course of the work, the writing becomes faster, more rhythmically energetic, and virtuosic. After reaching the culminating point of this musical journey, the character immediately changes, and the serene short coda is reminiscent of the opening measures, bringing the composition full circle to a calm repose.

One of the challenges of writing for percussion is that composers can become easily distracted by the wealth of colours available to them, at the expense of establishing meaningful melodic and/or rhythmic associations. To my mind, one of the true strengths of this disc is that while each piece is suffused with a panorama of colour, each is markedly strengthened at the same time by the substantial development of the pitch and harmonic domains. With repeated listening, I became ever more engrossed in these fascinating and intricate associations. Put another way, these pieces are not just studies in colour and sound, but substantive works that have continuously increased my interest with each listening.

As mentioned above, Power performs on all seven works and we should presume that the exceptional performances are authoritative. The excellent sound and balance throughout the disc was engineered and mastered by John D. S. Adams. The disc contains no liner notes; however, they can be procured from the composer's website (as well as PDF downloads of the scores). In sum, this is an outstanding release of contemporary percussion works by one of Canada's leading performers. I eagerly await Power's next release.

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***Tranquility***. Performers: Neil Swainson, bass; Don Thompson, piano. Toronto: Cornerstone Records, CRST CD 141, 2013. 1 compact disc (58:30). Contents: *Quasimodo* (4:29) – *Smoke Gets in Your Eyes* (5:07) – *I Remember You* (6:27) – *Tranquil* (6:20) – *A Face Like Yours* (6:30) – *Time Remembered* (8:52) – *Mr. Lucky* (6:30) – *Everybody’s Song But My Own* (6:19) – *Never Let Me Go* (7:49).

*Tranquility* was recorded in Toronto in October 2012 at Inception Studios by the duo of bassist Neil Swainson and pianist Don Thompson. Both are longstanding fixtures of the Canadian jazz scene, having played together in a myriad of groups and settings over the past thirty-five years. The repertoire on this recording is a combination of handpicked standards and an original. The simple arrangements, as Swainson explains in the notes, are intended to leave room for “maximum spontaneity” and also to best reflect their live duo performances. Yet simplicity is also demanding. With only one other musician to work with through the melodies and changes, it can be hard to keep the songs fresh. This is clearly not an issue for Thompson and Swainson, whose arrangements form the perfect backdrop for the rich interplay between them. While simple, these arrangements are never boring, as both musicians weave expertly in and around the songs and each other in a way that is only possible with someone whom you have known for a long time. *Tranquility* is indeed “a conversation between old friends,” as Swainson describes it.

The album begins with the Charlie Parker classic, “Quasimodo.” Both Thompson and Swainson play the head together. The tempo is lively, the feel swings hard. Thompson’s solo for the most part focuses on crafting melodic lines that use bebop-infused twists and turns, as well as minimal chordal accompaniment in the left hand until his final chorus. Swainson’s solo also has an easy swing feel, as well as a masterful use of space in his bop-infused lines.

A solo rubato piano marks the beginning of the standard, “Smoke Gets in Your Eyes.” Swainson undergirds Thompson’s solo with a two feel, providing a contrast to the flurry of double-time passages that comprise the bulk of the piano solo.

The pace picks up with the duo’s lively rendition of “I Remember You.” Swainson’s walking bass complements Thompson’s melodic lines perfectly as he improvises through the melody in the head. Thompson’s playing is mostly linear, with only the occasional chordal accompaniment. Swainson’s solo keeps up the lively pace, weaving between melodic and walking lines. Swainson and Thompson then solo together before heading out.

Swainson’s own composition, “Tranquil,” follows. Beginning with a pensive rubato bass intro and piano accompaniment, the piano then takes the melody, with the bass playing in a very free two feel. There is a wistful quality to the bass solo, which begins gradually, letting the melodic motifs breathe between phrases.

“A Face Like Yours” opens with a richly textured solo piano intro. The bass enters in a two feel for the head, which gives the piece a sense of motion. Thompson’s solo focuses mainly on melodic development, with very simple comping to accompany his phrases. As the solo builds Swainson

walks over the changes, further heightening the intensity of the piece. Swainson's driving lines in his solo again highlight his melodic prowess. Thompson punctuates these lines with a simple chordal accompaniment in a two feel. The piano takes a final solo chorus before playing the head out, the melody heavily embellished with improvised passages and block chords.

Next on the album is "Time Remembered," written by the celebrated jazz pianist, Bill Evans. Thompson and Swainson open the tune freely, trading lines and ideas as Thompson breaks out his most Evans-like chord voicings. Their rendition sparks energy as they weave through the song, often wandering off on improvisatory phrases and interludes. In particular, the two seem to enjoy trading motifs, which take on a call and response that seems to anchor their divergences.

The duo then breaks into a Henri Mancini tune, "Mr. Lucky." This bluesy, medium swing arrangement has none of the kitsch of the original TV theme, but still manages to playfully salute it. Both musicians take a turn playing the melody, and their solos groove hard.

Next, the duo plays a Kenny Wheeler piece, "Everybody's Song But My Own." Wheeler's characteristic harmonic structures shine brightly in this arrangement, and this duo captures the floating motion of the 6/8 feel effortlessly. The tune begins with a lush, rubato intro on the piano. The bass enters, and the song shifts into a 6/8 feel, with the bass playing in 2. Thompson's playing floats over the bass, and both musicians are playing rather freely, trading lines, diverging and returning to the song seemingly with one mind. It is at this point that their synchronicity is evident.

"Never Let Me Go" features Swainson's thoughtful and melodic playing. The tune begins with a bass intro, and he plays the head, with piano accompaniment. The mood of this song is melancholic, and Swainson's solo is thoughtful and rich. When Thompson begins his solo, he matches the subdued tone. Swainson's playing matches Thompson's in intensity as the piano solo builds, gradually incorporating more complex bass lines, and also trading back and forth with the piano. Swainson's solo in this tune is marked by long, arcing lines, which are grounded by a lush piano accompaniment.

The energy generated by this duo is anything but tranquil. Thompson and Swainson seem almost as if they are of one mind. Their collective sense of time is flawless, and their sensitivity to each other's playing means that they are both comfortable taking the other in different directions as they go through each piece. The end result is a recording that is at once polished and spontaneous. I highly recommend this album.

*Robin Desmeules*  
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## Books Received

*2013 Almanac of Arts & Culture Programs in Canada / Annuaire 2013 des Programmes Arts et Culture au Canada.* By Paul Guise. Winnipeg: Culture Consult, 2013. 120 pp. In English and French. The 2014 edition is now available from: <http://cultureconsult.ca/products.html>.

*Opening Windows: Confessions of a Canadian Vocal Coach.* By Stuart Hamilton. Toronto, ON: Dundurn Press, 2012. 174 pp. ISBN 978-1459705128. \$29.99.

*True Tales from the Mad, Mad, Mad World of Opera.* By Lofti Mansouri, with Mark Hernandez. Toronto, ON: Dundurn Press, 2012. 180 pp., ill. ISBN 978-1459705159. \$19.99.