

ANNUAL CONFERENCE SESSION SUMMARIES

JAZZ LITERATURE, RESEARCH, AND COLLECTING

The conference opened with a session organized by Vladimir Simosko, which was received enthusiastically by a capacity crowd of CAML delegates and CLA visitors.

James Patrick (SUNY Buffalo, NY 14260) reminded us of developments in jazz research and publication in the last 15 years: the appearance of scholarly journals; the jazz coverage in the New Grove; excellent monographic studies from both university and commercial presses, including biographies, autobiographies, discographies and picture books; notated transcriptions (Andrews Music, the David Baker series, and Downbeat publications, for example) and scholarly recordings and dissertations. He pointed out the directions for future work: periodical indexes, a standard general history, scholarly editions, thematic indexes, computer-generated discographies, and careful chronologies.

Prof. Parker described his own wide interests: historical style studies, based on discographical investigation, followed by transcription and analysis of the sound sources. In addition to his continued work on Charlie Parker, he outlined a project investigating black jazz in Buffalo using recently-discovered union documents. He ended with the hope that the growing professionalism in the field will not dispel the enthusiasm and generosity of amateur investigators.

Dean Tudor (51 Gothic Ave., Toronto M6P 2V8) offered a rueful account of the personal toll taken by the development of his most recent book, Popular music, and confirmed that there will be no further volumes of the Popular music periodicals index. He described his work as a "tertiary source", a consensus of critical reviews, a buying guide, with the added dimension of the investigation of social and musical influences among genres, which was the basis of his interest in recorded pop music.

Joe Showler (221 Balliol St., Toronto M4S 1C9) then gave us a picture of the world of the private collector. His own interest is in the work of Jack Teagarden. On his way to amassing a collection of 78's, tapes, movies, photos, clippings, and sheet music, and to

developing a detailed chronology of the trombonist's activities, he has developed contacts and working relationships with other collectors, met Teagarden's family, searched the Whiteman Archives, back files of Variety and Billboard, and theatre collections. While trying to complete his book on Teagarden, he produced a recording of reissues from his collection, and was then invited to join the recording company, which specializes in custom-pressing for performing groups. Unsuccessful in gaining grant support because of his "amateur status", but sustained by his enthusiasm, he hopes to produce reissues of jazz 78's, and someday to finish his book.

John Norris, the editor/publisher of Coda (64 Dundas St. E., Toronto M5B 1C7) described its origin and development as his response to a perceived need, the call for continued support for music now. He felt that the magazine's circulation of 3,500 reflected the small community interested in exploring and expanding knowledge, a community that was not served by conservative and gossipy magazines like Downbeat. He expressed concern about the economic threats, from several directions, to creative musicians today. To change this situation, he suggested the programming of jazz performances as part of the mix of commercial radio, not just on special jazz-only programmes.

Mark Miller (337 Indian Grove, Toronto, M6P 2V8) is a Globe & Mail columnist, a former Downbeat and EMC contributor, and most recently, author of Jazz in Canada; 14 lives. He explained that his interest is in jazz personalities, and in the sociological fact of the existence of jazz, not in the creative process itself. For Canadian jazz particularly, the basic work of identification is the task of the moment - analysis and interpretation can only come later. He is at work on further, larger projects, surveying the Canadian jazz scene in the 80's.

Jim Kidd, currently vice-president of programming at CJCL radio, has one of Canada's largest collections of transcription discs, and he outlined the nature and significance of these recordings. Produced in limited numbers for radio use, these discs included performances which differed (e.g. in length) from those commercially released, or were unique. With a few slides he demonstrated

the subculture of equipment, advertising, and pseudonymous listings (to avoid union trouble) which grew up around this phenomenon. With the development of LP's, four of the five companies which had issued transcription discs, on a rental basis, went out of business. Only RCA recalled discs in circulation. The rest were stored and later usually discarded by radio stations. There are only about a dozen collectors in North America.

In the following discussion, the problems of the collector were enumerated: the constraints on publication, both financial and in the availability of time and energy; the apparently growing dichotomy between popular and scholarly approaches. Of most concern was the fate of their personal collections: they felt they would be relegated to libraries, rather than developed, a sad fate for the life-work of people who hoped to create history as well as record it.

RESEARCH IN POPULAR AND COUNTRY MUSIC

This second panel session had been organized by Jerry Parker, but was chaired in his absence, again by Vladimir Simosko. The contribution easiest to summarize was that of **Bill Legere** (Vintage Country, P.O. Box 142, Port Credit, Ont. L5G 4L7). As a self-described "advanced collector", his concerns were parallel to those expressed earlier by the jazz session speakers. He has developed a country music collection which includes singles, transcription tapes, and 23,000 LP's. He has issued discographies, record dating guides, and other lists based on his collection, and dedicates himself to interesting and educating people in authentic vintage material.

The other participants could be described as consumers, rather than producers of pop music research and information. **Allan Guettel**, a researcher for CBC Morningside, **Greg Gormick**, a free-lancer who has assembled movie soundtrack materials, and **Dave Pritchard**, who has produced radio documentaries on the Beatles and the Rolling Stones, offered an animated exposition of pop music, considered as a historical, cultural artefact, and their work of recycling it for new commercial and educational purposes. They made the point again, that a network of collectors and specialists (with the attendant advantages of expertise and preservation, and disadvantages of secrecy

and unco-operativeness) is the repository of most of this ephemeral, but socially significant material, rather than the library or archive.

BIBLIOGRAPHIC INSTRUCTION IN MUSIC LIBRARIES

Kathleen McMorro (University of Toronto) introduced this session, with a paper outlining the history of "BI": its fairly recent (since 1970) emergence as a distinct activity for librarians; and documenting the proliferation of associations and publications. She claimed that while intensive interest in teaching methods, the "how" question, had eventually resulted in tolerance, and even advocacy of pragmatic variety, the questions of definition, purpose, and even the audience, the "what, why, and who" questions remain unresolved, and less discussed in the literature.

Then there were descriptions of actual programmes in a variety of locations and situations. **Peter Higham** (Memorial University) offers sessions to music majors which concentrate on an introduction to the catalogues, touching, for example, on the concepts of uniform title and subject headings, analytic and performer added entries for recordings, and cautioning about the multiple sequences produced by rule changes. He demonstrates types of reference tools, tours collections locations, and hands out further printed information.

Cynthia Leive distributed copies of the 4-unit workbook (originally written by Jane Baldwin), used at the University of Western Ontario. The topics treated are similar to the ones at Memorial, and all 4 music librarians are involved as instructors and advisors in this extensive programme in a large student body.

At the University of Toronto the aims are similar also: to enable students to locate music materials using the catalogues and reference tools, and to begin to evaluate them. Library instruction sessions and assignments are built into the 1st year required music history course, and a variety of handouts are offered. Library staff also teach bibliography classes in an upper level research methods course for music education students.

The most ambitious programme described was that presently in place at the University of Calgary. **Rita Vine** gives an introduction to music research skills, involving 6-8 hours of class-

room teaching, as part of a music history course. Topics covered include basic information sources (encyclopedias, biographical dictionaries), keys to music literature (bibliographies, indexes), catalogue location (using uniform title) of music, and evaluation of editions.

The speakers agreed that association with, and relevance to course work, and the support of faculty and administrators, of bibliographic instruction, were basic conditions for effective work.

A COMPUTER-PRODUCED CITATION INDEX ON VIOLIN AND GUITAR ACOUSTICS

From student project to pioneering work in bibliography: **Jim Parrott** (EMS Library, University of Waterloo) described an evolutionary process. In 1972 he started a bibliography on the physics of music, as part of course work. By 1973, it had become an "oversized science and music bibliography" (cf. *Fontes*, v. 23, no. 4, 1976). Then, at a meeting with the Catgut Acoustical Society, he was influenced to narrow his concerns to the physics of the violin and guitar, and to the 19th and 20th centuries. At this point also, the fairly new concept of citation indexing appeared interesting, as did the possibility of computer assistance (using SPIRES). Several printouts later, Jim has a 400-page index, sorted by date, with citation data, and also including features of traditional bibliographies: full description and annotation, cross-references, and name and subject indexes.

Citation indexes, which indicate how often, by whom, and in what context, articles are referred to in later works, are a new tool, and style is not yet standardized. In Jim's index, sources and citations are merged, and many of the problems often associated with citation indexes (overlooking non-explicit references; including irrelevancies, or blind references, due to original author's mistakes, or typographical errors) have been avoided because of the small scale and retrospective nature of the project, and the method of enumerating citations. Working with a computer (after a lengthy preliminary trial-and-error self-instruction project) allows him easy change of format, less problematic proofreading, and, eventually, cheaper typesetting.

CANADIAN RECORD CATALOGUE DE DISQUES CANADIENS

Earl Rosen, executive director of the CIRPA/ADISQ Foundation (a non-profit promoter of the Canadian record industry), and **Donna Murphy**, editor of the *Catalogue*, gave an illustrated presentation of its on-line capabilities. Using information provided by record companies, organized by means of the computer programme BASIS, the resulting Canadian on-line record data-base (CORD) originally included about 55,000 Canadian-content entries, and is now being expanded to a projected 125,000 entries, to meet the demand for listing all records sold in Canada.

CORD contains 100 bilingual fields of information, including bibliographical and commercial details, promotional biographies, and impressive Telidon graphics (album covers, artists' photos). It is described as totally searchable and modifiable, incorporating high security for private data, and as establishing the standard for record industry data bases. It does retain deletes, but further historical extension is a low priority.

Originally designed, in 1979, to produce an information resource to assist record sales and radio programming, applications of the data base are being envisioned in transaction handling, sales tracking, and even the automated production of sheet music. While CIRPA/ADISQ does publish the *Catalogue* in print and in microfiche formats, the emphasis is on the exploitation of advanced technology to accelerate the information flow in marketing records.

For further information: Suite 330, 144 Front St. west, Toronto, Ontario, M5J 2L7; or 2322 rue Sherbrooke est, Montréal, Québec, H2K 1E5

UN CATALOGUE COLLECTIF EN MODE DIALOGUE

La banque de données BADADUQ contient la description bibliographique des documents (livres, périodiques, documents audio-visuels, etc.) acquis par les bibliothèques et centres de documentation de l'Université du Québec. Ce catalogue collectif est accessible en mode dialogué à partir de terminaux disséminés dans les unités constituantes de l'Université du Québec. Les documents localisés dans BADADUQ peuvent la plupart du temps être consultés ou

empruntés, quelle que soit leur localisation dans le réseau de l'Université du Québec.

BADADUQ origine d'une initiative de l'Université du Québec à Montréal, début des années 1970, visant à développer un logiciel de support et de repérage d'une base de données bibliographiques. En 1975, le système BADADUQ devenait le support du catalogue collectif des ressources documentaires du réseau de télé-documentation de l'Université du Québec.

En juin 1982 BADADUQ contenait plus de 600 000 dossiers, et le logiciel SIGIRD est adopté pour la gestion de la banque de données. Développé par l'UQAM comme un système intégré pour l'automatisation de sa chaîne documentaire (acquisition, traitement et prêt), le logiciel SIGIRD support également le repérage en mode dialogué de catalogue collectif des ressources documentaires du réseau de l'Université du Québec.

L'utilisateur peut interroger BADADUQ selon plusieurs modes d'accès (auteurs, titres, sujets, cote, collectivités, collections, etc.) et combiner ces types de recherche au moyen des opérateurs de la logique de Boole. Les références pertinentes peuvent être imprimées au terminal de l'utilisateur ou sur des imprimantes si la liste est plus volumineuse.

Rénauld Beaumier, bibliothécaire de musique de l'UQAM, a dirigé la séance d'initiation.

COMPUTER INDEXING SOUND RECORDINGS AT THE NATIONAL LIBRARY

Joan Colquhoun reminded us of the background and nature of the NL 78 rpm collection. The national collection of recordings of Canadian composers and performers grew out of a proposal made by Ed Moogk to the Centennial Commission, and was further developed when Moogk became Head of recorded sound at the National Library. The 78's now number 17,300. Of these, only 1,700 had been fully catalogued. Another 2,300 were brieflisted: loose-leaf accession notebooks, based mainly on performer existed for the other discs. Retrieval obviously was a function of the memory of the person in charge, currently Jerry Parker.

Ed Hayes then described the background and nature of the just-completed project to index the collection. His company, Mi-Kal County-matic, of Syracuse, New York, was originally a microfilmer of county legal records. Their first attempt with 78rpm discs was the collection of 15,000 at the University of Maryland. Then, on the strength of the success of this pilot project, the Associated Audio Archives, which had been trying for years to develop a union catalogue, asked him to handle the

600,000 discs in their 5 collections. For these projects, Mi-Kal has developed a high-resolution camera, which, using computer-generated focussing, takes two exposures per side of each disc, registering label information, matrix numbers and groove quality.

Filming at the National Library took about a month. Printouts were generated to be edited by the NL staff. The raw information reflected the labels exactly, including attribution and spelling errors or variants, and lacking dates and descriptive notes: editing included consolidating varying manufacturers' names, to produce consistent numerical sequences. The access points available in the resulting index - a computer-output microfiche - are: composer; title; performer; label and issue number; matrix number; and permuted title, a new feature developed by Mi-Kal to answer the National Library's need for subject access.

The payment to Mi-Kal averaged US \$3.71 per disc, and was covered by a special grant. While to this must be added the internal costs of reshelving the collection, selecting from duplicates, preparing labels for non-commercial discs, etc., the contrast with the cost of full cataloguing is stunning. Joan was quick to point out that some things would be done differently another time - shelving by label and number before filming, rather than by principal performer, and a simpler method of editing name sequences on the resulting printout - but the overall success of the project made these very minor regrets.

KWIC INDEX TO RECORDED SOUND at the UNIVERSITY OF MANITOBA

Vladimir Simosko described his solution to an emergency situation: a sudden backlog resulting from the acquisition of the campus radio station collection. The basic listing for music LP's is a roughly alphabetically classed (e.g. H - choral, S - organ, B - medieval and renaissance) numerical shelf list. Key word indexes were produced for composers, performers, and contents (titles).

Similar KWIC indexing of the performance tape file is more extensive, and has been issued in a printed book form catalogue. It includes the additional access points of ethnicity, form, instrumentation, and period of the composer recorded. Although informal, and limited in the size of collection it could effectively organize, this method produced usable results quickly, and with a minimum outlay of time and money. Technical information is available from Vladimir Simosko.