

# CAML Conference 2014: Programme and Abstracts

May 29-30, 2014

Brock University, St. Catharines, Ontario

Thursday, May 29, 2014

## 9:00-11:00 CAML Session A

Session chair: Jan Guise (University of Manitoba)

### **Digital Humanities and Music**

Stacy Allison-Cassin, David Montgomery (York University)

Digital humanities (DH) are becoming increasingly present on university campuses. Many institutions are adding digital humanities positions to faculties and libraries. But what is it? What are the tools and resources used by DH researchers? What are the particular challenges to supporting DH students and scholars? This presentation will provide an overview of the emerging area of digital humanities with a specific focus on the intersection between DH and music.

### **Encore des mots, toujours des mots: A Visualization Interface for Exploring a Large Collection of French Songs**

Audrey Laplante, Dominic Forest, Rémy Kessler (Université de Montréal)

There is a wealth of information about music that can be mined from the Web, including lyrics, bibliographic metadata (e.g., contributors, label, album title), and information generated by end-users (e.g., social tags, reviews) or by music critics, journalists or bloggers (e.g., reviews, interviews with artists). This information can be (and has been) used to provide additional access points to a music collection and hence improve the retrieval and exploration of music. However, lyrics have received relatively little attention from system developers. In this presentation, we will present a new system for the exploration of a large collection of French-language songs based on lyrics. We will explain how the metadata and lyrics were harvested from various sources on the Web. We will then explain how we combined data mining and visualization to propose an interactive visualization system for the exploration and analysis of our collection of songs based on lyrics.

## **The Sounds Inside the Library Walls: An Examination of Three National Library Digital Sound Recording Collections**

Sophie Rondeau (CBC Winnipeg)

Winner, 2014 CAML First-Time Conference Presenter Award

National libraries are government institutions dedicated to acquiring, preserving, and making accessible information and heritage resources pertinent to the nation. Resources may include government documents, books, theses, audio and video recordings, and more. This paper will explore and compare the digital sound recording collections from three national libraries: Library and Archives Canada, The Virtual Gramophone; The Library of Congress, National Jukebox; and the British Library, Sounds. I have limited my focus to three national libraries, with a special emphasis on the digital collection at Library and Archives Canada, to provide a sample representation whereby evaluation and comparison of digital sound recording repositories may begin. The paper will examine the scope of the collections, digitalization methods, how the collections are developed and managed, an evaluation of their respective interface design and usability, the provision of reference services for these collections, and issues related to access. These digital collections provide remote access to sound recordings otherwise difficult to obtain, and decisions and investment have been made to make select sound recordings available electronically. They are important resources for music libraries and library institutions serving music related user needs.

### **11:15-12:15 CAML Session B**

#### **RILM/RISM/RIPM session**

Sean Luyk (University of Alberta), Cheryl Martin (Western University), Kathleen McMorro (University of Toronto, retired)

### **14:15-15:45 CAML Session C**

Session chair: Terry Horner (UBC)

#### **Genre of the Moment: Creating a Genre Taxonomy for the 19th-Century French Sheet Music Collection at the Marvin Duchow Music Library, McGill University**

Kathleen Hulley (McGill University)

*Chanson comique, scie populaire, romance, and interrogation machiavélique*, these are just some of the designations given to French *chanson populaire* in the late 19th century. While some of these designations are recognized genres, others are not, making it difficult to create a clear genre taxonomy for this collection. This paper examines the challenges of developing a genre taxonomy and authorities for this extensive and culturally significant collection. In order to create a historically-informed

list of genres and subgenres, I draw on the collection itself, taking into account the genre labels that appear on these documents (on the inner page, cover pages, and even in advertisements on the back covers). Nevertheless, challenges remain: some have seemingly conflicting genre designations, and others have unique and timely titles. As I demonstrate, genre was a fluid concept at this moment, and assessment requires a flexible approach to genre authorities in this context.

### **Reinforcing the Front Line: Music Publishing and the War Effort, 1914-1918**

Timothy Neufeldt (University of Toronto)

Recruiting to support Canada's involvement in the Great War slowed by the summer of 1916, and by the following Spring was averaging approximately 4000 men per month, a number far below replacement needs, especially given that many of the new recruits opted for any service but infantry. The high rate of casualties was undoubtedly a significant factor, and most of the British-born population eligible to serve – a group that made up a disproportionate percent of enlistments in the opening years – was now depleted.

The pressure on the home front for eligible males to take an active role in the war came from many sources, one of which was the published sheet music intended for popular consumption. While music publications in support of Canada's involvement began appearing shortly after the war started, this paper investigates the burgeoning number of war-related song texts and their respective cover art that arose after 1915, revealing the depth of Canada's involvement in the conflict and highlighting the propagandistic overtones used to encourage enlistment through positive slogans, images, and glorifying heroism at a time when fewer men were willing to serve.

### **Capturing Culture: Metadata Elements, Descriptive Vocabularies and Authority Control in the Design of the McGill Music Library's 19th-Century French Sheet Music Database**

Andrew Senior (McGill University)

In early 2013, work began on descriptive analysis of the music and cover illustration lithography in the Marvin Duchow Music Library's 19th-century French Sheet Music Collection. A database was designed to assist scholars in the assessment of the wealth of musical and iconographical material dating from heyday of the French salon through the rise and fall of *Café-Concert* culture.

The presentation describes initial outcomes arising from the design of a metadata model that accurately captures information about most of the multi-faceted sheet music elements including composer, poet, arranger, lithographer, singer names;

performance locations; iconography; and musical genre. The presentation will outline the ways existing sheet music metadata guidelines, descriptive standards, vocabularies and authority files related to art and music were evaluated in order to arrive at a hybrid metadata and authority solution appropriate for this complex and culturally rich sheet music collection.

## Friday, May 30, 2014

### 9:00-10:00 CAML Session D

Session chair: Lucinda Walls (Queen's University)

#### **The Leslie Bell Papers**

Kyra Folk-Farber (University of Toronto)

Dr. Leslie Bell was a prominent Canadian choral conductor and arranger who died in 1962. The Leslie Bell Papers, donated to the University of Toronto Music Library by Dr. Bell's daughter in 2011, began as twenty-five boxes containing music manuscripts, radio show scripts, clippings of his column from the Toronto Star, reviews, concert programs, sound recordings, photographs, academic journals, correspondence, and much more. The items are being organised and preserved for the music library's archival collection, a Finding Aid is being created, and the items are being entered into the Music Library's digital Archives Database. Dr. Bell's articles and radio scripts contain insightful and accessible musicological commentary and, in the context of The Leslie Bell Papers, provide an interesting perspective on Canadian musical culture in the 1950s and '60s. This presentation is an overview of the work of Dr. Leslie Bell as discovered through assembling The Leslie Bell Papers archival fonds.

#### **The Speranza Club Archives in the University of Toronto Music Library**

Kyla Jemison (Canadian Music Centre)

The Speranza Club was a women's musical club founded in Toronto in 1906 which hosted concerts for musical, social and philanthropic purposes until 1946. The club was founded to provide an opportunity for young women to continue their musical pursuits after leaving school or after marriage; it became more involved in charity work over the years and hosted many benefit concerts, usually performed by members themselves, often to support the war effort. The Speranza Club's archive is part of the University of Toronto Music Library's Olnick Rare Book Room. This paper will look at this archival collection to examine women's role in the musical scene in Toronto in the first half of the twentieth century.

## **Music Songbooks at the Jordan Museum of the Twenty**

Cheryl Martin (Western University)

The Jordan Museum of the Twenty in Jordan, Ontario has a small collection of handwritten songbooks from the late 18th and early 19th centuries. These songbooks were either brought from Pennsylvania by the first Mennonite settlers in the area, or were compiled by these early settlers shortly after arriving in Ontario. Seven of the songbooks have been digitized and are available online. I will discuss my research on the history of these songbooks.

### **10:15-11:45 CAML Session E**

Session chair: Houman Behzadi (University of Toronto)

#### **Listening in the Library: Considerations for Space and Equipment**

Carolyn Doi (University of Saskatchewan)

The Education & Music Library at the University of Saskatchewan recently redesigned its listening spaces, equipment and furniture. The new listening space is designed to provide better access to music collections, to deliver both comfort and functionality and to give space for students to complete program requirements such as listening assignments while also facilitating more informal exploration of the music recording collections. The listening equipment improves on older models by enabling access to both the physical and digital music collections, while offering flexible access for individual and group work. This session will present an overview of various listening configurations implemented at the University of Saskatchewan Library, considerations for selecting listening furniture and equipment and the preliminary results of an initial assessment that looks at the effectiveness of these new spaces to meet the research needs of music students.

#### **A Binding Experience**

Becky Smith (Memorial University)

In many established music libraries the practice of binding printed music has long been customary and as such the processing of items moves along without many problems. At Memorial University of Newfoundland the process of binding music occurred in the early years of the collection but had been stopped long ago. In this presentation, I will discuss my efforts to re-establish binding of printed music as part of the regular processing workflow. Key considerations include establishing a budget for current and retrospective binding, determining what is required to complete in-house binding, and creating priority guidelines for items to be bound. Of course, many points in this process

proved to be challenging for various reasons and will be illustrated. After approximately a year and a half of in-house binding, I will show where we came from and where we are.

### **“Threshold Concepts” and Information Literacy for Music**

Laura Snyder (Mount Allison University)

“Threshold concepts” is a pedagogical framework that has been finding its way into the literature on information literacy over the past few years. A major revision of the ACRL *Information Literacy Competency Standards for Higher Education* is currently in progress, and “threshold concepts” has been identified as one of the new elements being incorporated into this model. What are threshold concepts, and how might this model apply to information literacy for music? In this presentation I will provide a brief overview of threshold concepts as they apply to information literacy in general, and explore potential applications of this framework to information literacy in music. While my initial focus for this study is on an information literacy program for first-year undergraduate students, I will also suggest implications for library instruction in studio classes, upper-level music courses, and graduate programs in music.

### **12:00-13:00 CAML Session F**

Session chair: Cathy Martin (McGill University)

### **Oil Shows, Rodeos, and UFOs: The Walder G. W. White Sheet Music Collection at the University of Alberta Libraries**

Colette Leung, Sean Luyk (University of Alberta)

This paper discusses a project undertaken at the University of Alberta Libraries to create metadata and increase digital access to a notable donation of sheet music: the Walder G. W. White Sheet Music Collection. The collection contains over 6,000 pieces of popular sheet music from Canada, the United States, and Europe, published between the late 1880s and late 1960s. The collection is remarkable for the number of unique items that it contains published in or about the Canadian Prairie provinces. The history of the collection is discussed, in addition to project goals and timelines. Select items and personalities contained within the collection are highlighted to examine elements of twentieth century Canadian Prairie society and culture. The process of preparing and creating metadata for harvesting by the Sheet Music Consortium is also outlined. This paper will help inform other projects involving the creation of metadata for sheet music, and provide insight into the Canadian music publishing industry, historical pop culture and its interaction with Canada, and Canadian Prairie culture.

### **IMSLP: Perspectives from a Contributor and a User**

Homer Seywerd (Dundas Valley Orchestra), Deborah Wills (Wilfrid Laurier University)

This presentation will start with a brief background of IMSLP/Petrucci Music Library, providing a timeline of milestones and showing trends in content and use. It will outline its current structure and oversight and mention the Canadian involvement to date, including implications of the new Canadian server. From the user's perspective, it will briefly describe the strengths of the Library, including the quantity and range of materials, the clear organization, the robust browsing features, the quality controls, and the attention to issues of copyright. It will also suggest ways of promoting the project to faculty and students. From the contributor's perspective, it will outline the ways that individuals and institutions have added to the growth and quality of the Library, including uploading scores, adding metadata, and coding for copyright. It will conclude by considering future opportunities and inviting discussion.