

CAML REVIEW

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CAML Review, published three times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. *CAML Review* welcomes submissions of research articles (peer-reviewed section), reports, news, essays, and reviews on topics relevant to the purposes of the Association, particularly those pertaining to music in Canada, music librarianship and archival management, and bibliography. [Author guidelines](#) can be consulted on the journal site.

La **Revue de l'ACBM**, publiée trois fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue de l'ACBM* vous invite à lui soumettre des articles de recherche (pour la section d'articles évalués par des pairs), des rapports, des nouvelles, des essais et des comptes rendus portant sur des sujets pertinents aux objectifs de l'Association, en particulier ceux qui traitent de la musique au Canada, de la bibliothéconomie et la gestion d'archives de la musique, ainsi que la bibliographie. On peut lire les [directives aux auteurs](#) sur le site de la *Revue*.

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Message from the President / Message de la présidente

Greetings from sunny Saskatoon! I am honoured to take on my new role as CAML President. I would like to thank Brian McMillan for his hard work and dedication to the Association over the last two years as President, and certainly look forward to working with him as the Past President in the upcoming year.

The summer has been a time to catch up with music colleagues at home and around the world. Our annual meeting at the University of Toronto from May 25–27, 2017 was a great opportunity for CAML members to come together to discuss current trends and developments corresponding with the theme of “Music and Belonging” to coincide with Canada 150 celebrations. The conference was preceded by a [one-day Wikipedia workshop](#), where conference attendees as well as members of the public came together to learn the ins and outs of editing Wikipedia and running a Wikipedia edit-a-thon, in preparation for a national campaign to improve content on Canadian music launching in fall 2017.

Unique to this year’s conference was the opportunity to meet alongside three other music associations: the Canadian University Music Society (MusCan), Canadian Society for Traditional Music (CSTM), and the International Association for the Study of Popular Music, Canada branch (IASPM-Canada). CAML members were able to benefit from attending sessions of the other associations, and we welcomed some new faces in attendance at CAML-run sessions.

The annual meeting is always a time to celebrate the achievements of our membership. The Cheryl Martin First-Time Presenter Award was presented to Veronica Kmiech (University of Saskatchewan) for her paper titled “In Other News: The Significance

Salutations d’un Saskatoon ensoleillé! Je suis honorée d’assumer mon nouveau rôle de présidente de l’ACBM. Je remercie Brian McMillan pour son travail assidu et son dévouement auprès de l’association durant les deux années de sa présidence, et je suis enthousiasmée à l’idée de travailler avec l’ancien président de l’ACBM au cours de l’année qui s’amorce.

Cet été, j’ai eu le plaisir de rencontrer des collègues du domaine musical tant au pays qu’ailleurs dans le monde. Notre congrès annuel, qui a eu lieu à l’Université de Toronto du 25 au 27 mai, a permis aux membres de l’ACBM de se réunir pour discuter des tendances actuelles et des développements relatifs au thème « Musique et appartenance », choisi pour coïncider avec les célébrations du cent-cinquantième anniversaire du Canada. Un [atelier Wikipédia d’un jour](#) (en anglais seulement) a précédé le congrès. Les congressistes, de même que le public, se sont rassemblés pour connaître les tenants et les aboutissants de la révision d’un site Wikipédia, et pour savoir comment organiser un blitz de révision. Leurs nouvelles connaissances leur serviront dans le cadre d’une campagne nationale débutant à l’automne 2017 et visant à enrichir le contenu portant sur la musique canadienne dans Wikipédia.

Le congrès de cette année était particulier en ce sens qu’il nous a permis de nous réunir avec trois autres associations de musique : la Société de musique des universités canadiennes (MusCan), la Société canadienne pour les traditions musicales (SCTM) et la section canadienne de l’Association internationale pour l’étude de la musique populaire. Les membres de l’ACBM ont pu profiter des séances organisées par les autres associations, et en revanche, l’ACBM a aussi accueilli de nouvelles personnes à ses propres séances.

Lors de notre rencontre annuelle, nous célébrons toujours les réalisations de nos membres. On a présenté le Prix Cheryl Martin du premier exposé à Veronica Kmiech (Université de la Saskatchewan)

of Canadian Media Sources in an Analysis of Local Music Collection Literature," and the 2017 First-Time Attendee Award was presented to Katherine Penner (University of Manitoba). Daniel Paradis (Bibliothèque et Archives nationales du Québec) received the Helmut Kallmann Award for his many contributions to music librarianship, cataloguing, and metadata standards. Sincere congratulations to all the award winners! Many thanks to Stacy Allison-Cassin for pulling together a fantastic program, and to Tim Neufeldt for taking care of all the well-executed local arrangements.

I was fortunate to be able to attend the IAML meeting in Riga, Latvia from June 18-22, held at the [newly built Latvian National Library](#) on the banks of the Daugava River. The location made for a stunning walk to the conference every morning. The [program](#) featured several CAML members, including Sean Luyk (University of Alberta) on "Supporting 'Distant Listening' in Music Libraries"; Joseph Hafner, Megan Chellew, Robin Desmeules, and Andrew Senior (McGill University), and Daniel Paradis (Bibliothèque et Archives nationales du Québec), on "The Canadian Linked Data Summit and Initiative"; and Jan Guise and Katherine Penner (University of Manitoba) on "Counterpoint: An 8-year Mentoring Relationship." During the meeting, I was also able to attend the IAML Copyright Committee meeting on behalf of Scott MacDonald (chair of the CAML Copyright Interest Group) and the meeting of National Representatives. This trip was an opportunity to learn more about Latvian history and culture, and to become familiar with some of the sights and sounds of Riga. Conference attendees were treated to a phenomenal performance by the State Choir of Latvia, and a closing banquet at the Riga Latvian Society House Grand Hall featured the traditional dance and song of [Latvian Jāni solstice traditions](#). I encourage you to read the [IAML conference diaries](#) (submitted in

pour son article intitulé : « In Other News : The Significance of Canadian Media Sources in an Analysis of Local Music Collection Literature » (L'importance des sources médiatiques canadiennes dans l'analyse d'une collection de musique locale), et le Prix 2017 de la première participation au Congrès de l'ACBM à Katherine Penner (Université du Manitoba). Daniel Paradis (Bibliothèque et Archives nationales du Québec) a reçu le Prix Helmut Kallmann pour son apport exceptionnel à la bibliothéconomie de la musique, au catalogage et aux normes de métadonnées. Nos plus sincères félicitations à chacun! Je remercie également Stacy Allison-Cassin d'avoir élaboré un excellent programme, et Tim Neufeldt de s'être bien occupé des préparatifs sur place.

Du 18 au 22 juin, j'ai eu le privilège d'assister à la réunion de l'AIBM à Riga, en Lettonie, qui se tenait dans [le nouvel édifice de la Bibliothèque nationale de Lettonie](#) (en anglais seulement), situé sur les rives de la Daugava. C'était un régal pour les yeux que de s'y rendre à pied chaque matin. Plusieurs membres de l'ACBM étaient au [programme](#) (en anglais seulement), dont Sean Luyk, de l'Université de l'Alberta (« Soutenir "l'écoute à distance" dans les bibliothèques de musique »); Joseph Hafner, Megan Chellew, Robin Desmeules et Andrew Senior, de l'Université McGill, et Daniel Paradis, de Bibliothèque et Archives nationales du Québec (« L'initiative et le sommet canadiens sur les données liées »); et Janneka Guise et Katherine Penner, de l'Université du Manitoba (« Le contrepoint : une relation de mentorat vieille de huit ans »). Durant ce congrès, j'ai remplacé Scott MacDonald (président du groupe d'intérêts sur le droit d'auteur de l'ACBM) à la réunion du comité sur le droit d'auteur de l'AIBM, et j'ai pu assister à la réunion des représentants nationaux. Ce voyage m'a donné l'occasion d'en apprendre plus sur l'histoire et la culture lettonnes, et de me familiariser avec les attractions de Riga. Le chœur de l'État de Lettonie a offert aux congressistes une prestation remarquable. Par ailleurs, lors du banquet de clôture se tenant dans le grand hall de la maison de la Société lettonne, on nous a présenté des chants

various languages) for more details on IAML 2017.

The CAML Board has met twice since the annual meeting to set priorities for the year ahead. We have begun the planning process for CAML's 2018 Annual Meeting, which will take place in Regina, Saskatchewan, during the 2018 Congress of the Humanities and Social Sciences. We are also currently working on updating the CAML procedures manual, which will assist those taking on volunteer positions within the organization. Speaking of which, this is a great time to remind you that there are several vacant positions for which we are seeking volunteers: a member of the Audit Committee, and Chairs for R-Project Committees (RILM, RIPM, & RISM). If you are interested in volunteering for any of these positions, please contact any member of the Board.

CAML would not be what it is without the service of its members. I would like to thank Tim Neufeldt and Maureen Nevins for their work on the Audit Committee, to thank Deborah Wills for her service as Secretary, and to welcome Katherine Penner to the Board as Secretary.

I wish you all the best as we anticipate the hustle and bustle of back-to-school and the approach of fall.

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et des danses traditionnellement associés à la [célébration du solstice d'été \(Jāni\)](#) (en anglais seulement) Je vous encourage à lire [les journaux de bord du congrès](#) (en plusieurs langues) pour en savoir plus sur le Congrès 2017 de l'AIBM.

Depuis son assemblée générale annuelle, le CA de l'ACBM s'est réuni deux fois afin de définir ses priorités pour l'année qui se profile. Nous avons commencé à planifier l'AGA de 2018 de l'ACBM, qui se tiendra à Regina, Saskatchewan, durant le Congrès 2018 des sciences humaines. De plus, nous travaillons actuellement à la mise à jour du manuel de procédures de l'ACBM, qui sera utile aux bénévoles au sein de notre organisation. J'en profite pour vous rappeler que nous sommes à la recherche de bénévoles afin de pourvoir plusieurs postes vacants : celui de membre siégeant au comité de vérification et ceux de présidents des comités RILM, RIPM et RISM. Si l'un de ces postes vous intéresse, veuillez communiquer avec un membre du CA.

L'ACBM ne serait pas ce qu'elle est sans la collaboration de ses membres. Je remercie Tim Neufeldt et Maureen Nevins pour le travail qu'ils ont accompli dans le cadre du comité de vérification, et Deborah Wills pour les services qu'elle a rendus en tant que secrétaire. Je souhaite également la bienvenue à Katherine Penner, la nouvelle secrétaire du CA.

Je vous souhaite bonne chance dans toutes vos entreprises alors que, sous peu, nous serons entraînés dans le tourbillon de la rentrée et saluerons l'arrivée de l'automne!

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*Traduction : Marie-Marthe Jalbert
Révision : Valérie Arboit*

Le Prix Helmut Kallmann : Remis à des personnes qui se sont distinguées par l'excellence des services qu'ils ont offerts dans les bibliothèques de musique et les archives musicales au Canada

Helmut Kallmann Award: For Distinguished Service Relating to Music Libraries and Archives in Canada

Présenté à / Presented to Daniel Paradis, 2017

Citation

Rédigée par les membres du comité du Prix Helmut Kallmann : Houman Behzadi, Maria Calderisi et Janneka Guise

Written by the Kallmann Award Committee: Houman Behzadi, Maria Calderisi, Janneka Guise

Prononcée par Brian McMillan le 27 mai 2017 à l'Université de Toronto, durant le Congrès 2017 de l'ACBM.

Delivered by Brian McMillan on May 27, 2017 at the University of Toronto during CAML 2017

Le comité du Prix Helmut Kallmann a le grand plaisir de désigner M. Daniel Paradis comme lauréat du Prix Helmut Kallmann, édition 2017. Les connaissances poussées de M. Paradis, son influence considérable et son esprit de collaboration lui ont valu d'être reconnu par ses collègues d'ici et d'ailleurs. Son leadership au sein du Comité directeur international de RDA (tant comme catalogueur de musique que comme traducteur) a profité à la communauté des bibliothécaires de musique au Canada et a fait de lui un candidat idéal pour recevoir le Prix Helmut Kallmann.

It is with distinct pleasure that the Helmut Kallmann Award Committee names Daniel Paradis as the 2017 recipient of the Kallmann Award. Daniel's uniquely specialized knowledge, wide-reaching influence, and collegiality have earned him the recognition of colleagues near and far. His leadership within the international RDA Steering Committee (both as a music cataloguing specialist and as a bilingual translator) has benefited the Canadian music library community and makes him an ideal candidate for the Kallmann Award.

M. Paradis est le bibliothécaire responsable de la normalisation bibliographique à Bibliothèque et Archives nationales du Québec (BAnQ), un poste qu'il occupe depuis 2015. Il a entamé sa carrière en 1992 comme catalogueur de musique à ce qui était alors la Bibliothèque nationale du Canada (désormais Bibliothèque et Archives Canada). Il y est demeuré sept ans, puis a accepté en 1999 d'assumer la fonction de bibliothécaire au traitement des documents

Daniel is the Bibliographic Standards Librarian at Bibliothèque et Archives nationales du Québec (BAnQ), a position he has held since 2015. His professional career began in 1992 as a music cataloguer at what was then the National Library of Canada (now Library and Archives Canada). He remained at the National Library for seven years, then in 1999 moved to the Université de Montréal (UdeM) to take a position as bibliothécaire au traitement des documents

musicaux à l'Université de Montréal. Ayant passé dix ans dans cet établissement, M. Paradis a ensuite obtenu le poste de bibliothécaire à l'accès bibliographique à l'Université Concordia. Deux ans plus tard, soit en août 2011, il est devenu le bibliothécaire responsable au traitement des documents musicaux à BAnQ et, depuis novembre 2015, il y occupe son emploi actuel. Au fil de sa longue carrière, M. Paradis a acquis une connaissance approfondie de son domaine, le respect d'un réseau élargi de collègues et une excellente compréhension du rôle important que jouent les catalogueurs dans le contexte de la communauté d'érudits de la musique au Canada. Un de ses collègues sur la scène internationale a fait remarquer que « depuis 1994, il est passé de simple catalogueur manifestant un grand intérêt pour le contrôle bibliographique, à l'une des sommités mondiales de ce domaine ».

Sa grande générosité le porte à partager ses connaissances de bon cœur et avec savoir-faire. Tout d'abord, il a servi avec fidélité la bibliothéconomie de la musique. Parmi ses nombreuses activités professionnelles, notons qu'il a siégé au conseil d'administration de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM) et qu'il a été membre fondateur de la Section québécoise de cette même association (SQACBM). Il est actuellement vice-président de la Section de catalogage de l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM), ainsi que co-président du Groupe de travail francophone de l'Initiative canadienne sur les données liées. Il représente fidèlement, depuis 2003, l'ACBM auprès du Comité canadien de catalogage. Selon une personne soutenant sa nomination : « M. Paradis est un expert du catalogage de la musique, un domaine difficile et complexe, mais démontre aussi la même facilité et la même expertise lorsqu'il aborde des questions de catalogage dans d'autres domaines pointus [...] Il est l'un des

musicaux. After 10 years at UdeM Daniel moved to Concordia University Library as Bibliographic Access Librarian. Two years later, in August 2011, he moved to BAnQ as bibliothécaire responsable au traitement des documents musicaux, then to his current position in November 2015. Over the course of this long career, Daniel has developed a deep knowledge of his field, the respect of his wide network of colleagues, and a clear understanding of the important role catalogueurs play for Canada's community of music scholars. Indeed, one international colleague noted that *"since 1994 he has developed from an ordinary catalogueur with a great interest within the field of bibliographic control, to becoming one of the world's leading experts within the field."*

He is unfailingly generous in his willingness and ability to share his knowledge. First, he has a consistent record of service to the music library profession. Among his many professional activities, he has served on the Board of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML), and was a founding Board member of CAML's Quebec chapter, la Section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM). He is currently vice-chair of the Cataloguing Section of the International Association of Music Libraries, Archives and Documentation Centres (IAML) and co-chair of the Canadian Linked Data Initiative's Groupe de travail francophone. He serves on the Canadian Cataloguing Committee as the representative of CAML, a position he has filled faithfully since 2003. One referee noted *"Daniel's ability to be an expert in the music cataloguing domain, a challenging and complex area, and to operate with the same degree of ease and expert knowledge when working on cataloguing issues and*

membres les plus prisés du Comité canadien de catalogage, car il peut faire l'un comme l'autre. »

Sur le plan international, M. Paradis a également été membre fondateur du Comité éditorial francophone de RDA, lequel est responsable de traduire *Ressources : description et accès* en français, afin de favoriser l'adoption généralisée de la nouvelle norme RDA au Canada. L'ampleur du travail de M. Paradis dans le cadre de RDA est considérable. Un de ses collègues a écrit : « Daniel Paradis a été un acteur clé dans le développement de la plus importante norme de catalogage et de métadonnées de notre époque, norme que l'on est en train d'adopter et de reconnaître promptement à l'échelle mondiale. Grâce à sa contribution à RDA, il a influencé, au Canada, le travail de chaque catalogueur (de musique ou non), de même que celui de toutes les communautés ayant adopté RDA. » L'engagement de M. Paradis à ce travail essentiel de traduction a fait en sorte qu'on l'a nommé agent de liaison avec l'équipe de traducteurs au sein du Comité directeur de RDA; cette nomination est en vigueur depuis le 1^{er} décembre 2016. Dans l'exercice de ses pouvoirs, il préside le groupe de travail RDA sur les traductions.

Ensuite, la réputation de M. Paradis en tant que formateur et présentateur n'est plus à faire. Il sait enseigner le catalogage et les principes RDA aussi bien au personnel des services techniques des bibliothèques qu'à ceux des services au public. Ceux qui, parmi nous, ont eu le privilège de suivre l'une de ses séances savent que, grâce à ses explications claires et patientes, ils seront en mesure de fournir un meilleur service à la communauté musicale du Canada. Non seulement M. Paradis a donné des dizaines de présentations, mais on fait souvent appel à ses compétences de formateur dans le cadre de RDA. Selon l'un de ses collègues en formation : « Il est très facile de travailler avec lui, parce

questions in ... other specialized domains.... He is one of the most valuable members of the Canadian Committee on Cataloguing because he contributes on both levels."

Daniel was also a founding member of the international French editorial committee for RDA (Comité éditorial francophone). This committee was responsible for translating Resource Description and Access (RDA) into French, in order to make possible Canada's full implementation of the new RDA standard. The extent of Daniel's work with RDA cannot be overstated. One colleague wrote, "*Daniel Paradis has been a key player in the development of the most important cataloguing/metadata standard of our age, and one that is quickly becoming adopted and recognized around the world. By his work on RDA, he has affected the work of every cataloguer, music and non-music, in Canada as well as throughout all the communities adopting RDA.*" Daniel's commitment to this essential translation work led to his being appointed Translations Team Liaison Officer on the RDA Steering Committee, effective December 1, 2016. Part of his governance role is to chair the RDA Translations Working Group.

Second, Daniel is well-known as a trainer and presenter. He excels at teaching cataloguing and RDA principles to technical- as well as public-service library staff. Those of us who have attended one of his sessions know that we provide better service to the Canadian musical community as a result of Daniel's clear and patient explanations. In addition to his dozens of conference presentations, Daniel is regularly called upon as an RDA trainer. One of his co-trainers states: "*It was extremely easy to work with him because his knowledge was always up to the highest level possible and his understanding of the theoretical*

qu'il a acquis toutes les connaissances possibles dans son domaine et que sa compréhension de la théorie qui étaye notre travail est toujours précise et nuancée. »

Enfin, par son travail de recherche et de documentation, M. Paradis veille à ce que le fruit de son labeur soit accessible à ses collègues à l'échelle planétaire. Un de ses collaborateurs de RDA a écrit : « Bien qu'il n'ait jamais reçu ce titre de manière officielle, M. Paradis est le rédacteur en chef *de facto* de la traduction française de RDA, entreprise en partenariat avec l'ASTED, BAnQ, la Bibliothèque nationale de France et Bibliothèque et Archives Canada, et ce, depuis son arrivée à BAnQ en 2011, au début du projet. En tant que gestionnaire de projet de la publication initiale de la traduction en 2013, je peux affirmer sans équivoque que j'ignore comment ce projet aurait pu être complété sans la contribution de M. Paradis. Or, cette traduction est juste, pratique et élégante, grâce à la compréhension approfondie qu'a M. Paradis du catalogage et à sa maîtrise de la langue écrite. »

La participation de M. Paradis au sein du Comité canadien de catalogage, de la Section de catalogage de l'AIBM et du Comité directeur de RDA a su conscientiser le monde aux connaissances que le Canada a acquises dans le domaine de la bibliothéconomie de la musique et lui en ouvrir l'accès. Il démontre par son exemple l'importance, pour les employés des services techniques des bibliothèques, de continuer d'acquérir des connaissances et des compétences pointues. Un tel travail dans les coulisses est essentiel pour mieux faire connaître la recherche en musique au Canada tant sur le plan local qu'international.

underpinning of our work was always precise and well-nuanced."

Third, Daniel's contributions to research and documentation ensure his important work is accessible to colleagues around the world. One of his RDA collaborators wrote: *"Although the title was never officially adopted, Daniel is the de facto editor-in-chief of the French translation of RDA, carried out in partnership between ASTED, BAnQ, the Bibliothèque nationale de France, and Library and Archives Canada, and this since his arrival at BAnQ in 2011, near the beginning of the project. Speaking as the project manager for the initial publication of the translation in 2013, I can say unequivocally that I do not know how the project could have been completed without Daniel. The resulting translation is accurate, usable and elegant. This is due to Daniel's deep understanding of cataloguing and flair with the written word."*

Daniel's active involvement in the Canadian Cataloguing Committee, the IAML Cataloguing Section, and the RDA Steering Committee raises global awareness of music library expertise in Canada, and continually improves awareness of and access to Canadian music scholarship. He exemplifies the continued importance of professional, subject-specific knowledge and skills in library technical services departments. Such "behind-the-scenes" work is essential in raising the public profile of Canadian music scholarship locally and around the world.

Mot de remerciement par M. Daniel Paradis, en recevant le prix Helmut Kallmann / Word of Thanks from Daniel Paradis, on Receiving the Helmut Kallmann Award

Je suis extrêmement touché et honoré de recevoir le prix Helmut Kallmann. C'est déjà un grand honneur que d'être distingué par ses pairs, mais l'honneur est d'autant plus insigne quand il est associé non seulement au nom d'Helmut Kallmann, mais aussi à celui des précédents récipiendaires, dont quelques-uns sont parmi nous ce soir. Penser que son nom s'inscrira désormais dans la lignée des éminents bibliothécaires et musicologues qui ont reçu le prix par le passé est touchant et vous fait prendre la mesure de l'honneur qui vous est conféré.

Depuis les dix dernières années, le domaine du catalogage et celui de la musique en particulier ont connu de nombreux changements, certains parleront même de bouleversements. J'ai eu le privilège de représenter les intérêts des bibliothèques de musique canadiennes durant cette période charnière où les règles de catalogage ont pris un virage résolument numérique et suis reconnaissant de la confiance que l'ACBM m'a témoignée en me permettant de remplir ce rôle. J'ai eu la chance de pouvoir compter sur le soutien d'une communauté qui a toujours su reconnaître l'importance d'un catalogage de qualité pour répondre aux besoins d'information dans le domaine de la musique. Je vois d'ailleurs dans la distinction qu'on m'accorde aujourd'hui une marque d'appréciation envers le travail effectué par l'ensemble des catalogueurs de musique.

Je ne saurais accepter ce prix sans remercier ceux qui m'ont témoigné leur appui au cours des années, en particulier les membres du Comité de catalogage de l'ACBM. Je voudrais remercier particulièrement deux membres de l'ACBM avec qui j'ai eu le plaisir de collaborer étroitement à plusieurs reprises au cours de ma carrière : Joseph Hafner et Brian McMillan. C'est avec

I am deeply moved and honoured to receive the Helmut Kallmann Award. It is a great honour to be recognized by one's peers, but the honour is even greater when it is associated not only with the name of Helmut Kallmann, but also those of the previous recipients, some of whom are with us tonight. To think that one's name will be inscribed alongside those of the eminent librarians and musicologists who have already received the prize is touching and makes one take stock of the high esteem this prize confers.

For the last ten years, the field of cataloguing and that of music cataloguing in particular have undergone many changes, some might even say upheavals. I have had the privilege of representing the interests of Canadian music libraries during this pivotal period where the cataloging rules have taken a decidedly digital turn and I am grateful for the confidence that CAML has shown me in allowing me to play this role. I was fortunate to have the support of a community that has always recognized the importance of quality cataloguing to meet the information needs of music users. I also see, in the distinction that I am given today, a mark of appreciation for the work done by all music catalogueurs.

I cannot accept this award without thanking those who have supported me over the years, in particular the members of the CAML Cataloguing Committee. I would also like to single out two CAML members with whom I have had the pleasure of collaborating closely several times throughout my career: Joseph Hafner and Brian McMillan. It is with great pride that I think of the projects we have led together, such as the creation of the Quebec Chapter

beaucoup de fierté que je pense aux projets que nous avons menés ensemble, comme la création de la Section québécoise de l'ACBM et le congrès de l'AIBM à Montréal. Merci à vous deux sans qui ces projets ne seraient pas concrétisés. Enfin, j'aimerais remercier le Comité du prix Kallmann d'avoir reconnu les travaux qui représentent une partie importante de ma vie professionnelle depuis plusieurs années.

of CAML and the IAML 2012 conference in Montreal. Thanks to both of you for helping make these projects a reality. Finally, I wish to thank the Kallmann Award Committee for recognizing the work that has been an important part of my professional life for the past many years.



*Janneka Guise, Brian McMillan, Daniel Paradis, Maria Calderisi et Houman Behzadi
Prix Helmut Kallmann, présenté à Daniel Paradis le 27 mai 2017
Helmut Kallmann Award, presented to Daniel Paradis, May 27, 2017
Université de Toronto, ACBM 2017 / University of Toronto, CAML 2017*

CAML 2017: Conference Diary# 1

By Tom Harding

Tom Harding reflects on his experience at this year's [conference of the Canadian Association of Music Libraries, Archives and Documentation Centres](#) (CAML), during which he served as a volunteer. Tom graduated in April 2017 from the University of Toronto with a Master of Information, with concentrations in library and archival science. He is currently completing an internship at the University of Victoria Archives and Special Collections.

The 2017 CAML conference, part of a joint meeting entitled *Canada 150: Music and Belonging*, was held from 25-27 May at the University of Toronto's Edward Johnson Building, and featured an eclectic range of speakers from across the country discussing an array of topics. As this was the first professional conference I had attended, it was a unique and informative experience. The conference also offered an opportunity to meet other people working in the field and speak with them about their work.

Thursday, the opening day of the conference, consisted of a day-long [workshop on Wikipedia](#). This session began with a panel discussion featuring a group of speakers not limited to music librarians. Each of the panelists had had some experience both editing Wikipedia and organizing editing events, known colloquially as "edit-a-thons." The discussion centred on the potential value of Wikipedia for libraries and archives. My takeaway from the conversation was that Wikipedia is often the first resource to which people turn when researching a topic; therefore, if an institution is affiliated with an individual or organization represented on a Wikipedia page, the page can serve as an access point and promotional tool for the institution's collections. In the event the library or archive holds the papers of an individual who does not have a page, it may be valuable for the institution to create a page to increase the visibility of that individual.

Friday morning featured two sessions, each consisting of three presentations. One presentation was by Houman Behzadi and Steve Marks of the University of Toronto, discussing a new model for collecting recordings. Noticing that use of CDs was dropping, their project sought to develop a model for collecting digital recordings. Per this new model, the library would purchase from a



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provider the digital files of a recording, and would then preserve the files and make them available for listening. Marks, a digital preservation librarian, indicated that his side of the project was relatively easy, and that the difficult part of the project was the legal negotiating to acquire the files. This presentation was extremely interesting, and opened my eyes to the possibilities of universities collecting born-digital objects within the music realm.

That morning's second session featured another engaging presentation tending more towards musicology. Maria Calderisi, formerly of the National Library of Canada, and James K. Wright of Carleton University presented on the legacy of Helmut Kallmann – librarian and musicologist. Calderisi introduced Kallmann's life and work, and Wright elaborated on Kallmann's mission to help Canada develop a unique national culture instead of importing that of our southern neighbours. The challenge of fostering a sovereign Canadian culture remains as relevant today as it was in the era of the Massey Commission, and the presenters suggested that as we celebrate our sesquicentennial we should consider Kallmann's legacy when asking questions about our nationhood and culture.

The final presentation of the conference, delivered by Houman Behzadi and Caitlin Tillman from the University of Toronto, along with Bonna Boettcher from Cornell University (via Skype), discussed upcoming and past initiatives involving shared collections. Discussion began with the speakers addressing the difficulty Canadian university libraries face with a continually dropping dollar whilst making most of their acquisitions in American dollars. As acquisition budgets are generally not increasing, this means that libraries are effectively able to purchase less each year. A solution to this problem is shared collections. Per this model, libraries in a certain region would form consortiums to amalgamate their holdings, into a consortium, making items held by one institution available at another.

On Saturday evening, after the conclusion of the conference proper, the society held a final dinner in the Alumni Hall dining room in Old Vic. The dinner offered a last chance to speak with other members and discuss topics that arose during the conference.

Volunteering at and attending the conference proved to be a valuable experience. Over the three days I was able to listen to discussions about relevant trends and topics in music librarianship. It was informative to hear about the projects on which librarians across the county are working, and to see the similarities and disparities between them. The transition to digital resources was a conspicuous theme across the presentations. All librarians seem to understand that students are using fewer physical items, and libraries are therefore working to navigate this changing reality. Exacerbated by an uncertain economic landscape, librarians are having to conceive innovative means to deal with a rapidly shifting environment.

CAML 2017: Conference Diary# 2

By Katherine J. Penner

Katherine Penner reflects on her experience at the 2017 [conference of the Canadian Association of Music Libraries, Archives and Documentation Centres](#) (CAML). Katherine was the recipient of CAML's First-Time Attendee Award for this conference. At the time, she was the Undergraduate Services Librarian at the University of Manitoba; since then, she has taken on the role of Acting Head of the Eckhardt-Gramatté Music Library, University of Manitoba Libraries. She is also now a member of the CAML Board, in the role of Secretary.

CAML 2017

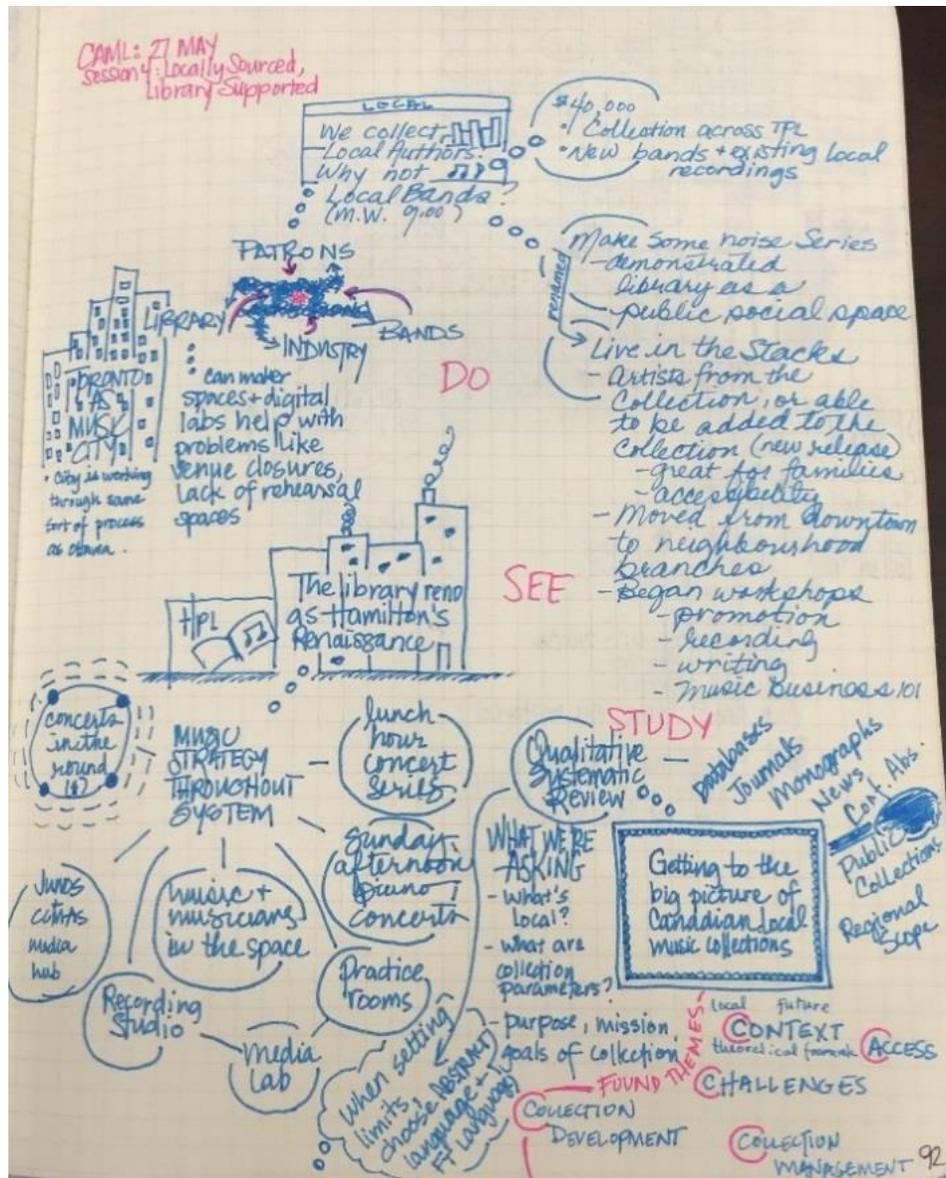
This is so exciting! It isn't often that we get to share our thoughts POST-conference so soon after getting home. I usually come back from conferences with many ideas that I want to explore, and a lot of that is due to my preferred style of journaling. This CAML 2017 journal entry consists of three main sections: My journaling style & one sessions' notes; Post-CAML "things to read" list; Ideas to take home and things to think about. None of these sections is at all exhaustive: they're all just portions of my learning reflections during and after the conference that I would like to share with the community. Enjoy!

About my journaling style & an example:

My personal journaling style at conferences comes in the form of [mind maps](#) and imagery of how ideas and threads might fit together, and I see conferences as a great way to allow the library synapses go wild. This type of idea-journaling has been quite beneficial to my professional development, and I encourage you to try it as a way of making connections between concepts that you pick up in your day-to-day practice. I've included my notes from Session 7 (Saturday morning) as an example of my journaling. I chose this page for no other reason than my handwriting actually being legible that morning!



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CAML 2017: Session 7 mind map

My Post-CAML “things to read” list, linked to the web or WorldCat. These works were discussed in Kwende Kefentse’s Keynote Plenary on Friday, 26 May:

[Benjamin, W. – Arcades Project](#)

[Le Corbusier \(C. Jeanneret\), CIAM – Athens Charter](#)

[Chang, J. – Can’t Stop Won’t Stop: A History of the Hip-Hop Generation](#)

[Lawrence, T. - Life and Death on the New York Dance Floor](#)

[Hillier, B. – Space is the Machine](#)

Ideas to take home and things to think about (questions to ask, things to do, things to figure out):

- About digital preservation: Mind the gap between digital files and streaming audio; getting from one to the other requires buy-in from Vendor, IT, Systems, Cataloguing, and Acquisitions in a digital preservation project. Project management is key. What might preservation look like in your library?
- What kinds of great ideas do we miss out on by putting on our own brakes before we entertain possibilities? Think about what Steve Marks from the University of Toronto said about the Naxos preservation project: “the world didn’t catch on fire because we did it” (“Preserving the Music O’ Canada: Acquisition and Digital Preservation of Our Recorded Heritage,” Session 4a, CAML, 2017).
- The questions that Kallmann asked in his writings can connect with the [Information Literacy Framework](#). What does this look like in your classroom?
- What constitutes “Canadian” music? What does Canada’s musical heritage look like, and how can we do our part in our own libraries? Does it require a delineation of collection scope between each of our libraries?
- Who can you work with at your local public library to coordinate joint collections of local music?
- How does my city retain talent? Pluralism plays a large part in city movements to “smart cities” or “informatic cities.” We need to pay more attention to the intersection of business and the creative class.
- What can we do to participate in the broader conversation of Librarianship in Canada? How do we do this at home, and as part of CAML?

Some not-so-final thoughts:

The beauty of attending this conference was the ability to connect and share the learning experience with people who speak the same language. When that language is music, it engages a different level of collaborative thought, one we do not normally have the pleasure of indulging in our regular work environments.

I would love to discuss some of these ideas with our community between conferences too! Please feel free to [contact me](#) if you are interested in conversing about some of the issues raised during the sessions. This was my first CAML conference, so I would like to thank the CAML community for being so welcoming. Congratulations to everyone (organizers, presenters, fellow learners) on a great conference!

CAML President's Annual Report, 2017

(As submitted for the 2017 CAML AGM, May 27, 2017)

At the end of the 2016 CAML Annual General Meeting (Friday, June 3, 2016, at the University of Calgary) Cheryl Martin stepped down as Past President, Carolyn Doi moved from the position of Secretary to President-Elect and Deborah Wills joined the Board as Secretary. The membership of the Board in 2016-2017 was thus:

Brian McMillan (University of Western Ontario): President
Carolyn Doi (University of Saskatchewan): President-Elect
Rob van der Bliet (York University): Treasurer
Deborah Wills (Wilfrid Laurier University): Secretary
Kyla Jemison (University of Toronto): Membership Secretary
James Mason (University of Toronto): Communications Officer
Houman Behzadi (University of Toronto): Member at Large

The work of the association was undertaken by many other members as well, too many to list here. I thank all these members of CAML for their contributions during the past year.

This year has witnessed great political turmoil around the world and early in 2017 CAML waded into the fray releasing a statement denouncing events of racism and xenophobia. The final week of January dealt two blows, the Quebec City mosque shooting that left six worshippers dead and US President Donald Trump's first executive order banning entry to travellers from seven Muslim-majority nations. The CAML Board perceived these actions as a violation of our professional principles of open scholarly investigation, debate, and (as one branch of an international association) global engagement. The statement was posted on the CAML website, circulated on several professional listservs, and will be reprinted in a forthcoming issue of the *CAML Review*.

The statement aroused significant dialogue among our neighbours to the south, which started online and continued at the first Pan-American IAML Regional Conference, held in Orlando, Florida, in February. CAML was proud to co-organize this meeting with the host Music Library Association (MLA) and IAML. Tim Neufeldt represented CAML on the conference program committee; I acted as the principal liaison with Michael Rogan, MLA President, and served on a special committee awarding funds to support the attendance of Latin American and Caribbean presenters. Members of CAML frequently attend the annual MLA conference; this year, however, efforts were made to draw representatives from North, Central, and South American countries besides Canada and the United States in order to promote the work of musicologists and music information professionals in these areas and build stronger relationships under the

umbrella of IAML. John Lazos, a Mexican musicologist living in Montreal, offers summaries of the Latin American presentations in the [March/April 2017 MLA Newsletter](#). CAML was also honoured with a plenary session, which was live streamed to the world. The session featured an analysis of the history and structure of Canada's national anthem and an overview of new directions in linked data among Canadian libraries. I extend my thanks to presenters James Mason, Tim Neufeldt, and Joseph Hafner and to contributors who could not attend, namely Megan Chellew, Andrew Senior, and Robin Desmeules. Canadians presented in other conference sessions as well: Houman Behzadi, Carolyn Doi, and John Lazos. Their presentations are also available from the [MLA conference website](#).

CAML's 2017 annual conference is also a collaboration with several other scholarly associations. To mark Canada's 150th anniversary, the Canadian branch of the International Association for the Study of Popular Music (IASPM-Canada) and the Canadian Society for Traditional Music (CSTM) join CAML and its regular partner, the Canadian University Music Society (MusCan), at the University of Toronto's Faculty of Music from May 25 to 27. Without the conference arrangements normally provided by the Congress of the Humanities and Social Sciences, Robin Elliott, Jean A. Chalmers Chair in Canadian Music, has taken on the Herculean task of coordinating the local arrangements for all four societies. Tim Neufeldt has ably shouldered this task with him on behalf of CAML. This conference also features a new element: a pre-conference "Wikipedia Summit," which aims to educate interested music library staff in the art of Wikipedia editing and Wikidata creation. This summit is one step in a national campaign organized by Stacy Allison-Cassin, with the support of other librarians across Canada, to have libraries organize Wikipedia edit-a-thons this coming fall to improve access to Canadian music information online. My thanks to Stacy and her committee members who have coordinated this event as well as the regular CAML conference program.

On a related note, the *CAML Review* included its first peer-reviewed paper in the [November 2016 issue](#) (Volume 44, no. 3). This development marks a significant advance in our association's support of LIS scholarship and answers the demands of many of our members in academic institutions. Congratulations to Cathy Martin and her fellow *Review* editors in realizing this new "Research Articles" section. The CAML Board also approved the establishment of a \$1000 award to support the research of our members. A call for applications will be released this autumn. At the upcoming AGM, this year's winners of the First-time Presenter and Attendee awards will be announced. The recipient of the 2017 Helmut Kallmann Award will be revealed at the final banquet. Thanks to Houman Behzadi and the Awards Committee members for their work in soliciting and evaluating nominees and selecting the recipients.

CAML also supported other publications on Canadian music. Last summer, the Board granted \$1000 to the publication of *Composers in My Lens* (ISBN 978-1-77136-056-2), a collection of photographs of sixty Canadian composers taken by André Leduc, who has avidly captured the greatest personalities of Canada's contemporary music scene over the past thirty years. The book was published in March and is now available for purchase from the Canadian Music Centre.

Finally, I want to acknowledge the passing of a dedicated member of CAML. At the end of last year's President's Report I thanked Cheryl Martin for her mentorship as she stepped down from her role as Past President. This year, I sadly note her passing. On July 15th, 2016, only a few weeks after the last CAML conference, she died suddenly of a heart attack at University Hospital in London, Ontario. She was remembered at a University of Western Ontario memorial and at last February's MLA meeting. The CAML Board decided to name the association's First-Time Presenter Award in her honour. You can read [Lisa Philpott's remembrance of Cheryl](#) in the CAML Review. I know we all feel her absence keenly at the 2017 CAML Conference.

Thank you to all who have guided, advised, and supported me during my two-year term as President of CAML. It has been an honour to serve the association alongside you.

Respectfully submitted,

Brian McMillan
President, CAML | Director, Music Library
University of Western Ontario

Cataloguing Committee

Report of activities since CAML's 2016 AGM in Calgary, Alberta

(As submitted for the 2017 CAML AGM, May 27, 2017)

As Chair of the Committee and Canadian representative, Daniel Paradis continued his work with the RSC Music Working Group, whose charge is to “assist the RSC in the revision and development of instructions for describing music resources in RDA.”¹ The group met in Orlando, Florida, in February 2017 during the MLA annual conference, but conducted most of its business via email or using a wiki. The group prepared four revision proposals:

[RSC/MusicWG/1](#) [Additions and revisions to RDA 7.11, Place and Date of Capture]

[RSC/MusicWG/2](#) [Additions and revisions to RDA 2.15.3, Plate Number for Music]

[RSC/MusicWG/3](#) [Replacement of RDA 6.15 Medium of Performance]

[RSC/MusicWG/4](#) [Revision of RDA 6.28.1.9 and 6.28.1.10, Additions to Access Points Representing Musical Works]

The proposals were all accepted by the RSC. RSC/MusicWG/1, RSC/MusicWG/2 and RSC/MusicWG/4 were accepted with revisions. The revisions that the RSC agreed on after discussing the proposals were incorporated in the RDA Toolkit in April 2017.

The membership and tasks of the RSC Music Working Group for 2017 are laid out in [RSC/Chair/6/2017](#).

As Chair of the Committee, Daniel Paradis attended a meeting of CCC in Ottawa on September 16, 2016 to discuss the CCC response to rule revision proposals, discussion papers and advisory papers prepared by the other RSC constituencies. A total of 23 proposals and papers were put forward in 2016. CCC discussed as many of the proposals and papers as possible online beforehand, using email and the CCC wiki. In the end, 14 proposals and discussion papers were included in the agenda of the meeting and discussed in person.

Discussion has begun between the current North American constituencies of the RSC (ALA, CCC and LC) in order to create a single representative body, the North American RDA Committee, which will represent Canada and the United States on the RSC. Implementation of NARDAC must be completed by 2019.

1. Terms of reference for the RSC Music Working Group, <http://www.rda-jsc.org/sites/all/files/RSC-Chair-6-2016.pdf>.

The current roster of the Committee is as follows:

Megan Chellew, McGill University

Terry Horner, University of British Columbia

Brian McMillan, Western University (ex-officio)

Daniel Paradis, Bibliothèque et Archives nationales du Québec (Chair)

Andrew Senior, McGill University

Respectfully submitted by

Daniel Paradis, Chair

RILM Canada Annual Report, July 1, 2016 - May 19, 2017

(As submitted for the 2017 CAML AGM, May 27, 2017)

The RILM Canada Committee is composed of volunteer members drawn from the CAML membership. I wish to thank all committee volunteers, students, and authors for their submissions this year!

In addition to monographs and doctoral dissertations, the RILM Canada Committee abstracts the following journals:

Core

- Canadian journal of music therapy/Revue canadienne de musicothérapie
- Intersections : Canadian journal of music
- Les cahiers de la Société québécoise de recherche en musique
- Musicological explorations
- Studies in music from the University of Western Ontario

Secondary

- CAML review
- Canadian music educator
- Canadian winds: The journal of the Canadian Band Association/Vents canadiens : Revue de l'Association canadienne de l'harmonie
- Opera Canada
- Recherche en éducation musicale au Québec

Because most RILM Canada Committee members choose to submit their abstracts through the author submission form (instead of iBIS, RILM's cataloguing system), it is difficult to provide an exact number of items added. Rest assured, Canadian imprints in RILM are at this moment caught up, with the exception of a large backlog of theses and dissertations.

Sean Luyk
Chair, RILM Canada Committee

Submitted May 16 2017

Minutes of the 2016 CAML/ACBM Annual General Meeting

Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) L'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM)

Friday, June 3, 2016, 12h30 – 14h00
Rozsa Centre, Room 151, University of Calgary

(As approved at the 2017 CAML AGM, May 27, 2017)

Meeting called to order: 12:30 PM

Attendees

Bonnie Woelk, Monica Fazekas, Laura Snyder, Lucinda Walls, Kyla Jemison, Kirsten Walsh, Mark Goodwin, Terry Horner, Bill Blair, Lisa Philpott, Scott A. MacDonald, Jan Guise, Cheryl Martin, Ron Rooth, Richard Green, Maureen Nevins, Houman Behzadi, Leland Reed, Sean Luyk, Stacy Allison-Cassin, Desmond Maley, Rob van der Bliet, Julie James, Joseph Trivers, Deborah Wills, Homer Seywerd, Suzanne Meyers Sawa, Tim Neufeldt, James Mason, Brock Silversides, Meghan Goodchild, Daniel Paradis, Carolyn Doi

Approval of Agenda

Motion to approve the agenda made by Desmond; seconded by Tim; motion carried.

Approval of Minutes from 2015 AGM

Suggested changes for the 2015 AGM minutes: add Scott MacDonald to the list of attendees.

Motion to approve the agenda with change made by Monica; seconded by Jan; motion carried.

Business Arising

There was no business arising from the AGM minutes from 2015.

President's Report presented by Brian McMillan

Houman and James have joined the CAML board. Jan is now Nominations Officer.

Brian thanked Sean and Cathy for their service to CAML as members of the board.

Brian thanked departing board member Cheryl for her four years of service to the board as incoming-president, president and past-president.

The board met three times throughout the 2015-16 year. Summary of activity:

- Jan and Houman have continued to investigate options for electronic voting.

- Richard Green helped to draft a letter to the Conservative Government regarding the extension of sound recording copyright terms. The Liberal government seems less likely to extend the term. There was a recent announcement from the Heritage Minister of the intention to review the Canadian content rules and regulations. This may call for CAML advocacy. There have been some discussions with Scott and other CAML members to help monitor and draft responses to future changes.
- James Mason has been working to build a new website for CAML. It is now on a 3rd-party platform. There is still a lot of work to be done on the website. A call for volunteers to participate in the website review will be put out in the upcoming year. Brian thanked James for his work on the website.
- *CAML Review* came out three times this year.
- The arrangements for the 2016 CAML meeting at the University of Calgary were organized by Bonnie Woelk. Brian thanked Bonnie for all her work on local arrangements for the conference. Tim Neufeld was responsible for the program for the 2016 conference. Brian thanked Tim, Maureen Nevins, and Sean Luyk for their contribution to the program.
- A committee was established for awards this year. Members were Houman, Tim, Jan, and Jason Neal (last year's award winner), who worked to formalize the award procedures.
- The board has agreed to have CAML participate in the 2017 Pan-American MLA/IAML Conference. MLA aims to gather attendees in Florida in February 2017. Tim is representing CAML on the program committee. Tim and Brian are participating in the travel grant committee which is open to those in travelling to Florida from Central and South America. Future service opportunities for CAML members may arise in the future.
- Plans for CAML 2017 are in development.

Treasurer's Report presented by Rob van der Blik

A written report was submitted in advance.

2015 budget

- Line 11: translations were higher than anticipated because of the 2015 Ottawa conference and translation of the constitution.
- Line 14: IAML Dues are 56% of dues for CAML and IAML.
- Line 16: the deficit of \$400 from the 2015 conference wasn't in the original budget.
- Extra costs were offset by increased membership numbers leading to a surplus of \$391
- Assets are listed at \$27,330

2016 budget

- Line 7: total income that was proposed \$9149. Currently we're at \$6559.

- Expenses: IAML has been paid. Actual cost was a bit less than anticipated because we have fewer members this year.
- The award funding has not yet been spent.
- The translations have not fully been spent for this year.
- There are still a few items that need to be paid for this year, and we project a deficit for 2016. This was discussed at the 2015 AGM.
- Line 20: BMO 8109-548 savings account was closed and funds were moved to main account. \$20,000 was moved to a GIC, which has accrued \$57 in interest since it was deposited six months prior.
- Total cash assets are currently \$26884. It is likely that the conference will break even and we will have spent \$1000 by the end of the year.

2017 projected budget

- A line (16) has been added for web hosting for \$110/year.
- Filing charges have gone from \$30 to \$20 for Canada Corp.
- Translations have remained the same as previous year at \$1200.
- A deficit of \$941 has been projected due to the awards.

The terms of the audit committee were written in 2010. There's some redundancy in the language. The language has been changed to allow for a much shorter time for the audit committee to receive the paperwork from the treasurer. Originally a month in advance was required, but this means some transactions are missing from the report. It was felt that it will be less onerous to have the treasurer deliver the documentation right before the conference. The second change was to remove the format in which documents may be supplied. The terms now indicate that "all items will be supplied by the treasurer to the audit committee."

General consensus from the membership is that we can continue the trend of having a \$1000 deficit due to the issuing of awards.

Audit Committee's Report presented by Jan Guise and Tim Neufeldt

The two members of the Audit Committee, Janneka Guise and Tim Neufeldt, met on Wednesday June 1, 2016 to review the documents assembled and prepared by Rob van der Bliet, CAML Treasurer. The Committee also met briefly with Rob on Thursday June 2 to clarify a few questions and discuss minor housekeeping details.

The Committee reviewed all bank statements, the PayPal transaction log, the Treasurer's registers, and other documentation such as cheque images, invoices, receipts, and correspondence associated with the various financial transactions for the period of January 1 through December 31, 2015.

For the period of January 1 to December 31, 2015 the committee found everything in good order.

The Committee endorses the proposed changes to the Audit Committee Terms of Reference.

The Committee also recommends the CAML Treasurer keep an itemized register of CAML conference expenses and revenues, and provide this to the Audit Committee in future. Such a register will also help the Board budget for, and plan, future CAML conferences.

The audit committee would like to recommend to the board that the treasurer keep an itemized register with conference expenditures and revenues. This might help with future conference planning. The audit committee noted that it hasn't always been clear how conference funds are being spent.

Leona Jacobs, from the Canadian Association of Professional Academic Librarians (CAPAL) contacted Jan earlier this year to inquire about CAML's Audit Committee process. Jan described the process and its history, copying the CAML Treasurer in the e-mail exchange. CAPAL will be moving to an Audit Committee, thanks to CAML's input.

Jan asked that the membership approve the report. Motion to accept the audit committee report made by James; seconded by Suzanne; motion passed.

At the invitation of the board, Rob has been appointed to another 2 years as treasurer. CAML members thanked Rob for his past work in the position.

Membership Secretary's Report presented by Kyla Jemison

Membership numbers are lower than last year. Early renewal of membership is encouraged. There were six new personal members this year. Higher memberships were likely due to the IAML meeting in New York.

Perhaps the lower dollar has caused some institutions to drop their memberships.

James has rearranged the buttons on the website so there are fewer accidental institutional memberships. A donation option is being investigated for the website. CAML isn't a registered charity, so donors will not receive a tax receipt.

Communication Officer's Report presented by James Mason

James has been focused on development of the system behind the website. He is looking for help with web design and content. The bilingual component of the website has been a major priority. Most of the site is translated, though some work still needs to be done. A new URL is in place. The site is built with responsive design.

Monica asked if images from member institutions can be included. If members want to send photos, they can be emailed to James.

Stacy commented that content is always challenging to get and yet having a way to get content posted in a timely manner is important. It shouldn't necessarily fall to the webmaster to be responsible for that aspect. The CAML board is moving toward having a website committee. If any members are interested in participating they can email James.

Daniel commented that it will be useful to have conference information posted on the website as soon as it is possible.

CAML Review Report presented by Deborah Wills on behalf of Cathy Martin

The same editorial team was in place for another year. Desmond has notified the group that he will be stepping down. The membership thanks Desmond for his many years of service in this position.

CAML Review is looking for a new reviews editor. A call will go out on the CAML listserv about this position.

A peer-review section will be added to *CAML Review*. Submission guidelines for contributors will appear shortly on the journal site. The journal will continue to include a reports section (non-reviewed) in addition to the peer-reviewed section. Guidelines for the submission and peer-review process have been adapted from *Fontes*. Guidelines for reviewers are in development and are being adapted from those used by *EBLIP*. Members are encouraged to submit papers for peer-review.

There has been an issue with making reviews findable. Rob has been working on investigating this issue.

If there are any questions about *CAML Review*, please forward them to any member of the editorial group.

Nominations Officer's Report presented by Jan Guise

Written report submitted in advance.

There are two board positions open for election this year: president-elect and secretary. A message about these positions was sent on CANMUS-L on March 23 and a reminder was sent on April 5. One nomination for each position was received. Jan made a call for additional nominations from the floor and no additional nominations were received. The motion to close the nominations was made by Cheryl; seconded by Kirsten. Brian announced Carolyn Doi will move into the role of president-elect. Deborah Wills will move into the role of secretary.

There will not be an election this year. In preparation for an election, Jan and Houman had prepared a report on online survey platforms for electronic voting tools. Jan corresponded with the Federation and IAML Australia and found that they are using expensive options. The Federation suggested that we use Google Forms. IAML Australia is not using online voting, but was interested to hear what CAML chooses. IAML uses open source software, but they have IT support who can do the technical implementation. The recommendation to the board was to use the free version of Survey Monkey, as MLA does. Jan created a trial survey and tested it with the board members. A new trial has been established and the link is included in the report. The trial will close this weekend. In the future, there will be an option to complete the survey in French as well.

Sean commented that we might want to have a list of identified respondents list instead of keeping the link open. He asked if we can look into this respondent's list in order to avoid the possibility of multiple respondents. Daniel asked if institutions have a vote. Jan responded that they will, so there may potentially be an individual who votes twice - once for their institution and once for themselves. Jan is updating the procedures manual and we can include provisions for this type of voting.

Cataloguing Committee Report presented by Daniel Paradis

A written report was submitted in advance.

The Cataloguing Committee worked on preparing seven revisions to submit to MLA and they were accepted by the RDA Steering Committee (RSC). Links to the proposals are in the written report.

Governance for RDA is under review and changing. They want to be an international standard and move away from American rules, so will be transitioning to a more international standard. There will likely be another layer between the Canadian cataloguing group and the RSC.

This is the end of the 2-year mandate for this committee. Daniel invites anyone who is interested in joining the committee to contact him directly.

RILM Report presented by Sean Luyk

Sean thanked the members of the RILM committee for time involved in abstracting during the past year. There were 93 new records submitted this year. We have been using the author form to submit abstracts. Generally, there is less work every year. If the Centre in New York has access to items they will do the abstracts for them. Sean is working on getting more content to New York.

Members may notify Sean if there are any publications coming through institutions.

In 2016, we are looking into getting these and dissertations added and up to date.

RISM Report presented by Cheryl Martin

RISM sent out an email about new items in the RISM catalogue. If CAML members have items they would like to add, they can contact Cheryl.

Quebec Chapter Report

Submitted in advance.

Motion to accept all reports made by Tim; seconded Jan; motion passed.

CAML First-Time Conference Presenter / First-Time Attendee Awards presented by Houman Behzadi

Houman thanked the awards committee members for their work. Members of the award committee suggest that CAML add an award submission form to the website and that CAML considers adding an award for an LIS student interested in music librarianship. By adding a donation button to the membership dues form, CAML can collect funds to go to the awards.

The recipient of the First-Time Conference Presenter Award is Meghan Goodchild. The recipient of the First-Time Attendee Award is Mark Goodwin.

Committees

Daniel Paradis has been reappointed as chair of the Cataloguing Committee. Sean Luyk has been reappointed as chair of the RILM Canada Committee.

There is a call for a member of the Audit Committee as Jan will be stepping down. If anyone is interested, they can contact Brian.

The Collection Development Interest Group has been established. Houman will serve as the first chair. The terms of reference will be developed by the chair in consultation with the CAML president. Expressions of interest for membership can be forwarded to Houman. The interest group will continue using the wiki platform.

IAML/MLA 2017: Pan-American Regional IAML Conference

The board has decided to support two meetings in 2017: IAML and CAML. Unlike other years where this has happened, the first regional meeting is outside Canada, but the AGM will be held in Canada.

CAML/MusCan 2017 Conference

CAML received an invitation from MusCan to hold our conferences separately from the Federation. There isn't a member at Ryerson. The University of Toronto has agreed to host the conference free of charge. The board decided to approve this decision. Robin Elliot is Chair of the conference planning on behalf of MusCan. Tim is the representative on the conference committee for CAML. The meeting will be held on May 25 - 27, 2017, before the CAPAL meeting. There were some expressions of concern about the cost of holding a separate conference. Though, in the years we have met separately the costs are usually lower. There's support available for Canadian-based scholarship at the moment, so Robin Elliot is looking into a grant to cover some of the conference costs. IASPM Canada and the Canadian Society for Traditional Music will also likely be meeting at the same time. In terms of accommodations, the organizers will be looking into U of T residences.

Other business

Jane Baldwin, the former music librarian at Western University passed away on June 25th, 2015. An obituary will appear in a future issue of *CAML Review*.

Motion to adjourn made by Lisa.

Meeting adjourned at 2:12 PM.

Respectfully submitted,
Carolyn Doi, Secretary
May 27, 2017

Illuminations: Brian Cherney at Seventy-Five

by Robin Elliott, University of Toronto

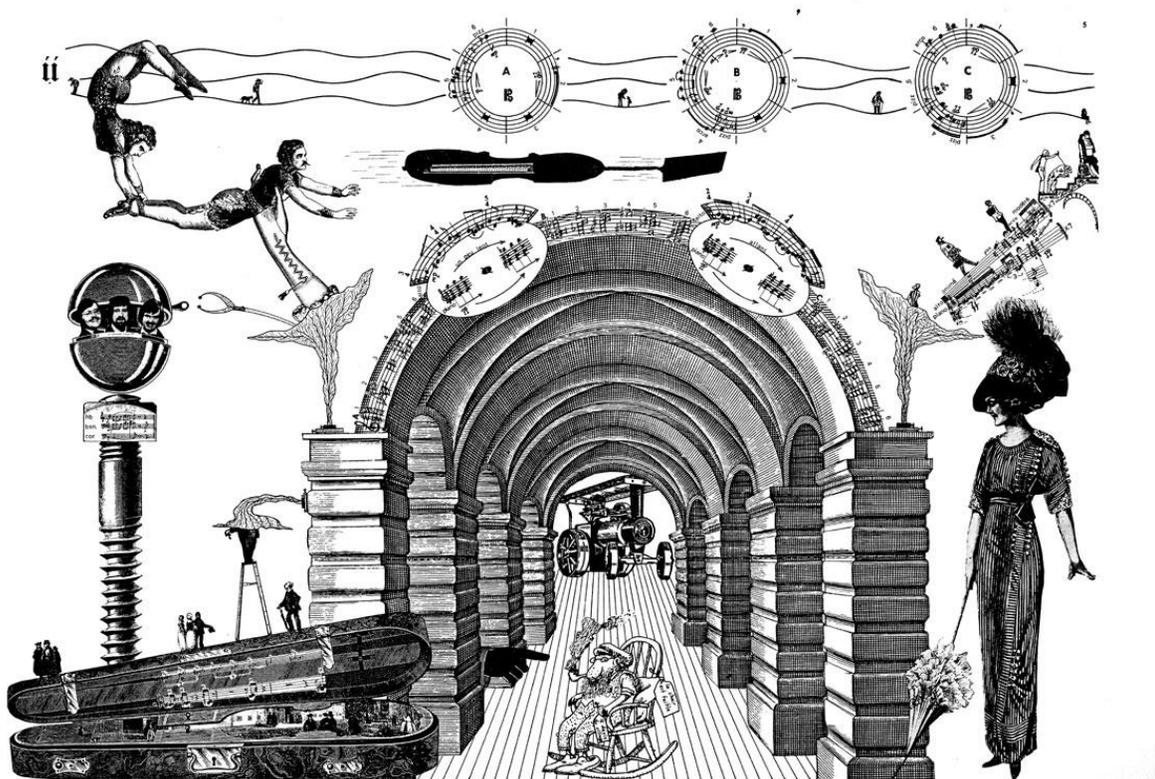
The Schulich School of Music at McGill University hosted a symposium on October 27th and 28th, 2017 to celebrate the life and career of the composer Brian Cherney on the occasion of his 75th birthday. Supported by a Social Sciences and Humanities Research Council of Canada Connections Grant, the symposium featured four lecture sessions, three concerts, and a curated display of Cherney's scores in the Marvin Duchow Music Library. The formal events were punctuated by informal receptions that were enlivened by animated conversations among the hundred or so people attending the events, who came from across Canada and the United States. The conference director, Aiyun Huang, is a percussionist and was also Cherney's colleague at McGill up until her recent appointment to the University of Toronto. She was assisted by three young composers who studied with Cherney at McGill and are now all based in New York City: Taylor Brook, Zosha Di Castri, and Matthew Ricketts. An attractive 44-page booklet provides detailed information about the symposium events, the presenters, and the performers; it can be downloaded in PDF format from the McGill website at <https://www.mcgill.ca/cherney75/>.

The ten papers touched on many aspects of Cherney's music, ranging from overviews of topoi that recur frequently in his oeuvre (e.g. stillness, time, quotation and allusion, spirituality, "ascending music" [Cherney's phrase]), to detailed explorations of compositional techniques as evidenced in specific works (e.g. symmetrical pitch, harmonic, and structural devices; use of the Fibonacci series; modal, chromatic and octatonic pitch collections). Other papers touched upon the commissioning of the String Trio of 1976 (which Cherney has identified as a particularly important milestone in his development as a composer) and his work as a scholar in two areas, music in Weimar Germany and Canadian music. In an entertaining talk titled "How I Might Have Become a Composer," Cherney reflected on the path that took him from piano lessons at age 5 in his native Peterborough, to the decision to become a composer, tracing steps along an arc that led towards increasing confidence in the need for his music to "disturb the universe," as he put it (quoting T.S. Eliot). Further insight into his career and music was provided by a wide-ranging interview between Cherney and his McGill composition colleague Chris Harman.



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Cherney's finely honed sense of humour was evident from the library exhibition, titled "[The Score's the Thing: Humour and the Absurd in the Music of Brian Cherney](#)" (on display until December 2017). Included in the exhibition is the complete score of his comic-strip-like theatrical composition *Brahms and the German Spirit* (2009), as well as excerpts from four other works and an amusingly self-deprecating autobiographical vignette. The eleven works that were presented in the three concerts extended over Cherney's entire career, with representative works drawn from each decade from the 1970s to the present. About three-quarters of Cherney's output of ca. 100 works are for instrumental solo or chamber configurations; the other quarter is split between orchestral and vocal/choral repertoire. All but one of the works that were heard in the superb performances were purely instrumental, ranging from solo viola to a chamber orchestra of 22 musicians. Several of the works discussed in the papers were also heard in live performance, providing a particularly welcome synergy to the symposium. The two days shed much light on Cherney's career and his varied, inventive, and expressive compositions, and offered some well-deserved recognition for this outstanding musician, teacher, and scholar, who clearly inspires a great deal of love, loyalty, and devotion from his many friends, students, and colleagues.



Brian Cherney, *Trois pièces desséchées ... en forme de sandwich* for viola and piano (1979): second movement; on display in the exhibition *The Score's the Thing: Humour and the Absurd in the Music of Brian Cherney*, Marvin Duchow Music Library, McGill University, September – December 2017

Digital Music Libraries: Librarian Perspectives and the Challenges Ahead

by Meghan Goodchild

Abstract

This paper reports the results of a survey targeting current members of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) that investigated the extent to which the current designs and structures of digital music libraries meet the needs of librarians in collecting, preserving, organizing, and disseminating diverse types of music documents. The challenges and barriers experienced in hosting digital collections are discussed. The gap between the current and ideal functionalities, as well as the future possibilities, are explored.

Keywords: digital music library, librarian, Canada, survey, digital collection, music information retrieval

Introduction

There has been growing interest in the digital music library,¹ which can be defined as “a focused collection of digital objects—including text, audio and video—along with methods for access and retrieval, and for selection, organisation, and maintenance.”² In an article published a decade ago, Dunn et al. predicted the future of digital music libraries, imagining that a graduate student in ten years would be able to exploit functionalities such as synchronizing several recordings to a symbolic (encoded) score, querying the score by playing notes on a musical instrument digital interface (MIDI) keyboard, creating diagrams of the musical form, and navigating the score while comparing recordings.³ Although this prediction has not been fully realized, there has been some headway in this direction. This study investigates the current landscape of digital music libraries in Canada, specifically whether the designs and technologies meet the needs of librarians in collecting,

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1. David Bainbridge, Michael Dewsnip, and Ian H. Witten, “Searching Digital Music Libraries,” in *Digital Libraries: People, Knowledge, and Technology* (Springer e-book, 2002); Ian H. Witten, David Bainbridge, and David M. Nichols, *How to Build a Digital Library* (Amsterdam: Morgan Kaufmann, 2010).

2. Witten, Bainbridge, and Nichols, *How to Build a Digital Library*, 7.

3. Jon W. Dunn et al., “Variations2: Retrieving and Using Music in an Academic Setting,” *Communications of the ACM* 49, no. 8 (2006): 53–58.

preserving, organizing, and disseminating diverse types of musical materials. To answer this research question, the author conducted an online survey targeting current members of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML). Quantitative and qualitative analyses of the survey responses reveal the challenges and barriers experienced, as well as the perceived benefits of incorporating technologies from Music Information Retrieval (MIR) and linked data.

Literature Review

Over the past few decades, there have been extensive efforts to digitize collections of materials used to represent musical data in various formats, such as text (e.g., lyrics), images (e.g., scanned music scores), audio (e.g., recorded music), audiovisual (e.g., recorded video performances), and symbolic notation (e.g., digital encoding of score data).⁴ Online digital collections aim to offer users greater discovery of and access to library materials compared with physical items. To combat against “silos” of individual digital collections, the recent development of library discovery layers provides tools for users to search across physical and online resources of local library as well as external resources.⁵ However, challenges continue to exist related to structuring and integrating diverse data types in a digital music library context.⁶ In current systems, such as the International Music Score Library Project (IMSLP) (<http://imslp.org/>) and the Julliard Manuscript Collection (<http://juilliardmanuscriptcollection.org/>), the predominant database technology is text-based, using metadata to link documents.⁷ Existing systems continue to have many drawbacks, particularly the lack of simultaneous presentation of related musical resources, such as alignment between scores and recordings.⁸

The multidisciplinary field of Music Information Retrieval (MIR) is concerned with extracting meaningful information from music, often with the aim of developing search and retrieval systems.⁹ One of the focuses of MIR researchers is to develop content-based approaches (i.e., tools that

4. David Damm et al., “A Digital Library Framework for Heterogeneous Music Collections: From Document Acquisition to Cross-Modal Interaction,” *International Journal on Digital Libraries* 12, no. 2 (2012): 53–71.

5. Kirstin Dougan, “Music Information Seeking Behavior: Then and Now,” in *Trends in Information Seeking, Behavior, and Retrieval for Creativity*, ed. Petros Kostagiolas, Konstantina Martzoukou, and Charilaos Lavranos (Hershey, PA: IGI Global, 2016), 42–57.

6. See for example: David Bainbridge, Xiao Hu, and J. Stephen Downie, “A Musical Progression with Greenstone: How Music Content Analysis and Linked Data Is Helping Redefine the Boundaries to a Music Digital Library,” in *1st International Workshop on Digital Libraries for Musicology (DLfM '14)* (New York: ACM, 2014), 1–8; Damm et al., “A Digital Library Framework for Heterogeneous Music Collections: From Document Acquisition to Cross-Modal Interaction”; Andrew Hankinson, Laurent Pugin, and Ichiro Fujinaga, “Interfaces for Document Representation in Digital Music Libraries,” in *Proceedings of the 10th International Conference on Music Information Retrieval (ISMIR)* (Kobe, Japan: ISMIR, 2009), 39–44.

7. Bainbridge, Hu, and Downie, “A Musical Progression with Greenstone: How Music Content Analysis and Linked Data Is Helping Redefine the Boundaries to a Music Digital Library.”

8. Hankinson, Pugin, and Fujinaga, “Interfaces for Document Representation in Digital Music Libraries.”

9. Markus Schedl, Emilia Gomez, and Julian Urbano, “Music Information Retrieval: Recent Developments and Applications,” *Foundations and Trends in Information Retrieval* 8, no. 2–3 (2014): 127–261.

extract intrinsic properties from musical audio, related to pitch, rhythm, timbre, and other parameters), including multimodal search mechanisms, using both user-produced queries (e.g., “query by humming”¹⁰) and audio queries (e.g., audio fingerprinting¹¹). However, these developments have not been fully integrated within large, user-facing digital music libraries.¹² Several custom-made solutions for library-led projects have revealed the potential for incorporating MIR technologies. For example, the “Variations” project, developed at Indiana University, allows users to stream audio and view encoded scores with annotation tools for teaching and learning, thereby incorporating library catalogue tools and MIR technology within a digital music library context.¹³ The PROBADO Digital Library Initiative is a research effort to combine multimodal content-based music queries, such as full-text lyrics and audio fingerprinting.¹⁴ As another example, Bainbridge, Hu, and Downie have demonstrated the capability of a digital music library for musicological research using “Greenstone,” an open-source digital library toolkit, audio-based content analysis from MIR, and linked open data.¹⁵ To develop useful features for digital music libraries, it is important to study the current information needs and behaviours of users. However, the system-centred approach of MIR research has only recently recognized the need to understand users’ needs and behaviours, and these user studies have not made a strong impact on the field.¹⁶

Although there has been an increasing number of studies of general users of information systems, very little research has been conducted on the unique information needs and behaviour of music researchers in library contexts.¹⁷ Compared with general library use, music information behaviour related to finding and retrieving materials is more complex; in addition to books and journals, users require other types of resources, such as recordings and scores.¹⁸ Moreover, locating musical materials is more challenging, as there may be multiple manifestations of a work, the subject of an

10. Bryan Pardo, Jonah Shifrin, and William Birmingham, “Name That Tune: A Pilot Study in Finding a Melody from a Sung Query,” *Journal of the American Society for Information Science and Technology* 55, no. 4 (2004): 283–300.

11. Avery Wang, “The Shazam Music Recognition Service,” *Communications of the ACM* 49, no. 8 (2006): 44–48.

12. Bainbridge, Hu, and Downie, “A Musical Progression with Greenstone: How Music Content Analysis and Linked Data Is Helping Redefine the Boundaries to a Music Digital Library.”

13. Dunn et al., “Variations2: Retrieving and Using Music in an Academic Setting.”

14. Damm et al., “A Digital Library Framework for Heterogeneous Music Collections: From Document Acquisition to Cross-Modal Interaction.”

15. Bainbridge, Hu, and Downie, “A Musical Progression with Greenstone: How Music Content Analysis and Linked Data Is Helping Redefine the Boundaries to a Music Digital Library.”

16. Jin Ha Lee and Sally Jo Cunningham, “Towards an Understanding of the History and Impact of User Studies in Music Information Retrieval,” *Journal of Intelligent Information Systems* 41, no. 3 (2013): 499–521.

17. Katie Lai and Kylie Chan, “Do You Know Your Music Users’ Needs? A Library User Survey That Helps Enhance a User-Centered Music Collection,” *The Journal of Academic Librarianship* 36, no. 1 (2010): 63–69; Dougan, “Music Information Seeking Behavior: Then and Now.”

18. Kirstin Dougan, “Information Seeking Behaviors of Music Students,” *Reference Services Review* 40 (2012): 558–73; David M. King, “Catalog User Search Strategies in Finding Music Materials,” *Music Reference Services Quarterly* 9, no. 4 (2007): 1–25.

item may not be apparent, and the printed title may be different from the original title.¹⁹ Concerns have been raised regarding new discovery layers and next-generation catalogues in terms of the ability of users to retrieve all iterations and manifestations of a musical work and the ability to apply uniform titles.²⁰ Keyword searching is often the most beneficial approach, as the pertinent information is often stored in a content note, added entry, or another field.²¹ Additionally, the search strategies of users can vary based on research expertise; users with limited experience have been found to have difficulty expressing their needs and rely more on browsing.²² Users have reported frustration when filtering query results using facets.²³

Several studies indicate that digital libraries should support the complexity of music-information behaviour in research. Based on interviews with users of a folk music library, Inskip et al. recommend designing a digital library system that provides background information, enables browsing, provides links between resources, allows direct access to digital sound files, and facilitates connections to other information sources.²⁴ Given that music researchers draw on diverse sources of information, Barthet and Dixon recommend that future systems should have the capability of linking music documents and representations (i.e., aural, visual, textual, and symbolic information), a functionality which could be achieved via semantic web technologies with linked data.²⁵ Additionally, they propose that content-based MIR techniques could support research by being incorporated into software for listening to recordings and for viewing scores simultaneously.²⁶ Based on a survey of musicologists, Inskip and Wiering suggest that efforts should be made to

19. Anita Breckbill, "The Trial of Searching for Musical Works Using Resource Discovery Tools," in *Planning and Implementing Resource Discovery Tools in Academic Libraries*, ed. M. Pagliero Popp and D. Dallis (Hershey, PA: Information Science Reference, 2012), 662–76; Kirstin Dougan, "Finding the Right Notes: An Observational Study of Score and Recording Seeking Behaviors of Music Students," *The Journal of Academic Librarianship* 41, no. 1 (2015): 61–67; King, "Catalog User Search Strategies in Finding Music Materials."

20. Breckbill, "The Trial of Searching for Musical Works Using Resource Discovery Tools"; Tracey Snyder, "Music Materials in a Faceted Catalog: Interviews with Faculty and Graduate Students," *Music Reference Services Quarterly* 13, no. 3/4 (2010): 66–95.

21. Dougan, "Finding the Right Notes: An Observational Study of Score and Recording Seeking Behaviors of Music Students"; Margaret Hume, "Searching for Media in the Online Catalog: A Qualitative Study of Users," *The Journal of Academic Media Librarianship* 3, no. 1 (1995): 1–28; King, "Catalog User Search Strategies in Finding Music Materials."

22. Charles Inskip, Richard Butterworth, and Andrew MacFarlane, "A Study of the Information Needs of the Users of a Folk Music Library and the Implications for the Design of a Digital Library System," *Information Processing and Management* 44, no. 2 (2008): 647–62.

23. Dougan, "Finding the Right Notes: An Observational Study of Score and Recording Seeking Behaviors of Music Students."

24. Inskip, Butterworth, and MacFarlane, "A Study of the Information Needs of the Users of a Folk Music Library and the Implications for the Design of a Digital Library System."

25. Mathieu Barthet and Simon Dixon, "Ethnographic Observations of Musicologists at the British Library: Implications for Music Information Retrieval," in *Proceedings of the 12th International Society for Music Information Retrieval Conference (ISMIR 2011)* (Miami, Florida: ISMIR, 2011), 353–58.

26. Barthet and Dixon, "Ethnographic Observations of Musicologists at the British Library: Implications for Music Information Retrieval."

develop user-centred software that supports their research workflows, particularly by providing comprehensive online access to digital resources.²⁷

The few user studies in MIR tend to focus on general music information behaviour (outside of academic contexts), but the results also provide insight into designing these systems. Based on a large-scale user survey of music information needs and information-seeking behaviours, Lee, Cho and Kim found that serendipitous discovery in music services was the most important feature, which they suggest could be potentially incorporated into digital library systems.²⁸ Lee et al. also reported that many users demonstrated a strong desire to learn about the background and musical context, a behaviour that supports the idea that systems should represent relationships among genres, artists, and musical works, as well as provide semantic links to other resources.²⁹

The expertise of music librarians is noticeably scarce in this discussion. A recent interview study on digitizing musical scores revealed that librarians face challenges related to short-term funding, creating metadata, skilled staff support, and the use of various technologies such as Optical Music Recognition (OMR).³⁰ Further research is needed to understand librarians' experiences with other stages of digital music library projects. What types of materials are included in library-hosted digital music libraries and how are they integrated? Are librarians aware of the users' experiences? What is their view of the future of digital music libraries?

Present Research

The aim of the work presented here was to investigate an overarching research question: How do the current designs and structures of digital music libraries meet the needs of librarians in preserving, collecting, organizing, and disseminating diverse types of music documents? The research reported here investigates the current types of digital materials (e.g., audio, video, text, scores) that are included in local digital music collections and how they are hosted and accessed. The project explores the challenges or barriers that music librarians face in hosting digital collections, their perceptions and knowledge of their patrons' usage of digital collections, as well as the developments in MIR and linked data technologies that would be beneficial for librarians and users in a digital music library context. The research responds to the recent developments within these fields and the growing interest in the potential of digital music libraries.

27. Charles Inskip and Frans Wiering, "In Their Own Words: Using Text Analysis to Identify Musicologists Attitudes Towards Technology," in *Proceedings of the 16th International Society for Music Information Retrieval Conference (ISMIR)* (Malaga, Spain, 2015), 455–61.

28. Jin Ha Lee, Hyerim Cho, and Yea-Seul Kim, "Users' Music Information Needs and Behaviours: Design Implications for Music Information Retrieval Systems," *Journal of the Association for Information Science and Technology*, 2015, 1–30.

29. Lee, Cho, and Kim, "Users' Music Information Needs and Behaviours: Design Implications for Music Information Retrieval Systems."

30. Audrey Laplante and Ichiro Fujinaga, "Digitizing Musical Scores: Challenges and Opportunities for Libraries," in *Proceedings of the 3rd International Workshop on Digital Libraries for Musicology (DLfM 2016)* (New York, NY, 2016), 45–48.

Methods

To investigate the exploratory research question, a survey instrument was designed with both quantitative questions (e.g., multiple-choice, Likert scales) and qualitative questions (free-response format). A web-based survey was selected in order to reach the largest sample of the population and to collect information that could describe the current status of the population. Four sections of the survey covered questions concerning the demographics of the participants (“About you”), digital collections related to participants’ library or organization (“About your library”), experiences with and perceptions of their patrons and users (“About your patrons”), and the current status and future of digital libraries (“About digital libraries in general and future designs”). The survey questions are presented in the Appendix. The McGill Research Ethics Board reviewed and approved the project in accordance with McGill University Policy on the Ethical Conduct of Research Involving Human Participants.

The survey was pre-tested with two music librarians and one music library staff member. The pre-test involved a think-aloud protocol which was audio recorded for subsequent analysis. Based on the reliability and validity of these responses, the survey questions were modified for clarity and comprehension. The survey was administered with LimeSurvey, an online survey tool that is hosted on a McGill University server. Two students in the Master of Information Studies program at McGill University piloted the online survey to ensure proper functionality.

The target population included members of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML), who are professionals at a variety of organizations that support musical activities across Canada. Participants were recruited by emailing the CAML listserv, which was estimated to have 70 registered members in 2016. A separate email invitation in French was sent to the Quebec chapter of CAML, the Section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM). The survey link was emailed individually to interested members. Participants read the online informed consent form and accepted before proceeding with the survey. On the last page of the survey, participants were asked if they would like to volunteer to be interviewed for a later study. Their email address was not associated with any survey answers. The survey was open in March and April of 2016.

The survey responses were downloaded into a CSV spreadsheet. All data collected from the survey were coded and de-identified. Incomplete responses were removed. Summary analyses for quantitative data were calculated in Excel (Microsoft). Free-text responses were analyzed using a qualitative approach developed by sociologists following grounded theory, an inductive method used to discover emerging themes from the texts without prior assumptions.³¹ Through an iterative

31. Giampietro Gobo, *Doing Ethnography* (London: Sage, 2008); Barney G. Glaser and Anselm L. Strauss, *The Discovery of Grounded Theory: Strategies for Qualitative Research* (New York, NY: Adeline de Gruyter, 1967).

process, themes were identified, combined, altered, or removed, reflecting patterns and common ideas that best represent the responses.³²

Results

About you

A total of 20 participants completed the survey, a response rate of 28.6% of registered CAML members. The first section covered demographic questions. The participants reported working at libraries (17), a museum (1), a university (1), and a private company (1) for an average of 10.6 years ($SD = 8.40$). The job titles that were provided by participants indicate their expertise as information professionals, including mainly music librarians (65%), but also including senior university and library administrators, faculty members, a library assistant, and a volunteer. To preserve the anonymity of the participants, the names of organizations and institutions will not be reported here. These organizations and institutions are located across Canada, including the provinces of British Columbia, Alberta, Manitoba, Ontario, and Quebec (5 abstentions).

About your library

The second section of questions was concerned with digital collections related to music that the participants' library or organization directly owns and hosts. The distinction between "digital collection" and "digital library" remains vague in the literature; the former often refers to the raw materials, and the latter to the full system, but the two terms are often used interchangeably.³³ Based on the responses to the pre-tests, survey responders would likely be more familiar with the term digital collection in relation to their own library or organizational context. Therefore, this term was selected for the first section of the survey, but digital library was employed in the later sections when referring to large-scale systems.

In total, 75% of participants reported that their library or organization hosts digital collections. Figure 1 presents the responses relating to the types of materials included in the collection (check all that apply). As shown, 87% of respondents indicated that these collections include audio and text. Only 13% of participants reported that their collections include symbolic or machine-readable scores, such as MIDI or MusicXML. Participants also listed archival materials, such as images, concert programmes, and correspondences. In terms of the manner in which libraries host their collections, some 60% of participants reported that digital collections are housed on library hosted websites and 67% reported that the collections are housed on external websites, such as the Internet Archive (<https://archive.org>) or Flickr (<https://flickr.com>). More than half of the participants (60%) reported that the collection was integrated with library catalogue discovery

32. Eric P. S. Baumer et al., "Comparing Grounded Theory and Topic Modeling: Extreme Divergence or Unlikely Convergence," *Journal of the Association for Information Science and Technology* 68, no. 6 (2017): 1397–1410.

33. Clifford Lynch, "Digital Collections, Digital Libraries and the Digitization of Cultural Heritage Information," *First Monday* 7, no. 5 (2002).

tools. In terms of access, 67% of participants reported that digital collections are available only to library patrons, and 80% reported that the collections had open access.

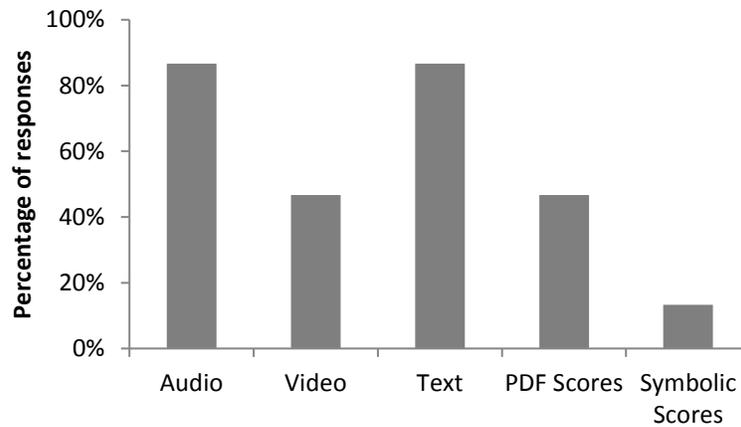


Figure 1. Responses to Question 6, “What kind of digital collections does your library host? (check all that apply)”

Recent efforts in MIR and within library catalogue systems have focused on the ability to integrate collections of music documents so that a single search can return multiple manifestations.³⁴ Figure 2 presents the responses for this characterization of the collections. In total, 53% of participants indicated that the collection contained a single type of music representation. Only 27% indicated that diverse music representations are integrated through text-based metadata, and 27% indicated content-based access (i.e., using tools that extract intrinsic properties from musical audio, such as multimodal search mechanisms).

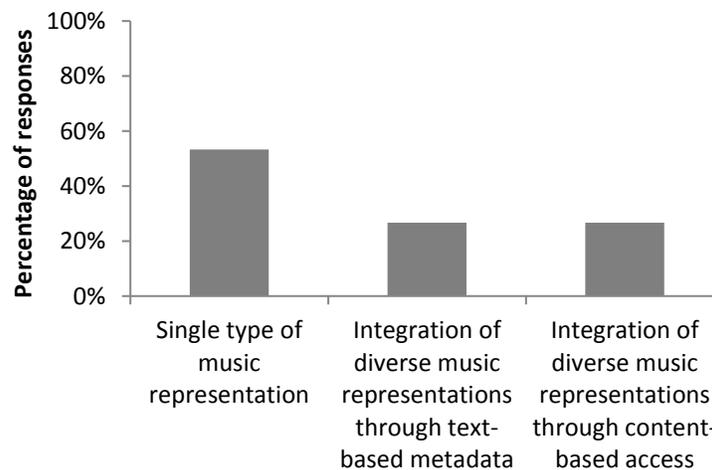


Figure 2. Responses to Question 10, “How would you characterize your digital collections? (check all that apply)”

34. Schedl, Gomez, and Urbano, “Music Information Retrieval: Recent Developments and Applications”; Dougan, “Music Information Seeking Behavior: Then and Now.”

The 15 participants who indicated that their library or organization owns or hosts digital collections were asked to rank (1 = highest, 7 = lowest) the challenges that their organizations encountered. Those whose library or organization does not own or host digital collections (five participants) were asked to rank the barriers preventing them from doing so. Table 1 presents the average rankings related to the challenges and barriers for each reason given. The standard deviation is provided as a measure of the variation of the data values. For the participants who host collections, the largest challenges include budgetary ($M = 2.83$) and staff support ($M = 3.25$), whereas the lower ranked challenges include interface design ($M = 5.08$) and technology (hardware) ($M = 5.08$). For those who do not host collections, the main reason is budgetary, which was consistently ranked as a major challenge, followed by staff support ($M = 3.50$) and technology (hardware) ($M = 3.75$). The lower ranked barriers include functionality issues ($M = 5.00$) and technology (software) ($M = 5.25$).

Table 1. Mean rankings and standard deviations for the challenges and barriers for hosting digital collections.

Type	Host collections ($n = 15$)		Do not host collections ($n = 5$)	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Budgetary	2.83	2.29	1.75	0.50
Copyright	4.25	2.38	4.00	2.16
Functionality issues	3.75	1.60	5.00	0.82
Interface design	5.08	1.56	4.75	1.71
Staff support	3.25	2.18	3.50	2.52
Technology (hardware)	5.08	1.44	3.75	2.63
Technology (software)	3.75	1.71	5.25	2.06

Note. Values are means (*M*) of the reported rankings (1 = highest rank, 7 = lowest rank) and the standard deviations (*SD*). Bold text indicates the highest average value for each group.

The participants were provided with an option to elaborate on any challenges encountered in hosting digital collections. Three themes emerged from text analysis related to organizational restrictions, copyright, and individualized solutions. In terms of organizational issues, several participants discussed problems encountered with centralizing digital collections at university libraries, which have implications for obtaining resources for music-oriented collections. One respondent noted that curating digital collections requires not only an initial time investment, but ongoing interdepartmental collaboration; however, digital collection projects may not be a top priority at the organizational level. Participants also discussed copyright issues, such as establishing the legal and technical infrastructure to support purchased audio files that may not be specifically licensed for digital collection projects. The challenges inherent in the complexity of digital music collections often result in the need for individualized solutions. Some participants reported

difficulties in finding solutions and services related to a specific collection, often relying on outside vendors for certain projects (e.g., Flickr), or creating tailor-made designs.

The participants who reported that their library or organization does not host any digital collections were also asked to elaborate on barriers experienced. The same three themes emerged related to organizational restrictions, copyright, and individualized solutions. Again, several participants reported issues related to the centralization of digital collections at their library. As a result, participants report a lack of budget, resources, server space, and staff support for digital collection projects related to music. Although digital initiatives may be taking place at a broader organizational level, several responders reported that the possibilities for music collections are not a priority. Copyright issues, such as controlling the access for institutional patrons only, are also problematic for several responders. One participant noted the need for support from the administration and music department to assist in managing rights for student performances, for example. As reported above, the design of a tailor-made solution may be prohibitive for libraries. Given the complexity of digital music collections, a small project may not be worth the time and effort for ostensibly little net gain.

About your patrons

The third set of questions related to the participants' experiences with and perceptions of their library patrons (i.e., users of the digital collections). These questions were presented on 5-point Likert scales with one neutral, two positive, and two negative positions. Participants could also opt to skip the question. Figure 3 presents the percentage of responses indicating their perception of the extent to which patrons are aware of the digital collections hosted by the library. The results indicate that librarians judge patrons' awareness as quite low in general, with the majority ranging from somewhat aware (neutral) to completely unaware. Figure 4 presents the percentage of responses indicating the extent to which patrons are aware of digital collections or digital libraries that are open access or part of a library subscription. Comparing Figures 3 and 4, patrons' awareness of digital collections or digital libraries that are open access or part of a library subscription is marginally higher. Although the participants consider that the awareness of digital collections is moderate, they perceive that patrons' satisfaction of available digital collections or digital libraries is relatively high, as shown in Figure 5. However, almost half of the respondents were unsure of the level of satisfaction of their patrons.

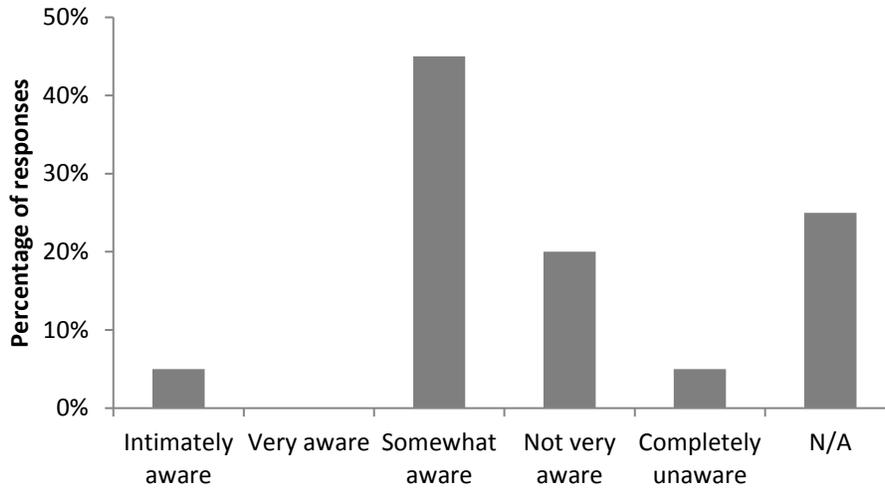


Figure 3. Responses to Question 15, “To what extent are your library patrons aware of the digital collections that your library hosts?”

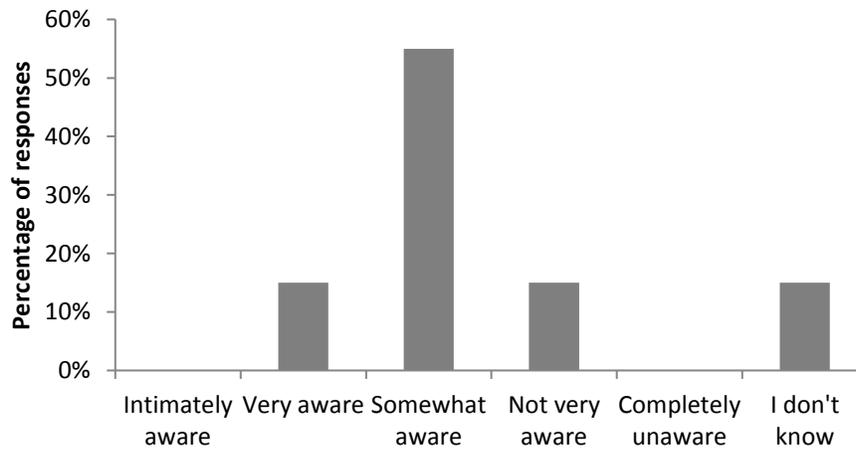


Figure 4. Responses to Question 16, “To what extent are your patrons aware of digital collections or digital libraries that are open access or that your library subscribes to?”

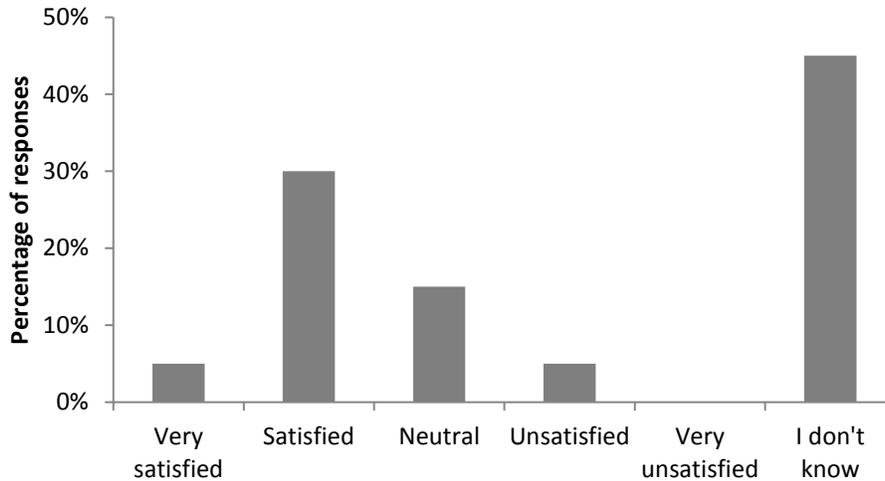


Figure 5. Responses to Question 17, “How satisfied are your patrons with available digital collections or digital libraries?”

When asked about the importance of digital collections or digital libraries to their patrons for research, 80% of responses ranged from somewhat important to extremely important (Figure 6). Participants were asked whether the following interface functionalities were important for information seeking: browsing, quick search, advanced search, and faceted navigation. As shown in Figure 7, most participants indicated the importance of quick search, with 75% “yes” responses. The responses for faceted navigation were tied, with 50% yes and no.

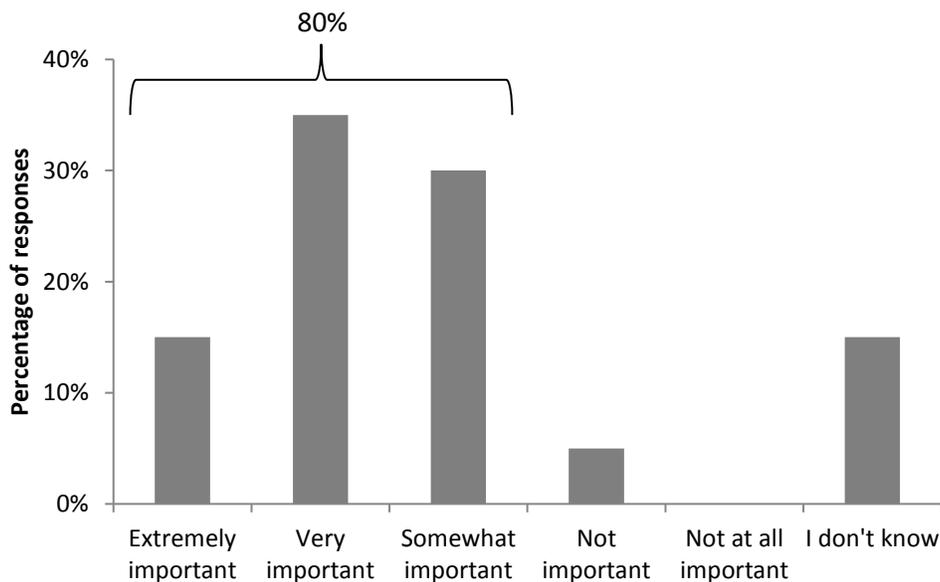


Figure 6. Responses to Question 18, “How important are digital collections or digital libraries to your patrons for research?”

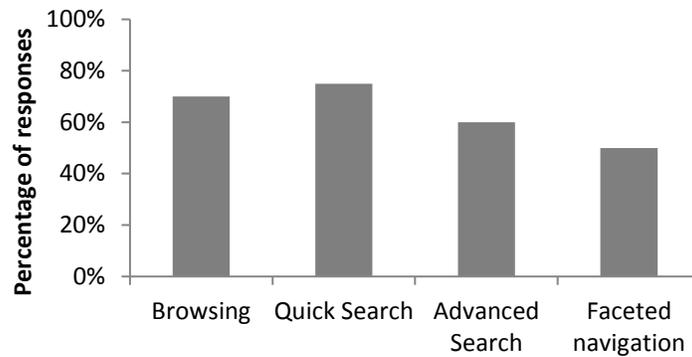


Figure 7. Responses to Question 19, “What types of functionalities for information-seeking are important for your patrons? (select all that apply)”

The respondents were invited to comment if their patrons reported any issues related to functionality with or access to digital collections or digital libraries. 65% of the participants left no response or responded “no.” Based on the content analysis of the open-ended responses, functionality problems appear to arise when users attempt to use the system for tasks for which it was not designed. For example, one participant indicated that users often want to create reports or statistics based on the information stored within the collection, but this would only be possible from the back end of the database. Another participant indicated that users experience printing problems for sheet music collections, which were likely designed to be viewed on screen. Functionality problems were also reported in relation to information retrieval. One participant indicated that patrons complained about the simplification of search capabilities for digital collections, such as Eighteenth Century Collections Online (<http://quod.lib.umich.edu/e/ecco/>). In terms of access, users report issues when the content is missing due to link rot and when it is removed by the library or one of the content providers. Users also experience problems with streaming audio as a result of server lags.

Participants had the opportunity to comment about their patrons’ use of digital collections in general, which resulted in a 30% response rate. Two themes emerged from analysis of the responses of participants: organizational issues and challenges related to individualized solutions. One participant reiterated the organizational issues in hosting digital collections. Although digital curation and preservation may be articulated in long-term strategic plans, challenges continue to exist in terms of infrastructure, expertise, and human resources. Several participants indicated that the diversity of needs and the number of collections are growing. Therefore, individualized solutions cannot keep up with demand. Respondents indicate there are too many different collections available for users, who will often opt for non-library tools and collections, such as YouTube (www.youtube.com) for quick access to music recordings, rather than struggle with subscription services (e.g., Naxos Music Library).

About digital libraries in general and future designs

The final section of the survey related to digital libraries and their future designs. Figure 8 presents the participants' past involvement with designing digital collections or digital libraries. About half (55%) of responses indicated that the participants have previously been involved, intimately involved, or occupied the role of lead designer. Only 35% had not been involved in any capacity. As shown in Figure 9, 80% of participants would be interested or very interested in participating in the design of digital libraries in the future.

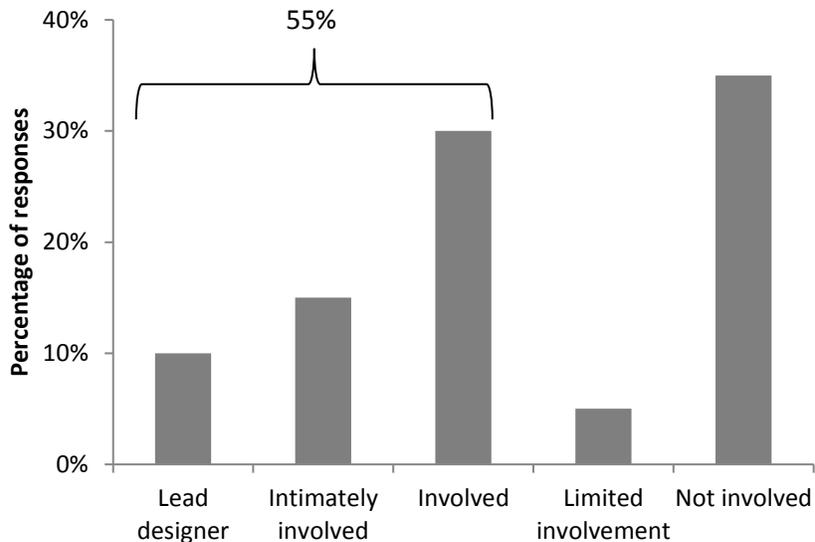


Figure 8. Responses to Question 22 “Have you been involved with designing digital collections or digital libraries? (check all that apply)”

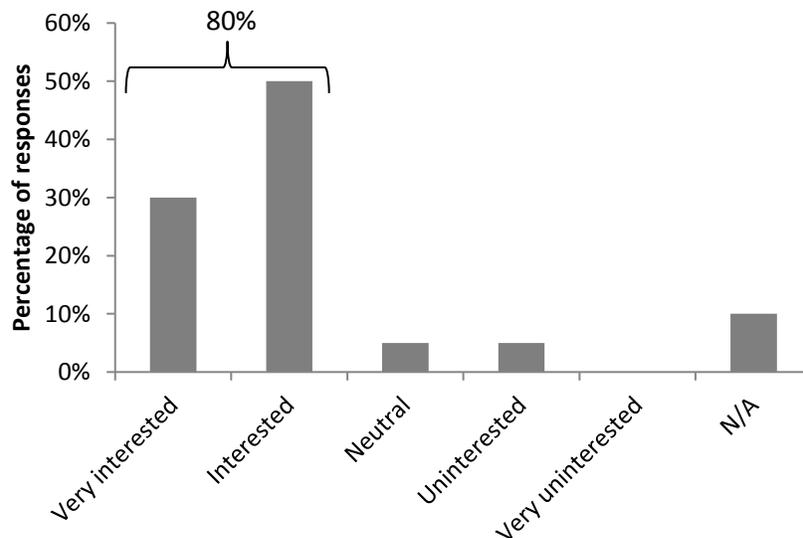


Figure 9. Responses to Question 23 “Would you be interested in participating in the design of digital libraries in the future?”

Participants were given a selection of recent advances in MIR and linked data and asked their opinions regarding how beneficial each one would be to incorporate into digital libraries. Participants responded on a 5-point scale from “Very beneficial” to “Not at all beneficial.” Figure 10 presents the percentage of responses for each technology (shown along x-axis) grouped into positive (i.e., very beneficial and beneficial) and neutral/negative (i.e., neutral, not beneficial). No participants selected “Not at all beneficial.” The technologies included serendipitous discovery processes; visualizations of search results and data; search by audio snippet; query-by-humming (QBH); search by similarity (content-based approach); relationships between genres, artists, works, topics shown through semantic links; collaborative social features (e.g., playlist creation); and multi-modal interface integration and alignment. Black shading represents positive responses, and grey shading represents neutral/negative responses. A few participants (10%) answered “I don’t know” for all of the technologies. Overall, there appears to be less consensus for searching by audio snippet and QBH based on the range of responses for these features (45% positive and 45% neutral/negative responses). Generally, positive responses were provided for the other technologies, particularly for semantic link relationships and multimodal interface, each with 80% positive responses.

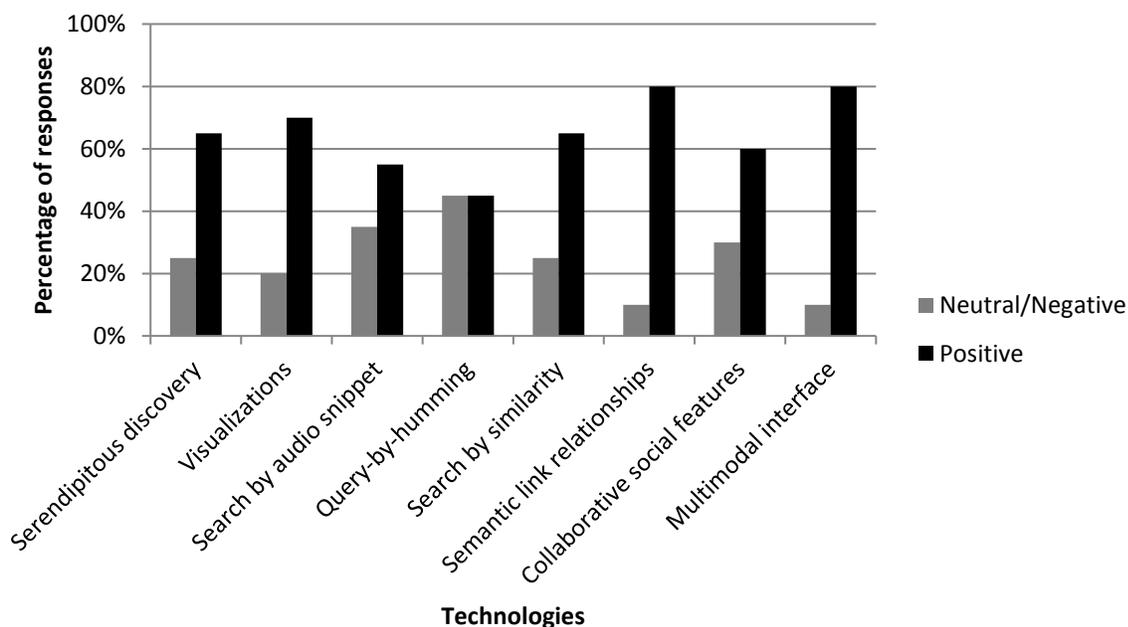


Figure 10. Responses grouped into neutral/negative and positive answers to Question 24 “To what extent would the following Music Information Retrieval (MIR) techniques and linked data technologies be beneficial to incorporate into digital libraries?”

Participants were invited to comment on how digital collections and digital libraries could be improved in terms of access and functionality. More than half of participants (55%) responded with suggestions and three themes emerged based on analysis of their responses. These related to integrating collections, linked data technologies, and clarifying copyright guidelines. Participants

most commonly suggested the need for developing mechanisms for users to search across diverse collections. Many participants indicated that housing digital collections on individual websites creates silos, making it difficult for users to know that these collections exist. Building upon these points, several participants mentioned the possibility of drawing on linked data technologies, thereby standardizing the metadata in a meaningful and accurate manner to increase the discoverability and integration of these collections. One participant also reflected on some ongoing challenges with searching and retrieval techniques in the digital world, noting the difficulties of serendipitous discovery. Additionally, the search results are often too granular, which results in a loss of context. The third theme was related to the need for clear guidelines and standards for copyright material. In this vein, several participants noted a lack of leadership in Canada. Additionally, a major obstacle is finding affordable audio asset management systems, as many systems embed proprietary metadata, making it difficult to ensure long-term access.

Participants were asked for their view of the future of digital libraries. Half responded, and two major themes emerged, related to the trend towards greater online access and the need for integration of diverse musical documents. The majority of participants indicated that they expected the current digital trend to continue with increasing online access to audio, scores, text, and visualizations. Many participants envisioned the integration of these resources through linked open data. This structure would allow the retrieval of data about music from various sources and the integration of materials used for research and instruction.

Discussion and Conclusion

This paper reports the results of a survey of CAML members that investigated the extent to which the current designs and structures of digital music libraries are meeting the needs of librarians and users, and whether recent developments in MIR and linked data would be beneficial to incorporate. The response rate of 28.6% of registered members was relatively low. Although there are no standards for acceptable response rates of surveys in the social sciences,³⁵ meta-analyses of web-based survey studies show an average response rate of 34%, with a minimum of 10% and maximum of 88%.³⁶ Considering the difficulty of determining the nonresponse error, the results of the survey must be generalized with caution.

Overall, the majority of the participants (75%) indicated that their library or organization hosts music-related digital collections, which mainly include audio and text. These collections are hosted both on local institutional websites and on external websites. Many collections are integrated with the library catalogue discovery tools, with open access or access for patrons only. The results reveal

35. A recent study indicates that none of the social sciences journals had written standards for response rates, and response rates in accepted publications ranged from 16% to 91% : Lisa R. Carley-Baxter et al., "Does Response Rate Matter? Journal Editors Use of Survey Quality Measures in Manuscript Publication Decisions," *Survey Practice* 2, no. 7 (2009): 1–7.

36. Tse-Hua Shih and Xitao Fan, "Comparing Response Rates from Web and Mail Surveys: A Meta-Analysis," *Field Methods* 20, no. 3 (2008): 249–71.

that there were similar challenges for libraries and organizations that host digital collections and barriers preventing others from hosting. These challenges and barriers included organizational restrictions, copyright issues, and problems related to the need for individualized solutions. Since some organizations were able to overcome these challenges, there may be some solutions that could be shared. For example, one participant reported a barrier to providing access to the collection to patrons only. The survey results revealed that 67% of libraries and organizations that host digital collections restrict access to their patrons only, which suggests there are solutions available. As another example, one participant indicated that a small collection that could be digitized and shared online was likely too limited “to be worth the time and effort.” However, another participant described the success of a very small collection from a single donor that was turned into a digital collection through Flickr. Therefore, these results indicate that there may be technological hurdles that could be solved in a straightforward manner through collaboration and sharing across organizations.

The participants judged patrons’ awareness of digital collections and digital libraries as low in general. Respondents are also unsure about their patrons’ satisfaction. In-depth interviews with librarians could uncover more details regarding their interactions with users of digital collections and digital libraries. It is likely that librarians and other staff members have not received much feedback or have not sought evaluations from users. Similarly, Puckett Sasser’s survey indicated that institutions gain knowledge of their online music collections’ usage mainly through informal feedback, with only 35% of institutions using formal tools such as user surveys.³⁷ As a result, the author advises that institutions should proactively obtain feedback about the collections. In the present study, the survey responses suggest that digital collections and digital libraries are important for patrons for research. Therefore, increasing awareness of these collections and developing feedback mechanisms may be an area for improvement in libraries and organizations.

Further research is needed to identify the important functionalities for search interfaces, since there was little consensus in the survey responses. The most important functionality was identified as quick search, with 75% of participants responding in the affirmative. The responses for the importance of faceted navigation (i.e., filtering results) were evenly divided between “yes” and “no.” These results relate to findings in the literature concerning library catalogue searchers. In Dougan’s online survey and focus group study, users expressed frustration related to filtering and sorting search results in library catalogue interfaces.³⁸ From the perspective of a librarian, Breckbill argues that even experienced researchers are unable to retrieve all iterations and manifestations of a musical work in a single search using current resource discovery tools.³⁹ Although the ability to refine search results by facets is important to users, many have experienced difficulty when Library

37. Patricia Puckett Sasser, “Sounds of Silence: Investigating Institutional Knowledge of the Use and Users of Online Music Collections,” *Music Reference Services Quarterly* 12, no. 3–4 (2009): 93–108.

38. Dougan, “Information Seeking Behaviors of Music Students.”

39. Breckbill, “The Trial of Searching for Musical Works Using Resource Discovery Tools.”

of Congress Subject Headings (LCSH) and other databases are not integrated logically.⁴⁰ In the present survey, one respondent revealed that their current library discovery layer actually puts users at a disadvantage when they are seeking scores and recordings. Taken together, the current functionalities of search interfaces are not meeting the needs of users, who may have the most success using a quick search query. One limitation of the present study is that the participants are responding based on their interactions with and perceptions of users. Given that the users' needs may not be fully understood, further studies are needed to connect librarians' expertise and users' needs in more detail.

Participants were asked their opinions on how beneficial it would be to incorporate new MIR and linked data technologies into digital libraries. The functions of illustrating topics through semantic links and multimodal interface integration received the most positive responses. There were mixed responses for searching by audio snippet and query by humming (QBH), two technologies which have been a major focus of the MIR community for the past decade.⁴¹ It remains to be seen how these technologies could be combined to assist users with discovery and access. Along these lines, developing an integrated system of MIR features has been called the "Grand Challenge" of the field.⁴² Collaboration with librarians, users, MIR researchers, and digital library software designers would coordinate efforts and ensure that future developments will be beneficial. Whereas 55% of participants have been involved in the design of digital libraries in the past, most of the respondents (80%) would be interested in participating in future designs, a promising outlook for future collaborations.

The final questions of the survey asked participants to comment on how to improve the access or functionality of digital collections and digital libraries, and about their views of the future of digital libraries. The main issue discussed involved the complexity of integrating diverse types of musical materials. Currently, there are many individual collections, but we are still waiting for a single "one-stop" search platform. To move forward, the survey participants recommend drawing on linked data technologies and standardizing the metadata in a meaningful and accurate manner, which will increase the discoverability and integration of these collections. Major challenges continue to concern interoperability, with the need for establishing standards to facilitate the assembly of distributed digital libraries, and intellectual property, with the need to clarify copyright guidelines. In future, an interview study will be conducted to unpack these responses to better understand how to move forward with improving access and functionality of digital music libraries.

40. Snyder, "Music Materials in a Faceted Catalog: Interviews with Faculty and Graduate Students."

41. Schedl, Gomez, and Urbano, "Music Information Retrieval: Recent Developments and Applications."

42. J. Stephen Downie, Donald Byrd, and Tim Crawford, "Ten Years of ISMIR: Reflections on Challenges and Opportunities," in *Proceedings of the 10th International Conference on Music Information Retrieval (ISMIR)* (Kobe, Japan: ISMIR, 2009), 13–18.

This study contributes to the ongoing research on digital music libraries, revealing the varied experiences of librarians with digital music collections across Canada and the gaps between current digital music libraries and their ideal functionalities. This research also outlines the complexity of the issues for music librarians and points to the need for leadership in Canada. Currently, the unique situations at individual institutions ultimately dictate their capabilities in terms of digital library projects. One suggestion would be to build on shared experiences, pooling solutions to common challenges or barriers in order to move forward. There is also a need to conduct further collaborative studies and contribute to ongoing interdisciplinary avenues.⁴³ It is still unclear what the future of a musical query within a digital music library will look like or whether the predictions of Dunn et al. will come to fruition.⁴⁴ Undoubtedly, advancements in this area will require the confluence of disciplines and the collaboration of music librarians, MIR researchers, users, and designers.

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43. See for example, the “Digital Libraries for Musicology” workshops: <http://www.transforming-musicology.org/dlfm2017/>.

44. Dunn et al., “Variations2: Retrieving and Using Music in an Academic Setting.”

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Appendix: Survey questions

Objective

Our research investigates the current state-of-the-art of digital collections and digital libraries and the extent to which the designs and structures meet the needs of librarians in preserving, collecting, organizing, and disseminating diverse types of music documents and the needs of users in accessing, searching, and retrieving this material.

Thank you for volunteering to participate in this survey. All of the data that we collect will be entirely confidential, viewed only by the research team and shared only as aggregated results. Your confidentiality will be preserved and your name will not be associated with the information you provide.

About you

1. What is your current job title? _____
2. How many years have you worked in this position? _____
3. At which library/archives/centre are you currently employed? (optional)

4. Name of Organization/Institution (optional) _____

About your library

The following questions concern digital collections related to music that your specific library or organization owns and hosts.

5. Does your library host any digital collections?
Yes/No
[If no, survey skips to question 13]
6. What kind of digital collections does your library host? (check all that apply)
 - Audio
 - Video
 - Text
 - PDF scores
 - Symbolic scores (e.g., MIDI)
 - Other (please specify) _____
7. What kind of access is available for your hosted digital collections? (check all that apply)
 - Open access
 - Library patrons only
 - Other (please specify) _____
8. How are these digital collections hosted? (check all that apply)
 - Individual websites
 - Integrated with library catalogue discovery tools
 - Housed on another website (e.g., internet archive)
 - Other (please specify) _____

9. What are the main reasons for hosting the digital collection? (provide ranking, 1=highest priority, 4=lowest priority)

- Preservation of materials
- Organization
- Providing access to users
- Research

10. How would you characterize your digital collections? (check all that apply)

- Single type of music representation (e.g., audio only)
- Integration of diverse music representations (e.g., audio, video, and scores) through text-based metadata
- Integration of diverse music representations (e.g., audio, video, and scores) through content-based access
- Other (please specify) _____

11. What challenges have you encountered in hosting digital collections? (provide ranking, 1= biggest challenge, 7=smallest challenge)

- Budgetary
- Technology (hardware)
- Technology (software)
- Functionality issues
- Interface design
- Staff support
- Copyright

12. Please elaborate on any challenges you encountered hosting digital collections.

[After completing question 12, the participants skip to question 15]

13. If your library does not host any digital collections, what are the major barriers preventing your library from doing so? (provide ranking, 1= biggest barrier, 6=smallest barrier)

- Budgetary
- Technology (hardware)
- Technology (software)
- Functionality issues
- Interface design
- Staff support
- Copyright

14. If needed, please elaborate on any barriers preventing you from hosting digital collections.

About your patrons

These questions are based on your experiences with and knowledge of your patrons or users.

15. To what extent are your library patrons aware of the digital collections that your library hosts?

- Intimately aware
- Very aware

- Somewhat aware
- Not very aware
- Completely unaware
- N/A

16. To what extent are your patrons aware of digital collections or digital libraries that are open access or that your library subscribes to?

- Intimately aware
- Very aware
- Somewhat aware
- Not very aware
- Completely unaware
- I don't know

17. How satisfied are your patrons with available digital collections or digital libraries?

- Very satisfied
- Satisfied
- Neutral
- Unsatisfied
- Very unsatisfied
- I don't know

18. How important are digital collections or digital libraries to your patrons for research?

- Extremely important
- Very important
- Somewhat important
- Not important
- Not at all important
- I don't know

19. What types of functionalities for information-seeking are important for your patrons? (select all that apply)

- Browsing
- Quick search
- Advanced search
- Faceted navigation
- Other (please specify) _____

20. Do your patrons report any issues with access or functionality with digital collections or digital libraries? If so, what type of issues?

21. Other comments about your patrons' use of digital collections

About digital libraries in general and future designs

Have you been involved with designing digital collections or digital libraries? (check all that apply)

- Lead designer
- Intimately involved

- Involved
- Limited involvement
- Not involved
- Other (please specify) _____

22. Would you be interested in participating in the design of digital libraries in the future?

- Very interested
- Interested
- Neutral
- Uninterested
- Very uninterested

23. To what extent would the following Music Information Retrieval (MIR) techniques and linked data technologies be beneficial to incorporate into digital libraries?

	Very beneficial	Beneficial	Neutral	Not beneficial	Not at all beneficial
Serendipitous discovery processes					
Visualizations of search results and data					
Search by audio snippet					
Query-by-humming					
Search by similarity (content-based approach)					
Relationships between genres, artists, works, topics shown through semantic links					
Collaborative social features (e.g., playlist creation)					
Multi-modal interface integration and alignment (e.g., sound recording and score)					

24. How could the access or functionality to digital collections or digital libraries be improved?

25. What do you see as the future of digital music libraries?

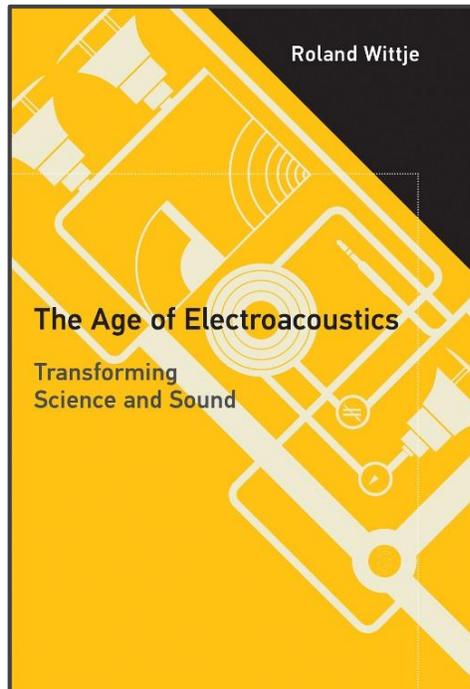
26. Do you have any other comments related to your experiences with digital collections or digital libraries?

27. In addition to this survey, we would like to invite you to participate in a short telephone/Skype interview to discuss your experiences in more detail. Would you be interested in volunteering in a telephone/Skype interview?

YES/NO

E-mail Address:

Thank you for your participation in this survey.



The Age of Electroacoustics: Transforming Science and Sound. By Roland Wittje. Cambridge, MA: MIT Press, 2016. (Transformations: Studies in the History of Science and Technology series) 312 pp. ISBN 978-0-262-03526-2. <https://mitpress.mit.edu/books/age-electroacoustics>

Reviewed by: Kevin Austin, Concordia University (Montreal, Canada)

Electroacoustics is a word whose meaning has undergone many adaptations. As Roland Wittje notes in *The Age of Electroacoustics: Transforming Science and Sound*, the term itself first appeared in German in 1903 (p. 21) and generally referred to the relationship between acoustic and electrical energy, or, the transformation of one to the other through technology—microphones and loudspeakers.

The general theme of Wittje's 300-page *The Age of Electroacoustics* is the historical study of the electrification of acoustics through the lens of German military necessity and scientific research and developments in Germany from the 1890s to the mid-1930s. Wittje's materials are drawn from 12 archives, 10 in German and 2 in English; 3 museum collections, 2 in Germany and 1 in London; and more than 480 publications and documents, about 25% of which are in English.

Wittje makes a number of important contributions, here for the first time in English, uncovering research data and information on the transformation of the study of sound from the primacy of the human ear to the central role of electrification of sound measurement in Germany. He traces the slow movement from the psychometric (human evaluation of sounds) towards the metric (precise measurement and scientific representation of sounds). These include such examples as artillery ranging (determining the location of the enemy's guns) and aircraft detection—both still done using mechanical horns (think big ear trumpets) and evaluated by ear, by military personnel, in WWI and WWII, even though De Forest had invented the triode vacuum tube in 1907.

Wittje's detailed account of the activities and movements of more than two dozen researchers and applied scientists in Germany illustrates that scientific developments seldom proceed in a single historical line. While this is good to read about, this level of detail is likely not for the general reader.



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Areas of cultural and creative studies have grown up around the word *electroacoustics*, a semi-cognate of “sound studies,” as has the creative discipline of electroacoustic / computer music. Sound ecology is a sub-discipline of urban and environmental studies with, for example, noise abatement societies starting in the 1890s. *The Age of Electroacoustics* also provides a brief glimpse into the development of sound for the cinema in Germany, and touches on the exploration of “experimental” electronic / electroacoustic musical instruments. In reading the book, I had to keep reminding myself that the objective was “to contribute to the historiography of twentieth-century science, creating links to a cultural history of sound, and sound studies in other disciplines” (p 3).

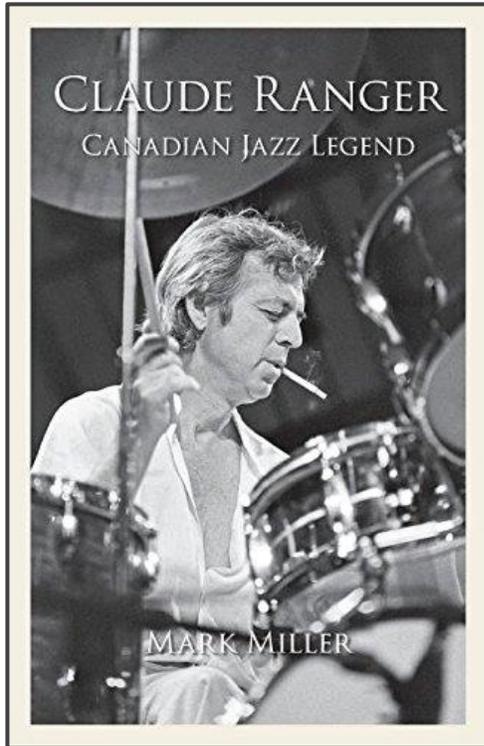
Being a twenty-first-century reader, I have become accustomed to referencing other sources and views while reading. I found a major deficiency in the book was the absence of timelines. Timelines provide context. It is not until 70% of the way through the main text that there is reference to the fact that the United States had some ten times the number of researchers in the field of acoustics than did Germany. This information provides significant perspective on the information in the book.

Broadcast technology is rightfully quite well represented in the text, as are elements of sound recording. However it may be necessary to know more about the development of radio and recording in other countries, particularly the UK and the USA, in order to understand how post-World War I Germany was shackled by the terms of the Treaty of Versailles in this area of research.

Roland Wittje’s *The Age of Electroacoustics: Transforming Science and Sound* will be a useful addition for libraries serving a Department or Faculty of Music, Communication Studies, or general Sciences areas where the philosophy and history of technology are in the curriculum. Other volumes in the same MIT Press series, *Transformations: Studies in the History of Science and Technology*, may also be of interest, including those by Sungook Hong, on radio; Alexandra Hui, on 19th-century psychoacoustics; and Myles Jackson, on 19th-century instruments.

Kevin Austin

Concordia University (Montreal, Canada)



Claude Ranger: Canadian Jazz Legend. By Mark Miller.
Toronto, Ontario: Tellwell Talent/Mark Miller, 2017.
280 pp. ISBN 9781773025599.

Reviewed by: Michael Morse, Trent University

Mark Miller's reputation as the premier writer on Canadian jazz has been secure for some decades, and this august tribute to one of our greatest musicians in any idiom is further testimony to his eminence. I should state at the outset that Miller is a friend, and mine is one of hundreds of informant testimonies that formed his source material, because I am one of the many who were profoundly influenced by the ideas and practices of Claude Ranger. In a way, what makes me most happy about this wonderfully realized project is that it will bring the reader, too, a sense of the true multi-

faceted brilliance and impact of Claude Ranger. From the outset, beginning with his own encounters with this master musician on and off stage, Mark Miller understood that Monsieur Ranger was a figure of great significance in Canadian artistic history. This book attempts to give the reader a sense of the breadth and depth of his impact. Forgoing musical examples for the sake of accessibility, the book succeeds on Miller's narrative skill and dedication to creating a convincing portrait of the artistic majesty and human sadness of his subject. It is sad testimony to the state of music historiography that Miller's work is self-published.

Although the book also offers some tantalizing images of the Canadian jazz scene in the various times and places that Ranger studied, lived, and worked—Montreal in the 1950s and '60s, Toronto in the '70s and '80s, Vancouver in the '90s—the focus is squarely on Ranger and his artistic development. Ranger told me that he was slyly tricked into finding his native fanatical devotion to music by a perceptive high school band leader, who recognized his talent but studiously underpraised his efforts, compelling him to work harder every year. By the early '60s he had entered Montreal's unsteady jazz scene, still hanging on but about to be eclipsed among young French and English listeners by the rock revolution. Along the way, he had taught himself piano, and not only learned music theory and composition but, but by the late '60s, had developed a striking and original music theory. His theory was initially oriented to the



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performance of his own music (and an explanation of its rationale), but like all significant theory contributions, it was fundamental in scope and conception. He eventually created a series of elaborate exercise books for individual instruments to help musicians to learn his conception. Like so much of the music he created, these books are now thought to be lost.

Miller explains how Radio-Canada's *Jazz en liberté* broadcast series furnished a valuable outlet for Claude's composing and bandleading talents, as he continued to make his living playing drums for other jazz groups and, at various times, performing in the wedding and show bands that were the bread and butter of working musicians at the time. His musical disdain for these pedestrian engagements didn't and probably couldn't prevent his brilliance from shining through. Not only did he bring a startling invention to the execution of commercial music's humdrum patterns, he also composed numerous commercial dances such as cha-chas, bossa novas, and mambos, in the simple and straightforward language of their idiom, but always tinged with the harmonic and melodic creativity of his writing altogether.

Miller does an admirable job of exploring Ranger's work in all its facets, through careful attention to every form of available documentation and research. This is a biography in the full sense. Miller documents the difficult personal journey of Claude Ranger's life without sensationalism, euphemism, or apology. He tells the story of Ranger's life with a candour that should not, I expect, give much fodder to the more maudlin schools of biographical thinking. He neither revels in nor denies the difficult problems of alcohol and painkiller dependencies, nor does he romanticize them—with the one, eminently forgivable exception of Ranger's remarkable and celebrated habit of chain-smoking while keeping all four limbs furiously engaged in drumming performance!

This book is certainly a major milestone in Canadian jazz history and biography, and a worthy tribute to a genuinely profound musical creator. To my mind, Miller's felicitous solutions to the challenges of balancing the personal, artistic, and historical dimensions of a biography are exemplary, and this book, like Ranger's life and work, deserves to be widely known. I know already of younger musicians and jazz lovers who did not know about Ranger who have been inspired by the book to educate themselves and to rededicate themselves to their craft.

Michael Morse
Trent University



The Mariposa Folk Festival: A History. By Michael Hill.

Toronto: Dundurn, 2017. 240 pp. ISBN 978-1-45973-773-0.

Reviewed by: Sija Tsai, Independent scholar, Toronto

There is a growing awareness of the long-term impact of folk festivals on the North American musical landscape. We are seeing more histories of festivals published in various formats, including commemorative publications, book-length journalistic accounts, and scholarly analyses.¹ With the arrival of Michael Hill's *The Mariposa Folk Festival: A History*, this culturally significant festival now has representation in all of these categories.

This work is a synthesis of pre-existing research and Hill's own venture into the Mariposa Folk Festival (MFF)

archives, combined with his experience as the MFF's artistic director. In his acknowledgements, Hill graciously gives a nod to two MFF-related histories that preceded his own—namely Debra Sharp's 1977 account and my own 2013 Ph.D. dissertation.² Knowing that these were two of Hill's chief resources (ones which contrast each other in tone, format, depth, and time period of publication), I proceeded to read with an eye on how the author balanced nostalgia with fact-based writing, and deduce his potential target audience.

Most discussions of folk festivals, whether aimed at an academic or general readership, proceed by acknowledging the history and definition of "folk," and its blurring of boundaries with mainstream music. Hill's work is no exception, as he devotes his short introduction to this topic. The subsequent chapters proceed chronologically, covering the various locations in which the MFF was staged. Hill discusses the event's genesis in 1960s Orillia, highlighting its key organizers, Canadian programming, financial difficulties, and the 1963 rioting (itself the result



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1. See, for example, Rick Massimo, *I Got A Song: A History of the Newport Folk Festival* (Middletown, CT: Wesleyan University Press, 2017); Sija Tsai, "Public Policy and the Mariposa Folk Festival: Shared Ideals in the 1960s and 1970s," *Musicultures* 38 (2011): 147-58; and Ronald Cohen, *A History of Folk Music Festivals in the United States: Feasts of Musical Celebration* (Lanham, MD: Scarecrow Press, 2008).

2. Debra Sharp, "Mariposa: How Times Have Changed," in *For What Time I Am in This World: Stories From Mariposa*, ed. Bill Usher and Linda Page-Harpa (Toronto: Peter Martin Associates Ltd., 1977); Sija Tsai, "Mariposa Folk Festival: The Sounds, Sights and Costs of a Fifty-Year Road Trip" (Ph.D. dissertation, York University, 2013).

of record-number attendees). He does an admirable job of seeking out media references for this period. Proceeding to the Innis Lake and Toronto Islands periods (1965-67 and 1968-79, respectively), he acknowledges the influence of Estelle Klein, whose model for daytime programming was later adopted by festivals across North America. Nevertheless, Hill presents a somewhat oversimplified view of her process, stating, “It was her idea not only to present concerts but also to conduct what she called workshops” (p. 23). Klein was in fact innovating upon an idea she borrowed from the Newport Folk Festival. In fairness, however, Hill does cover an aspect of Klein’s career that has not been mentioned elsewhere: namely her relationship with Vivienne Muhling, who mentored her in the music business.

Although the MFF is best remembered for its heyday in the 1960s and 1970s, the subsequent decades are equally fascinating. The MFF struggled financially throughout the 1980s and 90s. It changed locations frequently, with its longest stay being a difficult seven-year stint at Molson Park (1984-1990). Hill outlines the administrative trials faced by the event throughout this period, citing media coverage, interviews and program books. In particular, he highlights the vigorous work of volunteers and board members (notably Lynne Hurry) to keep the festival afloat throughout difficult times.

At the turn of the millennium, the Mariposa Folk Festival was returned to its home city of Orillia and six years later Hill began leading its artistic committee. With his experience as the festival’s organizer, he is able to provide personal observations about the festival’s relationship with the city of Orillia, and offer humorous anecdotes about his interactions with performers. Through his perspective, readers can begin to see Mariposa as a contemporary event rather than a 1970s hippie gathering.

There are subtle changes to the writing style throughout the book. Some sections offer a flowing narrative, while others delve into administrative minutiae, such as the extensive listing of Molson Park sponsors (page 108), or the activities of the foundation’s subcommittees (page 136). When Hill himself enters the festival’s history as artistic director, the narrative becomes more anecdotal and entertaining.

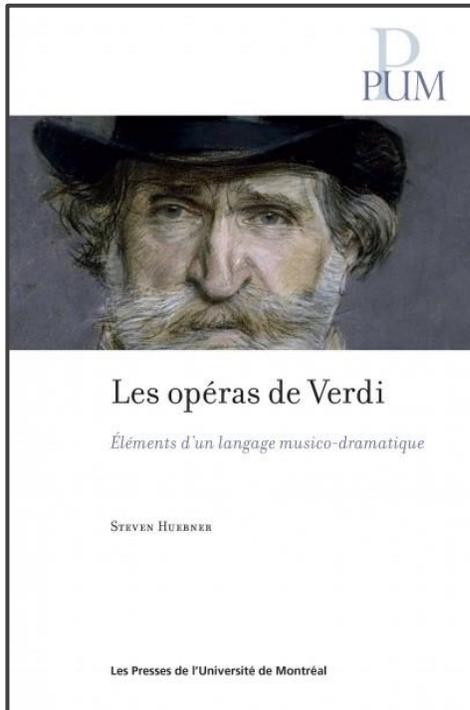
The benefit of a festival organizer writing this book is their ability to elucidate aspects of the planning process that many journalists and academics will never experience firsthand. However, Hill does not shy away from the nostalgic aspects of Mariposa either. For example, in his coverage of the 1970 gatecrashing incident (already mythologized in journalistic accounts), he states that “As many as fifteen hundred quasi-anarchists decided to storm the barricades at Mariposa that weekend” (p. 62), while the actual number may have been as few as two dozen.³

3. While Sharp (1977: 196) provided the figure of 1,500, it has been shown to have been greatly exaggerated (see Tsai, 2013: 196).

Though some scholars may be dissatisfied with the occasional inaccuracies, overall, this book provides a well-rounded and in-depth discussion of the MFF's fifty-six-year history. Readers will come away with a better understanding of the live music industry in Canada, and the latter chapters may serve as a useful resource for aspiring arts administrators. Joining the existing histories of Mariposa, Hill's book contributes perhaps the most detailed account to date of the festival in the 1990s and 2000s. And while general readers might find it hard to square the flowing nostalgic passages of one section with the exhaustive administrative details of another, there is one group that will undoubtedly appreciate both: the dozens (or hundreds) of volunteers and committee members who have remained loyal to this festival throughout the last few decades. This book is very much an ode to their efforts.

Sija Tsai

Independent scholar, Toronto



Les opéras de Verdi : Éléments d'un langage musico-dramatique. By Steven Huebner. Montréal: Les Presses de l'Université de Montréal, 2017. 363pp. ISBN 978-2-7606-3302-5.

Reviewed by: Claudio Vellutini, University of British Columbia

The analysis of Giuseppe Verdi's music has engaged musicologists for some forty years. During this time, considerable efforts were made to elucidate how Verdi, responding to changing aesthetic and cultural conditions, shaped poetic, musical, and dramatic structures to create powerful theatrical works. Despite there being a remarkable number of studies on this topic, Steven Huebner's *Les opéras de Verdi* is the first single monograph to discuss these issues in a systematic fashion. The book

provides a comprehensive overview of the debates concerning different analytical strategies from the past few decades, and offers insights on how these strategies can be implemented. Huebner also returns to in-depth close readings of Verdi's music, elucidating cultural and contextual approaches to his operas and the critical discourses surrounding them. In this respect, this volume is complementary to Gilles De Van's influential *Verdi, un théâtre en musique*.¹ Situating the development of Verdi's operatic output (and, consequently, the technical and stylistic characteristics of his music) within the broader canvas of nineteenth-century European aesthetics of drama, De Van approaches Verdi's theatre from the outside. Huebner, in contrast, proceeds from the inside out, focusing on the inner rules of the composer's dramaturgical language.

The book is the outgrowth of a series of four lectures, and maintains the original subdivision in four sections. The first one focuses on the versification of opera libretti, the ways in which Verdi sets to music different types of verses, and the dramatic effects he achieves by using them. Huebner provides an overview of the basic rules of Italian metrics and the rationale behind the distinction between *versi lirici* ("lyrical verses") and *versi sciolti* ("blank verses") in opera librettos. He then considers in detail the most common types of poetic meters employed by Verdi's librettists and



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1. Gilles de Van, *Verdi: un théâtre en musique* (Paris: Fayard, 1992); *Verdi's Theater: Creating Drama Through Music*, trans. Gilda Roberts (Chicago: The University of Chicago Press, 1998).

how different patterns of accents were set to music. The final section of this chapter is dedicated to Arrigo Boito's metric innovations and their contribution to Verdi's more unfettered attitude towards text setting. Huebner consistently accompanies his examples with insightful observations on how Verdi's choices aim to define a character or a dramatic situation.

The second chapter of the book is dedicated to the different styles of vocal writing in Verdi's operas. Taking a cue from Abramo Basevi's (admittedly vague) terminology in his essay on the composer (*recitative, parlante, arioso*, etc.), Huebner explores several commonly used stylistic categories, their combination, and hybridization.² An important focus of this chapter is on those fluid stylistic features that Verdi applied to a variety of formal contexts. Huebner, for instance, differentiates between "aria" as a formal category (a well-defined lyrical section of a set piece) and "aria style" passages (lyrical episodes that occur outside the lyrical sections of a closed number), and proposes that such a distinction helps us to understand Verdi's stylistic development away from clear-cut formal sections and towards a more flexible treatment of melody (pp. 95-96).

In the third chapter, Huebner investigates the variety of ways in which Verdi shaped and articulated his melodies. His approach here is both historical and analytical: Huebner exposes how critics and pedagogues of Verdi's time discussed melodic writing and then proposes his own close reading of a number of Verdi's melodies. He also comments and expands on several classic studies by such scholars as Friedrich Lippmann, Scott Balthazar, and Joseph Kerman. A major contribution of this chapter is Huebner's discussion of the interactions between hierarchically organized structural melodic levels, particularly between what he calls "anapestic phrases" (smaller but flexible syntactic units organized according to the tripartite model *aab*, 188 ff.) and the "lyrical prototype" (the larger organization of phrases into periodic structures). According to Huebner, Verdi's original combination of retrospective and innovative elements is a result of these interactions, and emerges as a crucial marker of the composer's style throughout his entire career (p. 227).

Finally, Huebner addresses the question of the multi-movement organization of operatic numbers. Just like in the second section, Huebner offers an extensive overview of the historical use of technical terms associated with the sections of a set piece (*cavatina, cabaletta, tempo d'attacco*, etc.). He then considers the shape and dramatic function of the most common numbers from Verdi's operas (duets, arias, introduzioni, finali, and so on). The last section of the chapter discusses scholarly debates over Verdi's debt to these formal structures in his late operas. For Huebner, in Verdi's late output traditional paradigm are to be understood more as protean materials underpinning the development of *ad hoc* formal articulations (p. 324), but remain foundational in the conception of an eminently lyrical dramaturgy: i.e. a dramaturgy that is conceived upon, manipulates, and ultimately enhances the expressive power of the human voice through melody.

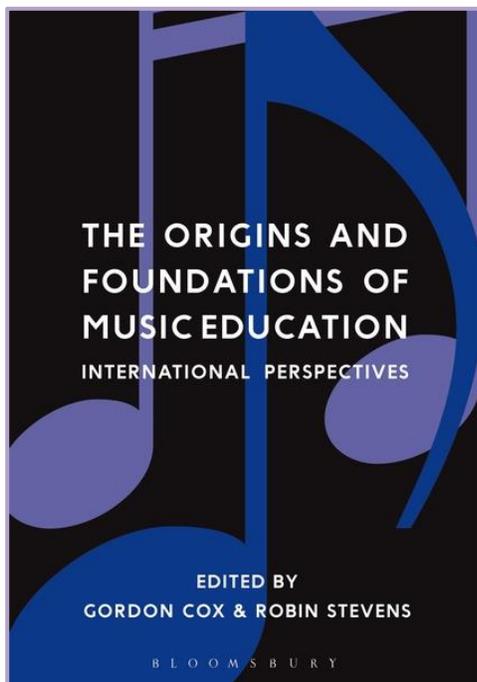
2. Abramo Basevi, *Studio sulle opere di Giuseppe Verdi* (Florence: Tofani, 1859); *The Operas of Giuseppe Verdi*, ed. by Stefano Castelvechi, trans. by Edward Schneider and Stefano Castelvechi (Chicago: The University of Chicago Press, 2013).

The book constitutes a remarkable compendium on several important analytical issues: it is clear, thorough, and grounded in many detailed and compelling readings of Verdi's music. It will likely become an essential pedagogical tool in French-speaking classrooms, and one hopes that an English translation will follow for the benefit of students in English-speaking universities. Yet, for a study that seeks to explore systematically the composer's musical language (as suggested by the back cover), something important is missing. There is very little about how differently Verdi's French operas worked from the Italian ones, or how the composer's experience with French genres contributed to the development of his style. While a vast literature on the subject exists, the aim of the book as a point of entry into the world of Verdian analysis makes the absence of this topic regrettable. It is also unfortunate that some recent analytical discussions have not found their way into it, such as William Rothstein's study on meter in Verdi's mid-century operas.³

These limitations notwithstanding, with this publication Huebner provides a welcome addition to Verdi scholarship: it will serve well not only seasoned Verdi scholars, who might find the many details of Huebner's analyses intriguing, but will also be useful to teachers who wish to consolidate their students' understanding of the workings of Verdi's Italian operas.

Claudio Vellutini
University of British Columbia

3. William Rothstein, "Metrical Theory and Verdi's Midcentury Operas," *Dutch Journal of Music Theory* 16, no. 2 (2011), 93-111.



The Origins and Foundations of Music Education: International Perspectives. 2nd ed. Edited by Gordon Cox and Robin Stevens. London: Bloomsbury, 2017. 290 pp. ISBN 978-1-4742-2908-1 (paperback).

Reviewed by: J. Scott Goble, University of British Columbia

Following on a 2006 proposal to the History Standing Committee of the International Society for Music Education, plus a 2008 international symposium focusing on the historical roots of music as a mandated part of curriculum in compulsory schooling, Gordon Cox and Robin Stevens compiled papers of 14 prominent scholars who wrote on those historical roots in their respective

nations to produce *The Origins and Foundations of Music Education: International Perspectives* in 2010. Cox and Stevens's second edition (2017) updates several chapters of the original volume to include recent history, introduces chapters on four more countries, and adds a concluding chapter intended to draw together the contributing scholars' thinking on shared issues. The book is an exciting and important contribution to music education history, a field that has long tended to focus on events within nations rather than bringing together parallel histories of different nations and drawing connections among them.

Chapters in the new edition have been grouped into sections devoted to nations in Europe (Britain, France, Germany, Ireland, Kosovo, Lithuania, Norway, and Spain), the Americas (Argentina, Brazil, Canada, Cuba, and the USA), the Middle East (Israel and Turkey), plus Africa and the Asia-Pacific region (Australia, China, and South Africa). Contributing writers were asked to explore "core issues" in their chapters, including their own historical and political contexts; aims and content of music as a compulsory subject there; teaching methods; training of teachers; experiences of pupils; and reflections on the present state of music education in the light of past developments. With this organizing scheme as a departure point, the writers nevertheless gave their various chapters somewhat different emphases, owing to their different national circumstances. Still, all contributed insightful and valuable overviews of the history of music in compulsory schooling in their respective nations.



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Cox and Stevens acknowledge in their introduction that “music education is a somewhat complex and problematic field for investigation,” and they explain that, in order to “keep this study within bounds,” the contributing writers have “to a large extent focused upon what might be called ‘generalist classroom music’ for all . . .” (pp. 1-2). This explanation accounts for what makes the book both pleurably informative and tantalizing; the different chapters shed light on how music education in the different nations has been both defined and changed by religious, social, political, and economic forces, but, since each nation has been afforded only one chapter, readers are likely to find themselves both feeling enlightened and wanting more. Indeed, the book’s focus on “generalist classroom music” has surely bracketed out issues associated with music performance and academic music studies (which often involve contrasting and conflicting worldviews), and its focus on compulsory (government-funded) music education has no doubt excluded consideration of teaching and learning of any musics that do not represent large segments of society in the nations under study. Furthermore, much remains to be reported about music education in nations that are not represented in these chapters.

Still, readers will learn a great deal from this book about the influence of religious motives for music education (e.g., in Ireland, Lithuania, Norway, and the USA), how music education has been valued and promoted for its social influence (e.g., in Brazil, Britain, and Germany), how political interests have brought about concerns with identity in music education (e.g., in China, Cuba, Germany, Kosovo, and Israel), and how various factors have influenced government funding of education and, hence, music education (e.g., in Australia, Spain, and the USA). Accounts of teaching methods in the various chapters reveal how ideas generated in Europe (where compulsory schooling began) have influenced practices of music education in nations elsewhere (where they have sometimes gone hand-in-hand with colonialism). Additionally, readers will learn how the generalist/specialist divide in teacher training varies internationally, and they will discover that knowledge of students’ experiences of music education is limited owing to inadequate research.

In their concluding chapter, Cox and Stevens briefly revisit the book’s stated “core issues” and draw threads between the varied accounts of the contributors, also making connections with recent, related writings of other scholars. The many topics touched upon include internationalism, nationalism, and localism; colonialism and the dominance of Western-oriented musical skills and concepts; and the subsumption of music education into generic “artistic education” in nations where the leaders of market-driven economies view education as an investment from which they expect to derive economic benefits.

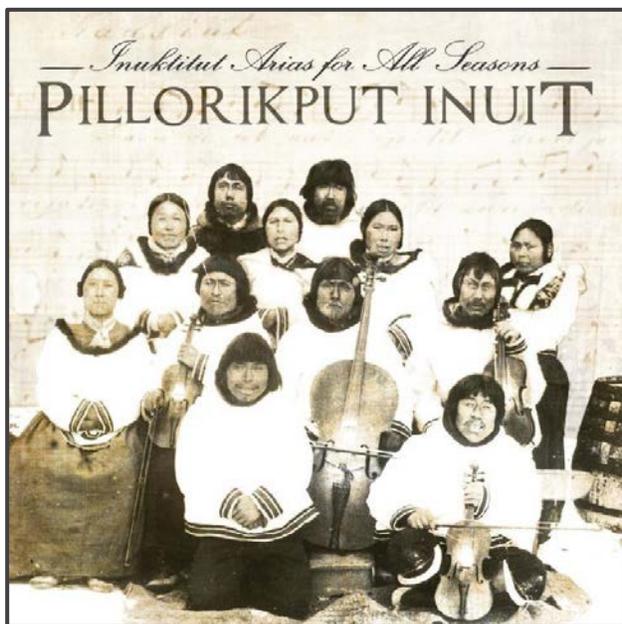
Cox and Stevens observe, “[I]t appears that those pioneers who introduced music into the curriculum subscribed to a common view that music [is] related to the shared values of nation

and community building.” Acknowledging a related, unresolved tension in the recent history of the field, they acknowledge, “Today, that link is at risk.” (p. 274). They do not, however, speculate on factors that may have engendered that risk. Had they asked the contributing scholars to take into account the effects of computers and media on music in their various nations (i.e., in their “reflections on the present state of music education”), they might have drawn further important connections for the field, since the automation and social detachment to which those technologies have given rise have contributed to advancing individualism and masking human dependence on community worldwide.

The Origins and Foundations of Music Education: International Perspectives (2017) is a provocative introduction to the parallel histories of music education in 18 nations and a valuable resource for scholars, students, and teachers wishing to gain an internationally informed perspective on music education in compulsory schooling. This well-grounded text should inform ongoing discussions about the effects of globalization on music education as a field of practice. Here’s hoping there will be further expanded editions.

J. Scott Goble

University of British Columbia



Pillorikput Inuit: Inuktitut Arias for All Seasons. Deantha Edmunds, soprano, Karrie Obed, tenor, Innismara Vocal Ensemble, Suncor Energy String Quartet, Tom Gordon, organ. Independent CD, 2015. 1 compact disc (70 mins).

Reviewed by: Anna Hoefnagels, Carleton University

Moravian missions amongst Inuit in Labrador have been the subject of scholarly inquiry in the areas of anthropology and history, with many scholars commenting on the impact of

colonization on traditional Inuit practices and the vitality of Inuit themselves.¹ Quite notable is the work of Tom Gordon, professor emeritus from Memorial University, and his team of researchers and performers in collaborating with Inuit musicians in Labrador to create the CD *Pillorikput Inuit: Inuktitut Arias for All Seasons*. Bringing to life for listeners (and readers) the rich tradition of Inuit performance of European art and church music dating from the mid-18th century onwards, *Pillorikput Inuit*—which translates to “Blessed are the People!”—shows the creativity of the Inuit in their use and adaptation of this repertoire in their language.

This CD is rich for so many reasons. Importantly, it demonstrates the ongoing valuation of these musical and liturgical practices by local Indigenous peoples and it documents the impact of church-led colonization efforts in Indigenous communities globally.² Indeed, coupled with the



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1. See Beatrix Arendt, “Caribou to Cod: Moravian Missionary Influence on Inuit Subsistence Strategies,” *Historical Archaeology* 44, no. 3 (2010): 81–101; and Hans J. Rollmann, “Hopedale: Inuit Gateway to the South and Moravian Settlement,” *Newfoundland and Labrador Studies* 28, no. 2 (2013): 153-192.

2. Sources that examine the use of art music in colonial missionary work include Geoff Baker, “Latin American Baroque: Performance as a Post-Colonial Act?” *Early Music* 36, no. 3 (2008): 441-448; María Gembero-Ustároz, “Integrating Musical Otherness in a New Social Order: Indigenous Music from Moxos, Bolivia, under Spanish Governor Lázaro de Ribera” (r.1786–1792),” *Early Music* 40, no. 2 (2012): 237-51; David R. M. Irving, “Latin American Baroque,” *Early Music* 39, no. 2 (2011): 295-298; Piotr Nawrot, “Teaching of Music and the Celebration of Liturgical Events in the Jesuit Reductions,” *Anthropos: International Review of Anthropology and Linguistics* 99, no. 1 (2004): 73-84; and Leonardo Waisman, “Urban Music in the Wilderness: Ideology and Power in the Jesuit Reducciones, 1609-1767,” in *Music and Urban Society in Colonial Latin America*, edited by Geoffrey Baker and Tess Knighton (Cambridge: Cambridge University Press, 2011), among others.

CBC documentary *Till We Meet Again: Moravian Music in Labrador* and the ongoing research led by Tom Gordon, this CD documents the historic impact of Moravian missions on the musical and spiritual life of Inuit in Labrador, and the creativity of resetting these pieces to suit local resources, skills and aesthetics.³ Furthermore, the contents of this recording demonstrate the role of this repertoire for language revitalization and valuation—all of the songs are in Inuktitut and the liner notes are also provided in Inuktitut.

The CD is an ambitious recording of sixteen selections for solo voice and duet with instrumental accompaniment. The repertoire has long been performed for worship on special church days or weeks, organized on the CD accordingly: Christmas (3), Married Peoples' Day (2), Palm Sunday (2), Holy Week (6), Easter (1), and the Church Anniversary Festival (2). The recordings were made based on manuscript collections found in church archives in Hopedale, Makkovik, and Nain, all Inuit communities in Labrador. The recording itself was made in St. John's, Newfoundland, yet many of the performers had travelled throughout the Inuit communities in Labrador to engage with community members and participate in the performance of some of this repertoire with local musicians.

The CD includes a mix of familiar Western art music pieces, including two arias by Handel and one by Haydn, as well as pieces that were composed for church use by Moravian composers based around Dresden and London in the 18th and 19th centuries. As Gordon has noted, while these pieces can be traced to their origins in Europe, the scores had been modified to reflect the aesthetics of local performers and the instruments on hand.⁴ Indeed, as indicated in the liner notes, multiple versions of the pieces have been found in different communities. An important feature of this repertoire is that the original texts were translated by missionaries into Inuktitut, a feat that certainly would have been a challenge due to linguistic differences, as well as profound differences in worldview.

The CD liner notes provide historic photos of an early organ in Okak and Moravian choirs in Nain in ca. 1900 and 1967, and valuable information about the context in which this repertoire was performed, as well as a few sentences about each piece. The CD case itself features a black and white photo of the Nain choir from 1905, and on the inside, a colour photo of the two Inuit

3. See Nigel Markham, *Till We Meet Again: Moravian Music in Labrador* (Lazybank Productions), originally posted on the CBC website August 4, 2012, soon to be available through the National Film Board (NFB): https://www.nfb.ca/film/till_we_meet_again_moravian_music_in_labrador/; Tom Gordon, "Found in Translation: The Inuit Voice in Moravian Music," *Newfoundland and Labrador Studies* 22, no. 1 (2007): 287-314; and Jeff Green, "'Circle of Conversation': Memorial-led Partnership Yields Inuit Symposium in Labrador," *Memorial University Gazette* (28 January 2016), <https://gazette.mun.ca/research/circle-of-conversation/>, accessed 15 June 2017. See also "Circle of Conversation," *Memorial Online News*, Oct. 21, 2015, <http://today.mun.ca/news.php?id=9755>, accessed 15 June 2017.

4. "Found in Translation"; see also Tom Artiss, "Music and Change in Nain, Nunatsiavut: More White Does Not Always Mean Less Inuit," *Etudes Inuit* 38, no. 1-2 (2014): 33-52.

soloists, soprano Deantha Edmunds and tenor Karrie Obed. Song lyrics are not provided, however, so listeners who want a deeper understanding of the meanings of the text (in the original language and the Inuktitut translation) would have some individual research to do. In addition to the names of the performers and technical crew, the booklet includes biographies of the soloists, and Kellie Walsh, the director of St. John's-based Innismara Vocal Ensemble.

The recording captures the performers' enthusiasm for the repertoire: Edmunds, a classically trained soprano, offers polished interpretations, complemented by the passionate, though less-polished singing of Obed. At times the interaction between the soloists is imbalanced, yet this is easily forgivable when one considers that Obed is a tradition bearer of this repertoire, and he has sung it for decades. The instrumental ensemble, comprised of classically trained musicians in St. John's, is generally well balanced, accurate, strong, and demonstrating a good sense of style for this repertoire.

The valuing of this repertoire and its performance by Inuit and other audience members attests to its importance to Inuit in Labrador. As noted in the booklet, this "expressive practice [was] re-conceived to reflect the spirituality and aesthetic preferences of Inuit musicians" and "it was re-imagined by Inuit musicians and became a centrepiece of religious celebrations at Christmas and Easter, as well as community events throughout the year." This showcase of Inuit Moravian church music and performances is a testimony to the resilience, creativity and vitality of Inuit culture in Labrador today.

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