

CAML REVIEW / REVUE DE L'ACBM

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Reports, News, Essays / Rapports, nouvelles, essais

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CAML Review, published two 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 deux 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 du président

Dear CAML Members,

With my term as CAML President drawing to its end, I am reminded of the unique difficulties of the last two years. CAML members have experienced loss, illness, financial hardship, cancelled travel plans, and isolation. But this period was also marked by birth, healing, renewal of purpose, interdependence, and exceptional outreach. Our computer screens are not making up for the lost in-person contact, but have allowed us to connect more often, and to interact with colleagues we would not have seen or heard from otherwise. In hindsight, I am most grateful to have served you during this period, which highlighted your resilience and reiterated your commitment to our community of practice. Thank you for the privilege and the support that you accorded me along the way! I am confident that CAML is poised to begin an exciting journey into its next 50 years.

Our upcoming conference, *CAML at 50: Reflections and Renewal*, will offer a full program over three abridged days, with breaks and social moments. We will begin on Monday, June 7 with an opening celebration, and the anniversary theme will continue throughout the conference. This year's presentations will cover a variety of topics, from equity, diversity, and inclusion issues in libraries, to the history of music librarianship in Canada, towards archival

Chers membres de l'ACBM,

Mon mandat de président tire à sa fin, et je me rappelle les difficultés particulières aux deux dernières années. Les membres de l'ACBM ont connu pertes, maladie, difficultés financières et isolement, et ont dû annuler des voyages. Toutefois, cette période a aussi été caractérisée par le renouveau, la guérison, un engagement renouvelé, l'interdépendance et une entraide exceptionnelle. Nos écrans ne compensent pas le manque de contact personnel, mais ils nous permettent d'être en communication plus souvent et d'interagir avec des collègues avec qui nous n'aurions pas communiqué autrement. En prenant un recul, je suis très reconnaissant d'avoir pu vous servir durant cette période qui a fait ressortir votre résilience et votre engagement à l'égard de notre communauté de pratique. Je vous remercie du privilège que vous m'avez accordé de vous servir, ainsi que du soutien que vous m'avez apporté durant mon mandat. Je suis persuadé que l'ACBM est bien positionnée pour entamer avec enthousiasme les 50 prochaines années.

Le programme du congrès à venir sera chargé. Intitulé « L'ACBM a 50 ans : Réflexions et renouveau », cet événement se tiendra sur trois journées écourtées qui incluront des moments de pause et de socialisation. Une cérémonie d'ouverture aura lieu le lundi 7 juin. Tout en soutenant le thème, les présentations de cette année porteront sur une variété de sujets allant de l'équité, de la diversité et de l'inclusion dans les bibliothèques à l'histoire des bibliothèques de musique au Canada et aux initiatives d'archivage

initiatives to secure our musical record for future generations.

Organizing CAML's first virtual conference was novel to all of us and took a substantial amount of planning, attention to detail, and diligence from the Board members, as well as our 2021 Program Chair Alastair Boyd. The Conference Planning Committee met on a bi-weekly basis from September 2020, overseeing all aspects of the program and its technological requirements. We remained committed to the documentation of our work processes, something we hope would be beneficial to future conference organizers. I would like to express my gratitude to Alastair Boyd, Lucinda Johnston, and Trevor Deck who joined me in the planning exercise, and to Marc Stoeckle (web management), Rebecca Smith and Timothy Neufeldt (registration and financial aspects), and Maureen Nevins for her guidance and commitment to inclusivity throughout the process. It took a village!

The CAML Renewal Task Force continued its monthly meetings and organized two Town Halls in March 2021 to solicit additional feedback on the final draft of the CAML Strategic Directions (SD) document. We benefited greatly from your lively participation and valuable feedback at both Town Halls. Consequently, the SD document incorporated the recommendations put forward by the Town Hall participants. The final SD document is included in this issue of *CAML Review* and will be launched on June 7 as part of the conference program. On June 8, we will have an open discussion

veillant à préserver une documentation musicale pour les générations à venir.

L'organisation d'un congrès virtuel était tout nouveau pour chacun de nous et a exigé beaucoup de planification et de diligence, ainsi qu'une grande attention aux détails de la part des membres du CA, de même que du président du comité du programme cette année, Alastair Boyd. Les membres du comité organisateur se sont rencontrés toutes les deux semaines à compter de septembre 2020 pour coordonner tous les aspects du programme et ses exigences technologiques. Nous avons pris soin de documenter chaque étape, et nous espérons que ces renseignements serviront aux prochains organisateurs du congrès. J'exprime ma reconnaissance à Alastair Boyd, Lucinda Johnston et Trevor Deck qui se sont joints à moi pour planifier cet événement, ainsi qu'à Marc Stoeckle (gestion du Web), Rebecca Smith et Timothy Neufeldt (inscription et finances), et à Maureen Nevins pour sa direction et son engagement à l'égard de l'inclusivité durant tout le processus. Il a fallu tout un village!

Les membres du groupe de travail visant le renouveau de l'ACBM ont continué de se rencontrer chaque mois et ont organisé deux séances de discussion ouverte en mars 2021 pour obtenir la rétroaction des membres sur la dernière ébauche des Axes stratégiques de l'ACBM (AS). Nous avons beaucoup profité de leur participation et de leurs commentaires lors de ces événements. Par conséquent, nous avons incorporé dans les AS les recommandations des participants. La version définitive de ce document est incluse dans le présent numéro de la *Revue* et sera officiellement mise en œuvre le 7 juin, dans le cadre du programme du congrès. Le 8 juin,

about the SD document's next steps. I invite you to once again provide your feedback regarding the expanded participation of CAML members in the Association's work and governance. This participation will be crucial to future boards' success with the implementation of the proposed SD action items. I wish to express my thanks to the members of the Task Force for completing this important exercise, and for their unwavering commitment to echo the voice of the membership through the strategic planning vehicle.

In April, the CAML Board produced a statement of support and call for action following the troubling events that unfolded at Laurentian University. The statement appears in subsequent pages of this issue, was shared via our listserv, posted on our website, and is accessible from the [Canadian Association of University Teachers](#) website. I invite you to read the statement, and act to support higher education in our northern communities. As we continue to monitor the situation, I reiterate our solidarity with our Laurentian colleagues, and in particular with long-standing CAML member Desmond Maley.

I started my first President's message with a personal story and wrote about the young immigrant's impressions of music libraries and their collections. Allow me to close this last message with the thoughts of a proud Canadian citizen who had the good fortune and privilege to serve CAML nearly two decades later. If my thoughts were a word cloud, the most prominent words would be **people, community, and interdependence.**

nous ouvrirons un débat au sujet des prochaines étapes à suivre relativement à ce dossier. Je vous invite de nouveau à nous faire parvenir votre opinion quant à une participation accrue des membres dans le travail et la gouvernance de l'ACBM. La participation de tous est essentielle à la réussite de la mise en œuvre des AS par le conseil d'administration. Je remercie les membres du groupe de travail pour leur finalisation de ce projet important de même que pour leur engagement indéfectible à se faire les messagers des membres au moyen de ce vecteur.

En avril, le CA de l'ACBM a émis une déclaration de soutien et un appel à l'action à l'Université Laurentienne à la suite des événements inquiétants qui s'y sont déroulés. Nous avons reproduit cette déclaration dans la *Revue* et l'avons aussi affichée sur notre serveur de liste et notre site Web. Elle paraît de plus sur le site Web de [l'Association canadienne des professeures et des professeurs d'université](#). Je vous invite à lire cette déclaration et à soutenir l'enseignement supérieur dans les communautés du Nord. Tandis que nous continuons de surveiller la situation, nous exprimons notre solidarité avec nos collègues de l'Université Laurentienne, et en particulier Desmond Maley, un membre de longue date de l'ACBM.

Dans mon premier Message du président, je vous livrais mes impressions, en tant que jeune immigrant, sur les bibliothèques de musique et leurs collections. Permettez-moi de clore mon dernier message en vous transmettant les pensées d'un fier citoyen canadien ayant eu le bonheur et le privilège de servir l'ACBM presque vingt ans plus tard. Si mes paroles étaient un nuage de mots-clés, les plus importants à y paraître seraient **gens, communauté** et

CAML is as strong as its members who, together, step up to make the Association bigger and better than any one of us can be individually. The past two years have proven that we can have a thriving journal, an evolving website, innovative committees, inclusive meetings, and so much more if – and only if – many of us participate in the work of the Association. The fruits of our work enrich our professional lives and have a real impact on how we define ourselves as information professionals, and ultimately, on how we propagate and preserve music information in Canada.

In 2022 CAML will mark the birth centenary of our co-founder, Helmut Kallmann (1922-2012). Kallmann was the first Head of the Music Division at Library and Archives Canada (1970-1987). I extend my heartfelt congratulations to our incoming President Maureen Nevins, also of Library and Archives Canada, and shall do my best to support her as she guides us towards our collective goals.

Houman Behzadi

CAML President (2019-2021)
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interdépendance. La vigueur de l'ACBM ne peut qu'égaliser celle de ses membres, car ensemble, ils l'améliorent et l'affermissent, bien plus qu'une seule personne ne le pourrait. Au cours des deux dernières années, nous avons démontré être capables de publier un journal informatif, d'améliorer notre site Web, de former des comités novateurs, de tenir des réunions inclusives et bien plus encore, à condition que beaucoup de membres s'impliquent dans le travail de l'association – et seulement à cette condition. Le fruit de notre travail enrichit notre vie professionnelle, influence notre perception de nous-mêmes en tant que professionnelles et professionnels de l'information et, en définitive, influe sur notre propagation et notre préservation de l'information musicale au Canada.

En 2022, l'ACBM soulignera le centenaire de la naissance de son cofondateur, Helmut Kallmann (1922-2012). M. Kallmann a été le premier directeur de la division de musique à Bibliothèque et Archives Canada (1970-1987). J'en profite pour féliciter sincèrement la nouvelle présidente Maureen Nevins, qui travaille également à Bibliothèque et Archives Canada. Je ferai de mon mieux pour la soutenir dans l'atteinte de nos objectifs collectifs.

Houman Behzadi

Président de l'ACBM (2019-2021)
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La version française suit.

April 26, 2021

The Canadian Association of Music Libraries, Archives and Documentation Centres (CAML-ACBM) condemns the actions of Laurentian University in cancelling 69 programs and laying off over 100 academic staff. As the only Canadian university offering a higher education with a significant focus on Indigenous and Francophone programming in addition to English, dismantling an education system designed to serve three distinct communities in a geographic region with limited resources, is catastrophic and irresponsible. Cancelling such programs as Teacher Training and many arts and humanities programs, and the separation of the Northern Ontario School of Medicine, undermines the University's important role in the cultural experience of northern Ontario communities. These drastic measures will irreparably damage the academic life of the North, and with it, post-secondary research, teaching and learning in Canada.

In particular, we vehemently oppose Laurentian University's decision to cut the music program, which imperils the community's ability to create, collect, and preserve important northern cultural traditions. The music program, and by extension the libraries and archives that support music-related endeavours, are vital pieces of the Canadian cultural mosaic. We therefore find the University's decisions deeply troubling and reflective of the Ontario provincial government's short-sighted higher education and arts and humanities policies.

We join [CAUT](#) in calling for: 1) "A significant immediate public investment in the university to stabilize programming, retain staff and students, and signal that both levels of government are committed to the continuation of Laurentian's important bilingual and tricultural mandate and a thriving north"; and 2) "Governance and accountability improvements. Those who caused and allowed this crisis to occur cannot be left in control of the university's recovery. There needs to be strengthened collegial oversight and accountability to the communities Laurentian serves. The provisions of the Laurentian Act must be brought up to the standards of other university statutes."

In confirming our solidarity with students, staff, and faculty of Laurentian University, we ask CAML-ACBM members, and other information professionals across Canada, to act on the steps outlined in CAUT's [call for action](#) in support of culture and higher education in Canada.

On behalf of the Board of the Canadian Association of Music Libraries, Archives and Documentation Centres,

Houman Behzadi
President

<https://www.caml-acbm.org/en/>

Le 26 avril 2021

L'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM-CAML) condamne les actions de l'Université Laurentienne en annulant 69 programmes et en licenciant plus de 100 membres du personnel académique. En tant que seule université canadienne offrant une éducation supérieure avec un accent important sur les programmes autochtones et francophones en plus de l'anglais, démanteler un système d'éducation conçu pour desservir trois communautés distinctes dans une région géographique avec des ressources limitées est catastrophique et irresponsable.

L'annulation de programmes tels que la formation des enseignants et de nombreux programmes dans les arts et les sciences humaines, ainsi que la séparation de l'École de médecine du Nord de l'Ontario, mine le rôle important de l'Université dans l'expérience culturelle des communautés du Nord de l'Ontario. De plus, ces mesures drastiques nuiront irrémédiablement à la vie universitaire du Nord et, par extension, à la recherche, à l'enseignement et à l'apprentissage postsecondaires au Canada.

En particulier, nous nous opposons avec véhémence à la décision de l'Université Laurentienne de supprimer le programme de musique, ce qui met en péril la capacité de la communauté de créer, de recueillir et de préserver d'importantes traditions culturelles du Nord. Le programme de musique, et par extension les bibliothèques et les archives qui soutiennent les efforts liés à la musique, sont des éléments vitaux de la mosaïque culturelle canadienne. Nous trouvons donc les décisions de l'Université profondément troublantes et reflétant les politiques à courte vue du gouvernement provincial de l'Ontario en matière d'enseignement supérieur et des arts et des sciences humaines.

Nous nous joignons à [l'ACPPU](#) pour demander: 1) « Des fonds considérables doivent immédiatement être investis dans l'université afin de stabiliser sa programmation, de garder le personnel et les étudiants, et de démontrer l'engagement des deux paliers de gouvernement envers le maintien de l'important mandat triculturel et bilingue de la Laurentienne et la prospérité du Nord. »; et 2) « La gouvernance doit être améliorée et la responsabilisation accrue. Les parties qui ont rendu possible ou causé cette crise ne peuvent pas diriger le redressement de l'université sans renforcement des mesures de surveillance collégiale et de reddition de comptes envers les communautés que sert la Laurentienne. Les dispositions de la *Loi constitutive de l'Université Laurentienne de Sudbury* doivent être mises à niveau pour veiller à ce qu'elles respectent les normes juridiques applicables aux autres universités. »

En confirmant notre solidarité avec les étudiants, le personnel et le corps professoral de l'Université Laurentienne, nous demandons aux membres de l'ACBM-CAML et à d'autres professionnels de l'information à travers le Canada d'agir selon les étapes décrites dans [l'appel à l'action de l'ACPPU](#) à l'appui de la culture et de l'enseignement supérieur au Canada.

Au nom du conseil d'administration de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux,

Houman Behzadi

Président

<https://www.caml-acbm.org/fr/>

Ceci est un texte bilingue. La version française suit l'anglais.

CAML Renewal Task Force

Executive Summary

Our Journey

The CAML Renewal Task Force was formed in Fall 2019 to initiate (and facilitate) the Association's strategic planning (SP) process. To date, we have completed an environmental scan (Fall 2019), conducted a survey of the membership (Winter 2020), and facilitated discussions with members at a Town Hall (April 8, 2020) and the 2020 virtual conference. This work was summarized in an [Executive Summary](#) (March 2020) and a [slide deck](#) (June 2020). In 2021 we facilitated two Town Hall discussions of a draft Strategic Directions document (March 16 & 17, 2021). For the June 2021 CAML virtual conference, we now present this updated Executive Summary and [Strategic Directions](#). In the "Further Reading" section below we have highlighted important resources that guided our work.

Pandemic

Surprisingly, the COVID-19 global pandemic has helped focus CAML members' thoughts on what they need from, and value about, CAML. Members working from home in isolation have re-discovered the importance of the CAML community, and have been forced to rethink how we interact with each other. Video conferencing tools such as Zoom have made it easier than ever to support each other across long distances. The 2020 CAML conference saw higher-than-usual registration, which shows that we can be more inclusive, accessible, and affordable in the virtual world. Over a dozen colleagues came together at the CAML coffee check-in on Zoom in January 2021.

Results/Recommendations

Our work has culminated in a set of [5 Strategic Directions](#). These are purposely unnumbered, as we feel they are equally important. We provide a brief description of each Direction, followed by proposed Action Items for the CAML Board to consider.

Task Force Membership

Houman Behzadi, Head Librarian, Marvin Duchow Music Library, McGill University | *Scott Cowan*, Information Services Librarian, University of Windsor | *Rachel Gagnon*, Senior Cataloguing Librarian, Library and Archives Canada | *Jan Guise*, Director, University of Toronto Music Library | *Sean Luyk*, Digital Projects Librarian, University of Alberta | *Brian McMillan*, Director, Western University Music Library

Further Reading

- IAML [Strategic Directions](#)
- Music Library Association [Strategic Action Plans](#)

- Maloney, Timothy. "A Discussion Document on the Future of CAML / Document de discussion de l'avenir de l'ACBM." CAML Review 24, no. 2 (1996): 29-43.
<https://caml.journals.yorku.ca/index.php/caml/article/view/3729/2928>.
 - [The Partnership Journal, Vol 15 No 1 \(2020\)](#) Entire Features Section on Canadian Library Associations
 - Brown, Laura and Roger Schonfeld. "[Scholarly Societies in the Age of COVID](#)." Ithaka S+R. Last Modified 28 October 2020. <https://doi.org/10.18665/sr.314301>
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Groupe de travail visant le renouveau de l'ACBM

Résumé

Notre démarche

Le groupe de travail visant le renouveau de l'ACBM a été mis sur pied à l'automne 2019, pour initier (et faciliter) le processus de planification stratégique de l'Association. Jusqu'à maintenant, nous avons complété l'analyse du milieu (automne 2019), réalisé un sondage auprès des membres (hiver 2020), et tenu des discussions ouvertes avec les membres, l'une au printemps 2020 et l'autre lors de la conférence annuelle virtuelle. Ce travail est résumé dans notre [Résumé](#) de mars 2020 et dans [la présentation](#) de juin 2020.

Pandémie

De façon plutôt étonnante, la pandémie de COVID-19 a aidé les membres de l'ACBM à faire le point et à mieux cibler ce qu'ils attendent de l'ACBM et en quoi l'Association est importante pour eux. Les membres qui travaillaient de la maison, isolés chacun chez eux, ont redécouvert l'importance de la communauté de l'ACBM, et ont été forcés de repenser comment nous interagissons. Les outils de vidéo-conférence, tels que Zoom, ont facilité plus que jamais le support mutuel que l'on peut s'offrir malgré la distance. La conférence 2020 de l'ACBM a rassemblé un nombre de participants plus élevé que d'habitude, ce qui montre que nous pouvons être plus inclusifs, plus accessibles et plus abordables dans un monde virtuel. Plus d'une douzaine de collègues se sont aussi réunis pour une petite réunion sur Zoom, en janvier 2021.

Résultats/Recommandations

Notre travail a débouché sur un ensemble de [5 orientations stratégiques](#). Celles-ci sont, volontairement, non-numérotées, car nous pensons que ces orientations ont toutes une importance égale. Nous présentons une courte description de chaque Orientation, suivie de quelques suggestions à l'endroit du Conseil d'administration.

Membres du groupe de travail

Houman Behzadi, Bibliothécaire en chef, Marvin Duchow Music Library, McGill University | *Scott Cowan*, Information Services Librarian, University of Windsor | *Rachel Gagnon*, Bibliothécaire senior au catalogage,

Autres documents à consulter

- IAML [Strategic Directions](#)
- Music Library Association [Strategic Action Plans](#)
- Maloney, Timothy. "A Discussion Document on the Future of CAML / Document de discussion de l'avenir de l'ACBM." *Revue de l'ACBM* 24, no. 2 (1996) : 29-43.
<https://caml.journals.yorku.ca/index.php/caml/article/view/3729/2928>.
- [The Partnership Journal, Vol 15 No 1 \(2020\)](#) Comprend une section complète consacrée aux associations de bibliothécaires canadiens
- Brown, Laura et Roger Schonfeld. "[Scholarly Societies in the Age of COVID](#)." Ithaka S+R. Modifié le 28 octobre 2020. <https://doi.org/10.18665/sr.314301>

CAML Renewal Task Force Strategic Directions

May 2021

The following five strategic directions outline the recommendations of the CAML Renewal Task Force to guide CAML into its next half-century as a viable association that adds value to the work of its members and to the musical heritage of Canada. We present each strategic direction as a succinct statement in the present tense to emphasize how these aspirations emerge from an engagement with our history, build on our present strengths, and articulate the reality we wish to achieve within CAML. In other words, they express the values CAML members strive to realize every day. We purposely left the five directions unnumbered as we feel they are equally important. For each, we provide a brief description followed by a list of proposed actions for the CAML Board to consider.

Strategic Direction	CAML is a Community of Practice.
Description Summary	Members value each others' expertise and reach out for help or collaboration opportunities. CAML is a forum for people invested in the promotion of music information and materials in Canada.
Proposed action items for the CAML Board	<ul style="list-style-type: none"> ● Establish virtual meetings as the primary mode of connection for CAML events. ● Host online webinars in between annual conferences. ● Create structures to cultivate member-driven initiatives. ● Organize informal social events for members. ● Develop new communication channels for members (e.g. social media); build upon existing ones (e.g. explore relevant communications for CANMUS-L, the CAML website, and the <i>CAML Review</i>). ● Articulate and publish CAML's mission and value statements.
Strategic Direction	CAML welcomes a wide range of people working with music information.
Description Summary	CAML benefits from increasing the number and vocational diversity of its members. Documentation of our histories and ongoing succession planning are important for the Association.

<p>Proposed Action Items for the CAML Board</p>	<ul style="list-style-type: none"> ● Be deliberate about outreach to LIS and Music programmes (e.g., attend career days, maintain a list of programme listservs, employ social media, develop co-op positions, organize a course in music librarianship). ● Develop strategies to attract information professionals outside academia who work with music materials (e.g., public libraries, archives, and private organizations). ● Invite students and early professionals to Board meetings to start creating a pipeline of future Board members; consider creating a student-at-large position. ● Identify representatives from Canadian regions to raise CAML’s awareness of local realities. ● Review CAML awards/fundraising opportunities to explore the possibility of providing scholarships to students from underrepresented groups who wish to undertake a university or college degree. ● Review membership and conference fees (e.g., offer discounted membership and conference fees to first-time members, offer very affordable (symbolic amount) memberships to students, to foster student membership). ● Organize welcome events/conference mentoring programs, in a structured manner. ● Go out of our way to encourage and involve new members. ● Develop and implement strategies for recording CAML’s history (e.g., archival deposit guidelines for CAML records; oral history interviews). ● Promote the value of ongoing succession planning among CAML membership. ● Examine the relevance of the Association’s name to its goals and values.
<p>Strategic Direction</p>	<p>CAML seeks meaningful relationships with other associations.</p>
<p>Description Summary</p>	<p>CAML aims to capture the interdisciplinarity of music research and inquiry through conversations and collaborations with strategic partners.</p> <p>CAML sees value in dialogue with experts in digital humanities, music technology, music business and entrepreneurship, music health and wellness, other arts-oriented librarianship, and information science at large.</p>
<p>Proposed Action Items for the CAML Board</p>	<p>Devise and implement mechanisms to expand the Association’s network and professional relationships:</p>

	<ul style="list-style-type: none"> ● Invite guest speakers from other associations to speak at CAML conferences and events. ● Encourage CAML representation at IAML, MLA, SQACBM, and other regional chapters. ● Publish papers from related conferences in the <i>CAML Review</i>. ● Send CAML ambassadors to other key associations, and solicit reports when possible for publication in the <i>CAML Review</i>. ● Consider recurring annual conference sessions where short reports can be shared with attendees. ● Publish guest-edited, themed issues of the <i>CAML Review</i> (e.g., Music and the Digital Humanities in Canada), pairing a music librarian with other experts (e.g. researcher in both academic and non-academic settings).
Strategic Direction	CAML is committed to equitable, diverse, inclusive, and culturally sustaining practices.
Description Summary	<p>Canada is a multicultural country formed on Indigenous lands. Library and archive professionals strive to make its unique and diverse musical heritage available to Canadians and the world.</p> <p>All CAML activities are informed by the principles of equity, diversity, and inclusion.</p>
Proposed Action Items for the CAML Board	<ul style="list-style-type: none"> ● Adopt anti-oppressive practices (both CAML Board and <i>CAML Review</i> editorial team should craft an anti-racism statement and anti-racism actions). ● Remain mindful that specific needs or statements will continue to change as our understandings of issues evolve. ● Undertake implicit bias training (CAML Board and <i>CAML Review</i> editorial team). ● Create a sustainable EDI plan to avoid any form of “tokenism”. ● Examine current structures and practices through the lens of anti-racism/allyship and revise as needed. ● Promote the diversification of CAML’s membership.
Strategic Direction	CAML’s governance structure serves the current and future needs of the association and its members.
Description Summary	CAML is a member-driven association, and its governance structure reflects this grassroots orientation.

	<p>CAML provides meaningful opportunities for member participation in the association.</p>
<p>Proposed Action Items for the CAML Board</p>	<ul style="list-style-type: none"> ● Review CAML’s governance structure, and consider: <ul style="list-style-type: none"> ○ The composition of the Board, and roles and responsibilities of Board members ○ CAML’s standing committees, and roles and responsibilities of their members ○ Governance models in not-for-profit organizations (e.g. working boards, collective boards, policy boards) ○ Capacity of CAML membership to fill positions ● Review and modify the CAML Constitution as needed, and ensure existing procedures are documented properly in the Board’s Procedures Manual. ● Maintain the CAML Constitution on the Association website. ● Develop Terms of Reference for CAML committees, post them on the CAML website, and communicate them clearly to members.

Suggested Next Steps

The Task Force intends for the current and future CAML Boards to turn the proposed action items above into concrete priorities in consultation with the membership. We further recommend regular evaluations to measure progress toward the vision of the Association set forth in this document.

Editors' Column

We are pleased to present our second issue of *CAML Review* as your co-Lead Editors. We have called this the "Pandemic Issue." Inside you will find an article by Víctor Manuel Rubio Carrillo, David Echeverría-Valencia, Eliana Sofía Vaca, Sebastián López of the Music Learning Community, on a pandemic pivot by a group of musicians composing and performing together in a virtual environment. There is also a reflective piece co-written by three music library directors called "Pandemic Impact — Managers' Perspectives." This month's Spotlight features the Canadian Women Composers Collection at the University of British Columbia. There is a report on the Music Collection Assessment Summit hosted on Zoom by the University of Toronto Music Library (April 21-23, 2021). Brian McMillan and Nina Penner (Reviews Editors) have also compiled a wonderful range of reviews, from Dylan Robinson's *Hungry Listening* to the new *RIPM Jazz* database to *Félix Leclerc: Héritage et Perspectives* (ed. Luc Bellemare, Jean-Pierre Sévigny, and Danick Trottier).

How has the pandemic affected the work of the *CAML Review* Editorial Team? Our team only came together after the pandemic had started and since we are spread out from Montreal to Saskatoon, we would have had to do our work in the virtual environment even if we weren't in a pandemic. From the beginning we have held monthly meetings over Zoom or MS Teams, and this allows us to "see" each other. We use Google Drive to store meeting notes and submissions to the journal. The "screen sharing" feature of Zoom allowed Jada and Jan to work with Cathy Martin (former lead editor) in December 2020 to learn how to upload and publish the completed issue on the OJS platform. If not for the pandemic, it is unlikely all our team members would have been so immediately comfortable in the virtual environment, and it might have taken us longer to gel as a team.

In February 2021 the *CAML Review* Editorial Team undertook unconscious bias training using the [Project Implicit](#) personal assessments and the Canada Research Chairs [Unconscious Bias training](#) module. Following the training, we met as a group to share our experiences with the tools and to discuss implications for our work on *CAML Review*. For example: What does the work of the Editorial Team look like through an anti-racism lens? How can we ensure *CAML Review* is a safe space for any potential author/creator? Whose voices are represented, and which communities are reflected in *CAML Review* issues? The team meets monthly, and we agreed that in future we will devote the meeting immediately following the publication of a *CAML Review* issue to a reflection on that issue from an anti-racism and diversity, equity, inclusion perspective. At that meeting we will also discuss a reading on the topic. The next such meeting will take place in late June.

Looking ahead, our December 2021 issue will celebrate CAML's 50th Anniversary. If you have a memory or a photo that you wish to share about your time as a CAML member, please send them to us at the email addresses below. As always, we welcome your feedback.

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Chronique des corédactrices

En tant que corédactrices de la *Revue de l'ACBM*, nous sommes heureuses de vous présenter notre deuxième numéro, que nous avons nommé « le numéro de la pandémie ». Vous y trouverez un article sur un tournant entamé en raison de la pandémie écrit par Víctor Manuel Rubio Carrillo, David Echeverría-Valencia, Eliana Sofía Vaca et Sebastián López de la Music Learning Community, un groupe de compositeurs, de compositrices et d'interprètes travaillant ensemble dans un environnement virtuel. Ce numéro comprend aussi une réflexion rédigée par trois directeurs de bibliothèques de musique : « Pandemic Impact—Managers' Perspectives ». L'article principal ce mois-ci attire l'attention sur la collection des compositrices canadiennes appartenant à l'Université de la Colombie-Britannique. Il comporte également un rapport portant sur le Sommet sur l'évaluation de la collection de musique organisé par la bibliothèque de musique de l'Université de Toronto s'étant tenu sur Zoom du 21 au 23 avril 2021. Brian McMillan et Nina Penner (directeurs des comptes rendus de la *Revue de l'ACBM*) ont compilé un merveilleux assortiment de comptes rendus, de *Hungry Listening*, de Dylan Robinson, à la nouvelle base de données *RIPM Jazz à Félix Leclerc : Héritage et perspectives* (sous la direction de Luc Bellemare, Jean-Pierre Sévigny et Danick Trottier).

De quelles manières la pandémie a-t-elle changé le travail du comité de rédaction de la *Revue de l'ACBM*? Notre équipe ne s'est constituée qu'après l'annonce de la pandémie et, puisque nous sommes éparpillés de Montréal à Saskatoon, nous aurions eu recours à l'environnement virtuel, pandémie ou non. Comme nous avons tenu dès le départ des réunions mensuelles sur Zoom ou MS Teams, nous nous « voyons » les uns les autres. Nous stockons sur Google Drive les comptes rendus de nos réunions ainsi que les articles soumis à la revue. En décembre 2020, le partage d'écran sur Zoom a permis aux corédactrices d'apprendre de Cathy Martin (ancienne rédactrice en chef) à téléverser et à publier la version finale du numéro sur la plateforme Open Journal Systems. N'eût été de la pandémie, je doute que tous les membres de l'équipe se soient sentis aussi rapidement à l'aise dans l'environnement virtuel, et nous aurions sans doute mis plus de temps à gagner en cohésion.

En février 2021, l'équipe de rédaction de la *Revue de l'ACBM* a suivi une formation portant sur les préjugés inconscients en remplissant les évaluations personnelles du [Project Implicit](#), ainsi que le [Module de formation portant sur les préjugés inconscients](#) des Chaires de recherche du Canada. Après avoir suivi ces formations, notre groupe s'est réuni pour parler de son expérience ainsi que des retombées sur son travail auprès de la revue. Par exemple : Quel aspect revêtirait le travail du comité de rédaction s'il était vu par une lentille antiraciste? Comment veiller à offrir un espace sécuritaire à tous les auteures, auteurs, créatrices et créateurs? Quelles personnes et collectivités sont représentées dans les numéros de la *Revue de l'ACBM*? L'équipe se rencontre chaque mois. Nous nous sommes entendus pour consacrer toutes les réunions suivant immédiatement la publication de la revue à son analyse, selon une perspective antiraciste favorisant la diversité,

l'équité et l'inclusion. Nous y discuterons également d'un document traitant de ce sujet. La prochaine réunion pour débattre de cette question aura lieu à la fin juin.

Le numéro de décembre 2021 soulignera le 50^e anniversaire de l'ACBM. Ceux qui ont une photo ou une anecdote évoquant l'association et ses membres sont priés de nous la faire parvenir aux adresses courriel ci-dessous.

Nous vous remercions de votre rétroaction.

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CAML Milestones

Congratulations to CAML on your 50th Anniversary. This column aims to share organization news, celebrate our colleagues' accomplishments, and document changes for future researchers looking back. Have news to share? Contact the co-lead editors to have your news published in the next issue!

New Members

Since our last issue there are 2 new CAML members, and 3 new CAML/IAML members.

Staffing News

Geneviève Beaudry is the Senior Reference Assistant & Cataloguing Editor at the Gertrude Whitley Performance Library at McGill University as of January 2021.

Laura Jacyna is the Music Librarian at the John E. Robbins Library at Brandon University. Laura began the role August 2019.

Anne LePage is the Technical Services and Systems Librarian at Mount Allison University, and has been overseeing the operations of the Alfred Whitehead Music Library on an interim basis since mid-2020. She holds an MMus and an MLIS degree.

Greg Sennema is the Library Liaison for Music at Wilfrid Laurier University, alongside liaison responsibilities for other disciplines in the humanities and social sciences. He started this role in 2019.

Rebecca Shaw is the Music Archivist at the University of Toronto Music Library. She has been on contract since July 2019 and began the permanent position May 10, 2021.

Spotlight on Music Collections: The Canadian Women Composers Collection

This interview focuses on the work of Kevin Madill, Music Librarian at the Music Art and Architecture Library at the University of British Columbia (Vancouver, BC). He describes a recently developed collection focused on the contributions of Canadian women composers, including his work engaging with donors, and some of the unique challenges associated with acquiring contemporary compositions.

Spotlight on Music Collections aims to profile interesting or unique music collections in Canada through the voices of those who work with them. If you have a suggestion for a collection or individual that should be featured in a future edition of this column, please reach out to carolyn.doi@usask.ca.

What is the Canadian Women Composers Collection?

The Canadian Women Composers Collection (CWCC) was introduced by the UBC Library in 2015 for the purpose of documenting the compositional practices of Canadian women composers active at home or abroad. The collection serves to build and sustain a body of unique materials that will serve future musicologists, music theorists, and performers interested in music analyses, as well as expand participating composers' audiences.

The following are participating composers to date: Deborah Carruthers (Montréal, QC), Dorothy Chang (Vancouver, BC), Zosha di Castri (New York, NY), Barbara Monk Feldman (Guelph, ON), and Ana Sokolović (Montréal, QC). March 2021, the collection expands with contributions from Lori Freedman (Montréal, QC) and Chiyoko Szlavnic (Berlin, Germany). Materials were created and assembled by the respective composers during the course of their activities.

The physical collection can be accessed through Rare Books and Special Collections, UBC Library.¹ Parts of the collection have been digitized and are available through UBC Library's Open Collections or online exhibitions.^{2/3}

How did you get the idea to start the collection?

The CWCC is the result of a chance encounter. I've always been amenable to meeting library donors, even those not interested in supporting music collections. I remember taking a call from UBC Library Development asking if I'd be available to meet with a community member and library advocate seeking a tour of our facilities. That advocate turned out to be Anne Kaplan, an

¹ "Collection RBSC-ARC-1817 - Canadian Women Composers collection," University of British Columbia Library Rare Books and Special Collections,

<https://rbscarchives.library.ubc.ca/index.php/canadian-women-composers-collection>

² UBC Library Digitization Centre Special Projects, 'slippages,' <https://open.library.ubc.ca/search?q=slippages&collection=specialp>

³ "'Slippages': An Interdisciplinary Project in the Arts and Humanities," UBC Open Collections, <https://ubc-ds.github.io/slippages/>

established Vancouverite with a history of success in the local business world. Our initial meeting grew into regular conversations over coffee. Anne talked about her life in business which prompted ongoing deliberations on women composers in Canada as entrepreneurs and how the UBC music collection might offer them support. I was truly surprised to hear of Anne's sudden death and that Anne had bequeathed an endowment to UBC's music collection. I returned to our past conversations to consider how best to transform Anne's generous gift into an expression of her desire to help other bold and innovative women. This was the beginning of the CWCC.

Can you describe one of your favourite items from the collection?

Zosha di Castri offered to the CWCC the first rehearsal draft of *Sprung Testament*.⁴ The score shows handwritten edits consequent to the collaborative process between the composer and violinist Jennifer Koh just prior to the opening night performance. It's always exciting to see such handwritten edits revealing moments of inspiration and resolution.

Currently, can you share one of the biggest challenges of building this collection?

The biggest challenge of working with this collection is that there is no shortage of amazing ideas. There are lots of challenges related to building the CWCC. One of the biggest has to do with contemporary composers using software in the compositional process. Our archives privilege print and are without a process for accessioning e-resources. The future is coming but not yet! My job in these circumstances is to find creative ways of capturing the utilization of such programs through print.

Can you share one of your favourite things about working on this project?

What I enjoy most about building the CWCC is connecting people who might not otherwise meet. In 2020, Ana Sokolović's submission to the CWCC, *Il divertimento barocco*, was to be premiered by the string section of a major Canadian orchestra. Unfortunately, the performance was cancelled due to COVID-19. On hearing this, I had the idea to connect Ana with Jonathan Girard, Conductor, University of British Columbia Symphony Orchestra to see if the UBCSO might premiere the work instead. An excerpt from the resulting performance can be found online.⁵

How do you hope the collection will grow in upcoming years?

The CWCC is an opportunity to support Canadian women composers professionally and financially, and support researchers and knowledge users in their diverse engagements in music discourse. My intent is to continue to offer that support. When I move out of this position, my hope is that the

⁴ "File 02-16 - Sprung Testament – Early Score with Notes," RBSC-ARC-1817-02-16, University of British Columbia Library Rare Books and Special Collections, <https://rbscarchives.library.ubc.ca/sprung-testament-early-score-with-notes>.

⁵ UBC School of Music, "UBCSO Presents Two World Premieres!" Dec. 2, 2020, <https://fb.watch/4kCXeY7MjH/>.

next music librarian at UBC continues to search for innovative ways to support creative people in the arts in this country – if not through the CWCC than through some other means. One of the most impactful things you can do through projects like the CWCC is to let creative people know that you see them and recognize their accomplishments.

Thank you for taking the time to describe your work on this collection. Is there anything else you'd like to add?

Yes, please. I would like to thank Anne Kaplan, the donor whose financial contribution made the CWCC endowment possible. I also want to thank all the participating composers in the CWCC for their kindness, generosity, and approachability; you have brought a lot of joy into my life as well as finding a welcoming home for your music sketches and scores.

Pandemic Impact: Three Managers' Perspectives



Janneka Guise, Director
University of Toronto Music
Library



Kevin Madill, Music Librarian
University of British Columbia



Brian McMillan, Director
Music Library, University of
Western Ontario

(1) Did COVID-19 affect your 2020/21 music collections budget? If so, how?

[JG] Our print materials budget was effectively frozen during FY2020/21. This was due partly to the uncertainty of enrollment during the pandemic, and partly due to the fact that our technical services department remained closed for the entire FY so we could not properly receive materials. The President prioritized spending on electronic resources that supported remote teaching and learning, and this enabled us to subscribe to some new e-resources e.g., nKoda, RIPM Jazz, ARMA from A-R Editions.

[KM] UBC Library's collection budget opened progressively over the summer of 2020 to adjust to the university's concerns regarding student enrolment consequent to the pandemic. The Library's Technical Services division continued to operate but in a limited capacity due to staffing restrictions imposed by the Provincial Health Services Authority controlling numbers of people in enclosed spaces. Initial emphasis was on sustaining and building e-resources essential to support an online distance learning environment. By fall, some print purchasing was available. Music collection spending remained focused on either temporary subscriptions to new e-resources (e.g., nkoda, MaisonOna, Berliner Philharmoniker's Digital Concert Hall) or adding permanent music e-resources (e.g., Alexander Street Classical Scores Library: 4 volumes; Oxford Handbooks Online: Music Module).

[BCM] Western's Music Library acquisitions budget was unaffected by the pandemic; however, the focus of spending and the acquisitions process changed dramatically.

(2) Were there administrative decisions regarding all collections under COVID-19 that impacted the music collection specifically?

[KM] Spring of 2020, UBC Library joined the HathiTrust Emergency Temporary Access Service (ETAS). The arrangement provides access to e-resources across all academic subject areas, materials that would have remained inaccessible to distance students because the library holds copies in print format only. However, joining the service has impacted the library's catalogue. Books and scores that UBC Library owns in print that are in the Hathi Trust eBook collection must be made available via Hathi Trust only. Bibliographic records for duplicate print copies of HathiTrust e-resources are suppressed on the library's catalogue leaving those copies inaccessible to local patrons preferring print and wishing to take advantage of the library's print delivery service.

[BCM] Western was a latecomer to HathiTrust ETAS, becoming a member of the organization in October 2020 and launching the ETAS even later in the Fall 2020 term. Having been forewarned by music library colleagues across the country about Hathi's lack of success in identifying music scores in a member's collection, I decided to exclude scores from the service. That way, users could request a print score from our collection for "curb-side pick-up" rather than try to practice from a non-downloadable, non-printable online score. I admit this decision did put at a disadvantage those students and faculty who were unable to come to campus. I heard from some Western users sheltering across the country who could not access scores online via Western Libraries, could not request materials via interlibrary loan (which was suspended during much of the pandemic), and had no access to music collections at their local academic institutions (because of a blanket decision made by Canadian universities to focus on their primary users, i.e., faculty, students, and staff, during a time of reduced capacity).

In addition, Western did offer another Emergency Temporary Access Service, one of its own making, that made all course reserves available online. In collaboration with Scholars Portal, Western Libraries arranged to have required readings not available commercially in electronic format digitized and uploaded to the official course website in a locked down PDF. This arrangement included complete music scores still under copyright. Permission was sought from rights holders before any score was digitized.

(3) Were print and electronic resources affected differently? How?

[BCM] With the entire campus shut down for long periods or, at best, partially opened, online access became the ruling principle in acquisitions. At the beginning of the pandemic, print acquisitions ceased (at Western approval plans were suspended), and later, as campuses began to reopen, health & safety measures prevented adequate numbers of staff from coming on campus to receive, catalogue, and process new physical items. By the end of 2020, these restrictions eased and

print shipments resumed. Two subsequent stay-at-home orders (and counting...) have created a large backlog and delays in making new titles available to users.

Western took advantage of the many offers vendors extended to the academic community for a limited time. These offers provided increased online access to ebooks, databases, and special reference materials (e.g., RIPM Jazz and RILM's online MGG) to the end of the 2019-2020 academic year at least. Western also trialed the score database nkoda, but costs and technical issues made even a temporary subscription not feasible.

(4) Did COVID-19 change any of your collections purchasing/acquisition habits, processes?

[KM] Even before the pandemic, I was aware of an interest within the UBC School of Music for e-scores. However, I am surprised at the usage stats for our e-score collections during the pandemic. They are very strong considering the numbers of students on campus and high usage stats for the library's print delivery service. The question going forward is once everyone is back on campus will the usage stats for e-scores hold? Making temporary e-score subscriptions permanent post the pandemic will require moving funding away from traditional print resources.

[BCM] Western did not subscribe to any new e-score services. Nonetheless, the pandemic forced me to put aside any print book purchases if an ebook were available. While the electronic format is technically "preferred" in Western's approval plans, librarians have the discretion to purchase print. The preference of music performers and researchers has traditionally been for print materials. Like Kevin, I wonder if the pandemic will mark a shift toward online consumption of music materials.

(5) Were there other factors external to the budget that impacted music collections?

[JG] Our entire technical services department has been closed throughout the pandemic. Cataloguers and acquisitions staff are all working remotely, with minimal staff going on site to receive new materials. A massive backlog of new music materials is accruing in the technical services department. Early in 2021, they started shipping new materials to the music library in a slow trickle, and music library staff began processing and shelving the new arrivals. However, the U of T Libraries shut down again, completely, in mid-April 2021 due to a spike in COVID cases. This backlog will take many months to clear once the pandemic is over.

[BCM] We are facing a similar situation at Western.

[KM] Staffing was definitely an issue with the ordering, receiving and cataloguing staff working remotely and unable to address music resources as they once did in-person. However, I work in a large, multi-branch library system. Another big issue impacting the music collection is how print materials are being returned by patrons to the library. Patrons are returning music materials to the

closest library branch at hand and not directly to the music branch as was the norm. Not all library branches are familiar with handling music resources and some scores are making their way back to the music collection with parts missing...or disappearing in the mail altogether. I can see the need to run a missing report sometime in 2022 to really gauge the impact of patron behavior and the mail delivery system on our music collection.

(6) How did COVID-19 impact access to your collections? How did COVID-19 affect access to other services within your library?

[BCM] Western opened its Music Library one week after Labour Day and stayed open until the December break. Hours were reduced to four hours per day, Monday to Friday. The collections were roped off from the public, reducing the accessible area of the physical space to one-fifth and total user capacity to eighteen. To facilitate possible contact tracing, all visitors had to register at the library entrance with a “concierge.” who would book them in specific spots depending on what they wished to do: check out items requested in advance, study, or use the printers and photocopiers. Only Western community members (e.g., faculty, staff, and students) were allowed in; no unaffiliated users (musicians in the community, alumni, etc.) had access to the physical library.

A province-wide shutdown beginning on Dec. 26th prevented the Music Library from reopening in January, and two months later, when the shutdown ended, health and safety concerns kept the Music Library closed. We are currently contemplating a limited reopening of the physical space over the summer. Throughout the pandemic, a reduced staff complement have worked on site daily to handle online requests for physical items (to be picked up at Western’s central Humanities & Social Sciences library), digitization, and reshelving returned items while the rest participate in Western Libraries’ regular online services from home. A date for reopening the collections to the public has not yet been determined.

[KM] Spring of 2020, UBC Library closed its physical spaces to be in compliance with BC Health Authority’s regulations. Limited support staff have been allowed to return to their regular work environments over time to maintain important services: bookable study space, print materials pick-up, printing job pick-up, Interlibrary Loan, and book returns for recalled items. Librarian support, online workshops, and electronic resource access continue uninterrupted. UBC is planning for a return to on-campus instruction and increased levels of on-campus research activity Winter Session, Term 1, September 2021.

[JG] In March 2020 the U of T Libraries shut down completely. The large humanities, social sciences, and science libraries re-opened for curbside pickup and reduced study/computer space in the summer of 2020. The Music Library re-opened for curbside pickup and reduced study/computer space in late August 2020. We also launched a virtual help desk (via Zoom) and

improved scheduling for research consultations. While the curbside pick-up service was heavily used (with approximately 100 requests a week), the music library study and computer spaces were not well used. In November 2020 we reduced open hours to four hours per day (M-F only), reduced on-site staff to one person per day, stopped offering study and computer space and only offered curbside pick-up services. The curbside service was used consistently throughout the 2021-21 academic year with 70-80 requests per week, dwindling to about 40 per week by the end of term in April 2021. While staff field dozens of reference and policy questions per week via e-mail, the virtual help desk has seen little use.

(7) How did you inform users of changes to your collections and services during the pandemic?

[KM] An email collections marketing campaign was initiated in October 2020. The purpose was to let the UBC School of Music know that the acquisition of current music publications continued unabated by the pandemic and that several e-resources had been added temporarily to support teaching, learning, and research. As well, it was hoped that the campaign would boost the usage stats of temporary resources so as to support a claim for their permanent acquisition.

[JG] We started a blog called Notes from the Music Library <https://music.library.utoronto.ca/music-library-blog> in the spring of 2020. Our Music Archivist and Collections Management Librarian write the majority of the posts, but other staff contribute regularly. We use that space to update users on changes to services during the pandemic, new acquisitions, and to highlight special collections users can view online. We send e-mail notifications of service changes to music faculty and students through the Office of the Dean of Music. I make bi-monthly reports on library services and collections to Faculty Council, and I write a monthly update for the Student Association newsletter.

[BCM] I, too, relied heavily on email communication to the Don Wright Faculty of Music community. I also delivered updates to the Music Faculty Council via Zoom. As a member of the Western Libraries Collections team, I had a hand in creating a few online guides to our expanded ebook resources and free pandemic-inspired music websites (e.g., performances). Of course, Western Libraries published a COVID-19 information page and released news items regularly.

(8) Did COVID-19 impel you to come up with creative solutions to long-term or immediate collections issues?

[JG] One interesting opportunity that came up for us was to re-visit our policies around what circulates and what doesn't circulate. There are many items in our stacks stamped "non-circ" and while some of these are obviously expensive or otherwise special items, many of them defy explanation as to why they were so marked. Since only circulatable items are requestable in our

curbside pickup service we decided to relax our policies somewhat to allow more items to circulate. It was a great chance for staff to come together and discuss our service values, why some of these legacy decisions were made, and what kind of access we wanted going forward.

[BCM] Western has a number of non-circulating scores in its general collection. I currently have 3 trolleys of these fragile items sitting outside my office awaiting their fate! This summer, we will take advantage of the closed stacks to select little-used items for transfer to storage.

[KM] The pandemic has certainly made me aware of the need to circulate some materials previously classified as non-circulating. I'd love to open up parts of our music collection for sure. However, what would impel a patron to return valuable and unique materials? I have experimented with pushing interesting scores out to the circulating stacks only to watch as patrons who sign them out refuse to return them. The future of non-circulating materials is tied for me to fines policy. Without some process of accountability, do I dare continue to allow irreplaceable non-circulating resources circulate as I did during COVID-19?

(9) Is there anything that you would take away from this unusual year consequent to COVID-19 into the future re: music collections?

[JG] Music scores continued to be important for our users during the pandemic, but we struggled to provide adequate access. Users expect us to be able to provide a scanning service for scores, yet our institution takes such a conservative approach to fair dealing that we cannot provide even legal scans. This must change as we move out of the pandemic. Our team has some pilot projects in mind to pitch to the Chief Librarian regarding scanning public domain scores and moving them to our off-site Downsview location. Then we will consider in-copyright scores and find a way to pilot a legal scanning service for these.

[BCM] I agree with Jan that the pandemic may have finally given musicians and publishers the momentum necessary to adopt e-scores broadly. There are still a number of obstacles to overcome for libraries to be able to provide scores to all users in a way that balances the rights of composers, users, and the distributors (us!). I look forward to witnessing what the future brings.

[KM] For the collection that I manage, it really feels like the purchase of electronic resources has outstripped those in print format by a mile. Very little I'm buying is in print format with the exception of music manuscripts and facsimiles...which end up in another branch, Rare Books and Special Collections. That's how I feel today. Will I feel the same way once I'm back in the office in September? Will I be so sure that the future here is 'e'?

Musical Totem: A Collaborative Composition Methodology During the COVID-19 Pandemic

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Abstract

As part of the *Action Research Network of the Americas*, the Musical Learning Community is a collaborative group, founded during the COVID-19 global pandemic, that has brought together musicians, artists, and educators to generate shared experiences. As members of this community, we explore new ways for collaborative music-making. Through creative, cultural, and conceptual influences, the idea of the *Musical Totem* emerged as a collaborative music composition methodology to transcend geographical distancing. We sought interpretative freedom by adopting methods of the surrealist technique *Cadavre Exquis* (*Exquisite Corpse*) while relying on the rich concept of *totems* to find thematic material and set compositional parameters. The process was carried out using *arts-based* and *autoethnographic* research approaches, which provided insights into our creative musical responses and remote collaborative working processes. This endeavor showed us that symbolism can provide compositional and performative challenges and that, as a methodology, the Musical Totem can create freedom and constraints depending on the musician, the conceptual influences, and the instrumentation. We also learned that engaging in a collaborative music-making process led to increased community bonding through shared creative expression.

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Examining the Impact of COVID-19 on Music Communities

By February 2020, the destructive effects of the global COVID-19 pandemic had already hit the Americas. Many musical, educational, and research activities ceased; however, virtual communications helped to sustain some new initiatives during this time. That was the case for the *Music Learning Community* (MLC),¹ which, during the pandemic, was proposed as one of the *Action Research Communities* (ARCs) within the *Action Research Network of the Americas* (ARNA).² The MLC held its inaugural meeting in April 2020, bringing together musicians, artists, and educators to generate shared experiences. As members of this network, we work together as a virtual community, and through collective learning, we have fostered our natural tendencies to grow and create.

During the pressing times of the pandemic, the *Canadian Association of Music Libraries, Archives and Documentation Centres* (CAML) raised the concern that music activities at all levels were struggling.³ Given the interruption in music creation, communication, preservation, and investigation, how would music professionals at all levels respond? Shifts in modes of writing and sharing meant that musicians needed to rely on virtual platforms to promote and archive their material. Music education became mediated by digital life. Under these conditions, how were musical communities addressing the impact of COVID-19 in their performance, production, dissemination, and preservation of artistic work? In this paper, we discuss how the MLC examined its musical activity, resulting in a new virtual collaborative composition methodology amidst the ongoing pandemic—the *Musical Totem*.

Contemporary Music and the Musical Learning Community

Four members of the MLC participated in this study. The four of us share not only a common musical background but also a birthplace. We were born in the highlands of the Andes in Ecuador, where we all obtained our music degrees in contemporary music. Despite this, our musical practices are contrasting. David specializes as a jazz drummer and contemporary composer. Sebastián is a popular music guitarist. Sofía has evolved as a classical violinist and orchestral performer, and Víctor has trained as a rock-tenor and classical guitarist. It was intriguing for us to see what would come out of this formation, being our first experience creating music together.

In the context of contemporary music from European and American traditions, we have seen that many current musical composition practices have deserted tonality as means to explore new timbres.⁴ Composers have also found new ways of liberating traditions by leaving behind structures of musical form. The openness provided by relinquishing form has provided performers with an

¹ For more information on the Musical Learning Community, visit <https://www.mlc-cam.info/>

² For more information on the Action Research Network of the Americas, visit <https://arnawebsite.org/>

³ “Call for Contributions: Special Issue on the Impact of Covid-19 on Music Communities,” CAML Review, accessed May 6, 2021, <https://www.caml-acbm.org/en/publication/>.

⁴ Martin Link, “Contemporary Music and Its Challenges for Music Theory,” *Harmonia: Journal of Arts Research and Education* 18, no. 1 (2018): 39–44.

increased sense of freedom. As we will show, we used this freedom of form and tonality throughout the collaborative composition process. We based ourselves on sets of elements (e.g., instruments, texture, concepts) and their respective choice of entry as the main criteria to perform.

Creativity and Collaborative Music Composition

In a general sense, creating comes from using different resources to form something that was not there before. The ability needed to reorganize previous knowledge towards a unique and original contribution is considered amongst the highest of cognitive functions.⁵ The mysticism formerly attributed to creativity has now been explained through multiple psychological research approaches, including psychometric testing, cognitive studies, and sociocultural methods.⁶ In music, the study of creativity has focused primarily on artistic works or the individual characteristics of musicians.⁷ Although rich information can be derived from such studies, they fail to address the lived experiences of composers and musicians during collaborative musical creation. We will provide insight into the collaborative experience by showing how we, as members of the Musical Learning Community, responded creatively under the strains of the COVID-19 pandemic.

To do this, we needed to see beyond the explanations of individual creativity and focus on what was known about group creativity. Despite the complexity of processes that may occur in a group setting, constructive interactions among group members are fundamental for collaboration and teamwork.⁸ How, then, were we able to foster the necessary actions to create together through virtuality amidst a global pandemic?

There is evidence that synchronous and asynchronous interactions can work as methods for collaborative composition in virtual platforms.⁹ Interactions of this nature involve sharing links to musical influences, planning virtual exploratory music-making sessions, discussing material worth preserving, resolving technical problems, and sharing the musicians' feelings.¹⁰ From our previous experiences, we noted that synchronous music-making software has many limitations and relies on each participant having access to a stable internet connection, which is not always possible. A more common approach is often for a leading composer to take the initiative to create complete musical drafts, which are then recorded and shared with other members who provide feedback. Musicians then record a previously established part with enough leeway to add some interpretative

⁵ Lorin Anderson and David Krathwohl, *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives* (New York: Longman, 2001), 84–86.

⁶ Robert Sternberg, *Handbook of Creativity* (Cambridge: Cambridge University Press, 2002), 3–15.

⁷ Adrian North and David Hargreaves, *The Social and Applied Psychology of Music* (Oxford: Oxford University Press, 2010), 14–22.

⁸ Keith Sawyer, *Group Creativity: Music, Theater, Collaboration* (Mahwah: Lawrence Erlbaum Associates, 2003), 119–137.

⁹ Michele Biasutti "Strategies Adopted During Collaborative Online Music Composition," *International Journal of Music Education* 36, no. 3 (November 2016): 473–90, <https://doi.org/10.1177/0255761417741520>.

¹⁰ Ibid.

variations. However, this approach creates many constraints for composers and musicians who lose out on the benefits of synchronous exploration.

The Musical Totem: A Collaborative Methodology to Explore Musical Creativity

Our creative inquiry for this project relied on both synchronous and asynchronous interactions and was conceived as a two-component investigation. On one side, there was the musical creation process, from which we derived a collaborative composition methodology. On the other side, we participated in reflective inquiry to shed light on the experiences of each musician as it related to the musical composition process and to investigate the deeper qualities of our artistic actions. Thus, we combined arts-based and autoethnographic approaches throughout the project.

Collaborative Autoethnography

Considering we intended to study ourselves as we underwent a collaborative composition process, we used an autoethnographic method. *Ethnography* is an anthropological method used to explore other cultures;¹¹ thus, *autoethnography* refers to looking at the self as if it were the other to facilitate one's understanding of themselves.¹² In this case, our perceptions of the compositional process were the focus of study. Studying the self requires increased *reflexivity* as humans are complex networks of interrelated layers. This means we needed to become aware of the reciprocal influence our actions and perceptions had on the compositional process.¹³ To achieve such reflexivity, we used the autoethnographic method of *auto-interviewing*.¹⁴ We brainstormed together potential questions and then refined an interview guide. Each one of us received the questions and was asked to complete the questions in written form right after finishing the music composition process.

Then, data were analyzed through a *qualitative coding* technique that allowed us to create a shared narrative.¹⁵ For this coding process, we imported the responses into a data analysis software (NVivo 12), categorized them by question, and extracted the meaning of each sentence in short phrases in order to capture the most salient characteristics of the text. These codes were then turned into a connected narrative form through a shared interpretation.

This research technique required an examination of our self-awareness, as we had to be cognizant of our own emotions and cultural codes. In this case, the geographical distancing, enhanced by the

¹¹ Frederick Erickson, "A History of Qualitative Inquiry in Social and Educational Research," in *The Sage Handbook of Qualitative Inquiry*, eds. Norman Denzin and Yvonna Lincoln (California: Sage Publications, 2018), 38–44.

¹² Sherick Hughes and Julie Pennington, *Autoethnography: Process, Product, and Possibility for Critical Social Research* (California: Sage Publications, 2017), 15–16.

¹³ *Ibid.* 92–93.

¹⁴ *Ibid.* 65–66. We included the original guidelines in Appendix A, which include the interview protocol.

¹⁵ Johnny Saldaña, *The Coding Manual for Qualitative Researchers* (London: Sage Publications, 2016).

pandemic, and the fact that four musicians responded to a shared phenomenon, makes this work take the form of a *collaborative autoethnography*.¹⁶

Arts-Based Research

Our music composition process was explorative. We sought to further understand ourselves through the lens of the arts as a way of knowing.¹⁷ It was an emergent and unpredictable process from its conception to its finalizing moments. The use of the arts as methodological tools to reach profound self-knowledge has begun to be systematized as a style of inquiry known as *arts-based research*.¹⁸ In music, the combination of autoethnographic and arts-based techniques can take cyclical form.¹⁹ That is a process of creating-reflecting-creating. Our approach to collaborative composition was performed in cycles where each musician reflected on a concept, composed, performed, recorded music influenced by that concept, and reflected on the composition process as it related to the self and the selected concept. Then, the recorded audio was sent to the next musician, who underwent the same cycle, until every musician had a turn to experience such a process.

The knowledge created through this *arts-based collaborative autoethnography* gives voice to the personal discourse of each musician; it provides a close-up look at the unique experience that each of us had as composers and performers throughout the project. It can also offer the audience a “me too” experience where the reader or listener may identify with the emotions, struggles, and concepts elicited through the composition.²⁰

Artistic Research

We also see our work through the lens of *artistic research*, which can be conceived in three identified types: research on the arts, research for the arts, and research in the arts.²¹ *Research on the arts* is an interpretative perspective where the artistic practice is the focus of study.²² In music, this includes research from disciplines like ethnomusicology, pedagogy, psychology, and music cognition.²³ *Research for the arts* puts an instrumental perspective at the forefront. The goal is to

¹⁶ Hughes and Pennington, *Autoethnography: Process, Product, and Possibility for Critical Social Research*. 18.

¹⁷ Patricia Leavy, *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches* (New York: The Guilford Press, 2017), 3–22.

¹⁸ Patricia Leavy, *Method Meets Art: Arts-Based Research Practice* (New York: The Guilford Press, 2015), vii–xi.

¹⁹ Danny Bakan, “Music as Method,” in *Method Meets Art: Arts-Based Research Practice*, ed. Patricia Leavy (California: Sage Publications, 2017), 121–47.

²⁰ Mine Doğantan-Dack, “The Art of Research in Live Music Performance,” *Music Performance Research* 5, (2012): 40.

²¹ Ruben Lopez-Cano and Úrsula San Cristobal Opazo, “Investigación, Investigación Musical e Investigación Artística,” *Investigación Artística en Música* (Conaculta: Barcelona, 2014). 40

²² Henk Borgdorff, “The Production of Knowledge in Artistic Research” in *The Routledge Companion to Research in the Arts*, eds. Michael Biggs, Henrik Karlsson and Stiftelsen Riksbankens Jubileumsfond (Abingdon: Routledge, 2010).

²³ Lopez-Cano and San Cristobal Opazo, *Investigación Artística en Música*, 40.

conduct technical research that benefits artistic practice and delivers tools and material knowledge applicable to the artistic product and process.²⁴

Although our collaborative composition methodology has elements of the artistic research types identified above, our work is best aligned with *research in the arts*. In this case, artistic practice is not only the result of the study but its methodological vehicle. As we will describe, the project unfolds *in* and *through* the acts of creating and performing.²⁵ Furthermore, it involves artistic creation by a community of competent music artists. This type of research has become difficult to define because it is diverse and inapprehensible.²⁶ In this way, the term ‘artistic research’ becomes an umbrella term that denotes research activities based on artistic knowledge and artistic appearance.²⁷

Creative and Conceptual Influences

Cadavre Exquis / Exquisite Corpse

The *cadavre exquis* is a surrealist method by which a collective work is created following a sequence and using a set of rules.²⁸ Usually, the final corpus takes the form of a text or an image. In this way, communal poetry or visual work can take shape. We used this artistic method, often conceived as a game, and applied it musically. Like Pierre Schneider analyzes in his essay *Note on the Exquisite Corpse*: “*Cadavre exquis* is an excellent illustration of the currently popular axiom that some wholes are qualitatively different from their component parts.”²⁹

According to Schneider, the French surrealist Georges Hugnet defined the procedure in the following way:³⁰ Every member of a group writes a noun in a paper that is hidden from the others. The paper is then passed to the left while receiving another paper prepared in the same way from the right. Each piece of paper has to accomplish a complete circuit by the end of the game. Then, everyone adds an adjective or qualifying phrase. Finally, participants rotate the paper and proceed in the same way for the verb, the direct object, and the final adjective. In the end, the paper is unfolded, and the results read aloud, making sure there is grammatical agreement.

We struggled at the beginning in our preparation meetings to define how these rules should look like for music. Many ideas were fleshed out; we wrestled with trying to define measure signature,

²⁴ Ibid. 41.

²⁵ Borgdorff, *Research in the Arts*.

²⁶ Lopez-Cano and San Cristobal Opazo, *Investigación Artística en Música*, 41, 43.

²⁷ Polifonia Third Cycle Working Group, ‘*Guide to Third Cycle Studies in Higher Music Education*’ (AEC Publications: Utrecht, 2007) 16.

²⁸ Pierre Schneider, “A Note on the Exquisite Corpse,” *Yale French Studies* 2, (1948): 85.

²⁹ Ibid.

³⁰ Ibid.

tonality, instrumentation and found no success. Considering the sequential layering of instruments would leave us with a denser texture than that of text, the image of *totems* started to form and was accepted by the group as a useful reference to set compositional parameters.

Totems

A totem is a cultural symbol that is rich in meaning and has symbolic relationships between the environment and humans. Examples can be found in cultures from every part of the world.³¹ While the word was originally derived from the Algonquian language by settlers of the 18th-century,³² the current meaning of the word refers to “an emblematic depiction of something (such as an animal, plant, or supernatural being) [which] gives a family or tribe its name and that often serves as a reminder of its ancestry.” More broadly, the term is also used for “any thing or person having particular emblematic or symbolic importance.” In the religious practice of totemism, the totem is thought to “interact with a given kin group or an individual and to serve as their emblem or symbol.”³³ For example, totem poles from the First Nations of the Pacific Northwest are primarily visual monuments that represent, commemorate and document “ancestry, histories, people, or events” using “symbolic and stylized human, animal, and supernatural forms.”³⁴

A recent report from Australia entitled *Indigenous Kinship with the Natural World in New South Wales* identifies the problematic idea of a universal totemic worldview by stating that: “the term ‘totem’ has proved to be a blunt instrument. Far more subtlety is required, and... there is regional variation on this issue.”³⁵ This rich and varied meaning of totems drew us to them as a starting place for the thematic selections. In its capacity to depict emblems of self and community, totems’ conceptual and visual influence became the driving force in our composition process. The combination of the rule-setting protocol of the exquisite corpse, the use of music, and the profound cultural connection of totems led us to the conception and commemoration of the musical totem.

³¹ Encyclopedia Britannica Online, Academic ed., s.v. “totemism,” accessed May 10, 2021, <https://www.britannica.com/topic/totemism-religion/Some-examples-of-totemism>.

³² Merriam-Webster, s.v. “Totem” accessed May 10, 2021, <https://www.merriam-webster.com/dictionary/totem>.

³³ Encyclopedia Britannica, “totemism.”

³⁴ “Totem Poles: What is a Totem Pole?,” Indigenous Foundations, accessed May 8, 2021, https://indigenousfoundations.arts.ubc.ca/totem_poles/; René R. Gadacz, “Totem Pole” In *The Canadian Encyclopedia*, accessed May 8, 2021, <https://www.thecanadianencyclopedia.ca/en/article/totem-pole>.

³⁵ Deborah Rose, Diana James, and Christine Watson. *Indigenous kinship with the Natural World in New South Wales*. Hurstville, Australia: NSW National Parks and Wildlife Service, 2003. <https://www.environment.nsw.gov.au/research-and-publications/publications-search/indigenous-kinship-with-the-natural-world-in-new-south-wales>.

Compositional Process

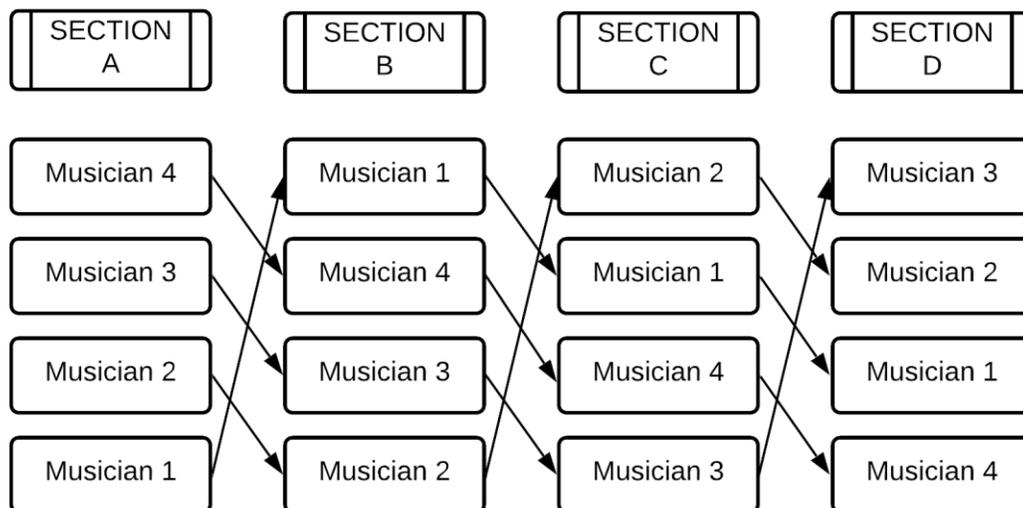
Concept Selection

We relied on the conceptual influence of totems to guide our interpretative freedom. After finding limited success in setting parameters by focusing on technical and musical properties, we decided to choose an animal with personal significance as a reference for each musicians' composition and interpretation. We asked each other to select an animal and then identify its relationship and influence on the musical composition and the chosen instrument. We then used a question-guide (See Appendix A) to help us reflect and communicate the selection's motives and the musical relationships it conveyed.

Layered Composition

Our concept of the musical totem has many similarities to the procedure for the exquisite corpse. Each musician would randomly start, record, send the recording to the next musician to layer the composition, and so on. After an entire cycle is completed, the second musician starts. The process continues in this order until the first musician begins again. The idea was to keep rotating until everyone had the opportunity to begin a section (see Fig. 1). Going first is especially important because the composition starts with no reference to others, and so the first musician could take the piece in different ways by establishing many of the musical features that would constraint the rest. Unfortunately, our original exploration was conceived as linear in time rather than simultaneous, limiting our capacity to embark on what would have been at least a 16-week process. We were able only to complete one section, which spanned a five-week process.

Figure 1. The original conception of the musical totem, modeled after exquisite corpse procedures.



Most of us are comfortable with secondary instruments; however, we decided to limit our contributions to our primary instrument. Thus, our group of four included a drummer, a guitarist, a violinist, and a vocalist. Rather than randomly choose musician 1, we decided to proceed in a traditional “orchestral” order. Consequently, the drummer was selected as musician 1, the guitarist as musician 2, the violinist as musician 3, and the vocalist as musician 4.

Reflections on the Process

Relationship between the Music and the Thematic Selection

The four of us selected birds who inhabit the Andean region for the “concept selection” portion of this project. These independent decisions speak perhaps to the attachment to our native geography; such attachment to the land is likely something shared across cultures.³⁶ Furthermore, the fact that no one selected mammals brings forth further questions about the musicians’ decision process. Was it based on the drummer’s selection, who began with a bird, and the rest felt compelled to proceed in the same direction? Answers to that question did not come out from the reflections. Instead, extramusical rationales converged in the artistic expression, including current life events. For example, David (musician 1) mentioned how the monotonic and rhythmic chant of the *mochuelo andino* (*Glaucidium jardinii*, see Fig. 2) promoted his interest in exploring a balance between melody and rhythm in the drumset. He also relied on the symbology of wisdom and protection, which he “found relevant to [his] current life events.”

Each of us brought a different dimension of the habitat and actions of their selected bird into their musical expression. This was seen through the exploration of timbre and other possibilities the instruments allowed. While the drums had the intention to portray an improvisatory mutation of wind, space, mountains, and forest, the violin relied on experimental techniques to convey the contact of the bird with the wind using harmonics. Sofía (musician 3), the violinist, recorded two layers. The second layer was a melody meant to represent the hunting motions of the bird.

Sebastián (musician 2), who received the drum track, described his efforts with the guitar as a way to convey subtle and precise flight, characteristics of the *halcón peregrino* (*Falco peregrinus*, see Fig. 3). The inspiration was based on the heights and openness the bird seeks during flight. He reflected on how his motivation was the bird’s capacity to take flight, its strength, and independence.

³⁶ Paul Morgan, “Towards a Developmental Theory of Place Attachment,” *Journal of Environmental Psychology* 30, no. 1 (March 2010): 11–22, <https://doi.org/10.1016/j.jenvp.2009.07.001>.

Figure 2. *Glaucidium jadinii* or pygmy owl (Photograph by Michael Woodruff)³⁷



Figure 3. *Falco peregrinus* or peregrine falcon. (Photo by Furlined)³⁸



³⁷ "Michael Woodruff: Costa Rican Pigm-Owl," Flickr, accessed May 16, 2021, <https://www.flickr.com/photos/nightjar/2717918317/in/photostream/>.

³⁸ "Peregrine Falcon: Furlined," CC Search, accessed May 16, 2021, <https://search.creativecommons.org/photos/9f9f6835-28dc-4197-92e2-deb459841160>

Finally, the vocalist chose to represent the Andean condor (*Vultur gryphus*, see Fig. 4), the national bird in many Andean countries. While growing up in Ecuador, we were continuously educated in how majestic the bird is and warned of its risk of extinction.³⁹ These facts are so pervasive in our Andean cultures that the reasons ascribed to its selection corroborated it. It was mentioned that the majestic qualities, symbology, mythology, and Andean folklore were the reasons that drove the relationship with the bird. Musically, the vocalist reflected his task as needing to add a top layer that would be as powerful as the selection. He shared his process of listening to the sounds of the condor first to know what dimension of the bird to portray. As opposed to the instrumentalists, who relied on representation in their musical contributions, Víctor chose replication. The vocals of the condor were to be imitated through more aggressive vocal techniques. Some coherence was achieved in his replication, but like Sofía, he also added a melodic layer driven by a need to pierce through the musical textures. Knowing that the condor is among the largest flying birds in the world,⁴⁰ the use of a high vocal range was mandatory. He further reflected on how once he heard the recording, it also brought him feelings of agony. Something that related with his experiences of seeing this bird in captivity, depressed, and unable to fly.

Figure 4. Vultur gryphus or Andean condor. (Photo by Szeke)⁴¹



³⁹ "Animals: Andean Condor," National Geographic, accessed May 8, 2021, <https://www.nationalgeographic.com/animals/birds/facts/andean-condor>.

⁴⁰ Ibid.

⁴¹ "Magnificent Andean Condor: Szeke," CC Search, accessed May 16, 2021, <https://search.creativecommons.org/photos/7871e43d-5d39-4a9c-8b56-fbe391f045e9>.

Freedom, Satisfaction, Frustration, and Concern while Creating

Our sensations throughout the music creation process appeared to change as their musical possibilities became more constrained in their respective turns. For the drummer who started with a blank sound canvas, the experience was “very liberating, allowing [him] to connect with the sound, the exploration, and the creation.” From a technical standpoint, he set parameters for himself to facilitate a *flow experience*.⁴² This means he actively created an opportunity to challenge himself while undergoing focused concentration to achieve an optimal performance state.

For the guitarist, who received no harmonic constraint, the experience was satisfactory as he saw the experimentation process as a way to develop his creativity. However, for the violinist and the vocalist, the sensations were different. Both recalled the struggles they faced while needing to find solutions to a preestablished problem. The process created some frustration and concerns about whether the two melodic textures would convey a coherent representation, despite the intrigue and curiosity the whole process created. We cannot know with certainty if the differences in experiences were a matter of the musicians’ personalities, the harmonic constraints, or a combination of both.

The Musical Totem, Music Information Professionals, and the Gratification in Music

Despite the challenges we faced, there was a gratification of having undergone this process by the end. Those who went first displayed an eagerness and also uncertainty related to the outcome. It was interesting to note that, by the end of the recording, the vocalist felt an “ear fatigue,” which led him to recall his experiences of long face-to-face rehearsals which happened before the pandemic. The musical experimentation, which moved us outside traditional parameters, liberated us through “*el encanto de crear*” (the charm of creating), which was attributed to having undergone this musical experience.

This way of detailing processes and experiences can explain how musicians include personal and social perspectives. It can also shed some light on the motivations that drive musicians to keep composing despite adversities like a global pandemic. This paper takes into consideration how some musicians deal with contemporary environments and how they portray them. It also shows how technology both enabled and limited the musical creation and how the musicians balanced such tensions. It would be valuable to collect works of this nature from distinct time periods and locations to observe the variations in the creative and interpretative processes across cultural borders.

This collaborative composition methodology has value for musicians and music learners. It can help them challenge their creativity by trying new variations and versions of the process or by serving as

⁴² Susan O’Neill and Gary McPherson, “Motivation,” in *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*, eds. Richard Parncutt and Gary McPherson, (New York: Oxford University Press, 2002), 35.

a tool to resolve compositional needs when geographically distanced. Music information professionals, who may be working closely with musicians, music learners, and music educators, may also be interested in this process as an alternative practice to develop creativity and musicianship. It also speaks to the need to document compositional methods, which may help others learn from the documentation processes like the one we carried out. Beyond the instrumental or vocal ability, working in groups can serve as a bonding experience to create community, solidarity, and learning through creative musical explorations.

Video 1. The Musical Totem as conceived by the Musical Learning Community (Click Image to View)⁴³



⁴³ "Tótem Musical - Musical Totem (A Collaborative Music Composition Methodology): MLC Comunidad de Aprendizaje Musical," YouTube, accessed May 16, 2021, <https://www.youtube.com/watch?v=r3yZFttYr2I>.

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Appendix A: Image of the original communication sent to MLC Participants



Lineamientos para la Creación del Tótem Musical

1. Selecciona un animal, ambiente, condiciones, que sean representativos de tu identidad en los momentos actuales.
2. Utiliza tu instrumento para plasmar tu selección de una forma musical (grabando el audio).
3. Escribe en un documento respuestas a las siguientes reflexiones:
 - a. ¿Cómo percibes que tu música describe tu selección?
 - b. ¿Cómo te sentiste en el proceso de creación?
 - c. ¿Cómo te sientes tras haber concluido tu parte?
 - d. ¿Qué razones ascribes a tu selección?
 - e. ¿Cómo crees que esta información le ayuda a un profesional de la información musical (e.g., coleccionistas de música, bibliotecarios de música, historiadores de música, etc.)?
4. Envía tu grabación de audio y escrito al correo electrónico mlc.cam.arna@gmail.com

Semana 1 Enero 11-17	Semana 2 Enero 18-24	Semana 3 Enero 25-31	Semana 4 Febrero 1-7	Semana 5 Febrero 8-14
David	Sebastián	Joshua	Sofía	Víctor

Guidelines for the Creation of the Musical Totem

1. Select an animal, environment, conditions, that are representative of your identity at the present time.
2. Use your instrument to translate your selection in a musical way.
3. Write in a document answers to the following reflections:
 - a. How do you perceive that your music describes your selection?
 - b. How did you feel about the creation process?
 - c. How do you feel after you've finished your part?
 - d. What reasons do you add to your selection?
 - e. How do you think this information helps a music information professional (e.g., music collectors, music librarians, music historians, etc.)?
4. Send your audio recording and text to the email mlc.cam.arna@gmail.com

Report on the Music Collection Assessment Summit

April 21-23, 2021, University of Toronto (online)

Report by Janneka Guise, Director, University of Toronto Music Library

The University of Toronto Music Library has undertaken a large-scale assessment of the music score collection. The team responsible for the assessment work consists of all the music librarians plus the music archivist:

- Trevor Deck, Collections Management Librarian, Music and Film
- James Mason, Digital Initiatives and Metadata Librarian
- Tim Neufeldt, Instruction Librarian and Circulation Supervisor
- Rebecca Shaw, Music Archivist

Apart from the fact that regular collection assessment is a best practice for libraries, we face specific, critical challenges that necessitate this work:

- We are out of shelf space in the Library, despite 30% of our collection having been moved to Downsview, the U of T Libraries' off-site shelving facility. We currently have a reactive approach whereby we weed one item for Downsview for every new acquisition we shelve. We want to be proactive: develop criteria for what stays in-house and what moves to Downsview; move a large number of materials to Downsview at once; use the criteria to direct new acquisitions to Downsview or to the Music Library as appropriate.
- The Faculty of Music began a space audit in 2019 in order to make a case to the Provost for a new building/renovation. The Music Library is located in the Faculty and is part of the space audit. We need to answer questions such as: How much space do we need, ideally? How much of the collection can move to Downsview? Which materials should remain on-site and why?
- We want to investigate the diversity in our collection: what percentage of compositions are written by women, by Black or Indigenous people, or people of colour? What countries of origin are represented in our collection? We hope to uncover and celebrate this diversity, understand the uniqueness and specialties of our collection, teach users how to search for these materials, and fill gaps in important areas.

The collection assessment work began with a literature review which taught us that although there are many approaches to weeding book and journal collections, there have been few published studies on how to weed music score collections. We expect to publish our literature review at a later date.

We decided to reach out to peer institutions to share ideas on music score collection assessment. We chose five peers based on similarity of music programming, size of enrollment, and size of music

library collection: Harvard University, Yale University, Eastman School of Music, Indiana University Bloomington, and University of California at Los Angeles (UCLA). Librarians at all five institutions had taken a variety of approaches to music score collection assessment. We decided to hold a Summit: each institution would prepare a presentation and we would invite library workers, music and iSchool students and faculty to attend.

Planning began in the Fall of 2019. The peer group met in-person for an initial conversation at the Music Library Association conference in Norfolk, VA in February 2020. Once the pandemic hit and travel was restricted, it became clear that we would need to host the Summit virtually. In order to make the virtual event as engaging as possible, we asked the participating librarians to prepare pre-recorded presentations as well as a virtual tour of their libraries. We posted the presentations and tours on the Summit website a week before the Summit began. Then we devoted the live Summit sessions to Question/Answer periods with each presenter.

We used our institutional Zoom account for the live sessions. Here is a list of speakers, institutions, and abstracts:

Managing user expectations with an abundance of space

Jim Farrington, University of Rochester, Eastman School of Music

The Sibley Music Library is the largest academic music library in North America. What started out in 1904 as a public music library in Rochester, Sibley merged its 9000 books and scores with the nascent Eastman School of Music in 1921. The following hundred years saw an explosion of acquisitions during which the library outgrew three physical spaces, opening the doors of its latest home in January 1989. The current building has 45,000 square feet of space housing some 650,000 physical items. A survey done in 2000 reported that we had only used about 1/3 of the available shelf space for the circulating collections (a statistic almost unimaginable in most libraries today). The long-standing support of the library from our administration combined with this abundance of shelf space for so much of the collection has led to interesting collection development decisions with implications for user services.

What stays and what goes? Music Score Collection Assessment at the University of Toronto

Trevor Deck, Jan Guise, James Mason, Tim Neufeldt and Rebecca Shaw, University of Toronto

The Music Library at the University of Toronto is out of space. Shelves are crowded, aisles are too narrow to navigate. We make use of the UTL @ Downsview off-site storage facility, where

approximately one-third of our music score collection is located. The criteria and policies we use to determine what stays on-site and what goes to Downsview is outdated and not well communicated. With a capital project renovation on the horizon, we need a clear understanding of what our collection looks like now, and what we want it to look like in a future space. The University of Toronto Libraries are having important conversations about anti-racism and de-colonization in our spaces and collections, and we want to ensure our music score collection reflects the curricula and diverse programming of the Faculty of Music. Normal weeding criteria such as publication date and circulation count are not appropriate for music scores, and there is little music-specific direction to be gleaned from the library literature. Our team will share our process to date which includes data analysis and preparation for user surveys and focus groups.

Acquiring Multiple Copies and Editions of Music Scores

Keith Cochran, Indiana University, Bloomington

I frequently make decisions about the quantity and types of editions that we need for scores in our collection. Because we serve an unusually large and diverse community, I often acquire multiple copies and multiple editions of the same work in order to meet the demands of users. In my talk, I will focus on several different works that can serve as case studies that illustrate the kinds of questions that I must answer on a regular basis about collection development and management. It is my hope that these case studies will be helpful to other librarians who regularly confront similar situations.

Collaborative Music Collections with Borrow Direct

Sandi-Jo Malmon, Harvard University, Eda Kuhn Loeb Music Library and Ruthann Boles McTyre, Yale University, Gilmore Music Library

The collaborative collection development plan that began in 2009 with music librarians from the 7 academic libraries of the Borrow Direct partnership has expanded over the past 10 years to include a total of 13 participating music libraries including those from the Ivy League and from MIT, Johns Hopkins, Duke, the University of Chicago and Stanford. The cooperative collection development plan for purchasing scores of contemporary composers has remained robust and truly collaborative as it has been updated to represent more broadly diverse collecting practices shared across institutions. Malmon and McTyre will discuss the history of this partnership as well as ongoing work to keep the collaboration and the collections fresh and relevant.

Maximizing Limited Space for Music Scores

Callie Holmes and Matthew Vest, University of California, Los Angeles, Herb Alpert School of Music

The UCLA Music Library's physical collections have grown over 56 years from 36,000 to over 400,000 items while remaining in the same location. Strategies for housing the collection in limited space have evolved over time, including adding shelves, maximizing collections spaces, and moving items to a remote storage facility. Currently, each year we deaccession or move to storage approximately the same number of items that we acquire. Our process involves using circulation statistics to identify candidates for removal followed by collaborative item-by-item consideration, factoring in characteristics that cannot be determined via statistics, such as condition, current faculty and student research interest, and equity, diversity, and inclusion.

We designed the program to take place over three days, from 2-5pm Eastern Time (Toronto time) in order to accommodate colleagues on the West Coast who wanted to attend. If we had held the Summit in person, we would have organized a tour of the Toronto Reference Library (a main branch of Toronto Public Library, or TPL) which holds the largest music score collection of any Canadian public library. It is within easy walking distance of the Faculty of Music. For the virtual Summit, we invited TPL to create a virtual tour, and they also had a spot on the program for a live Question/Answer period.

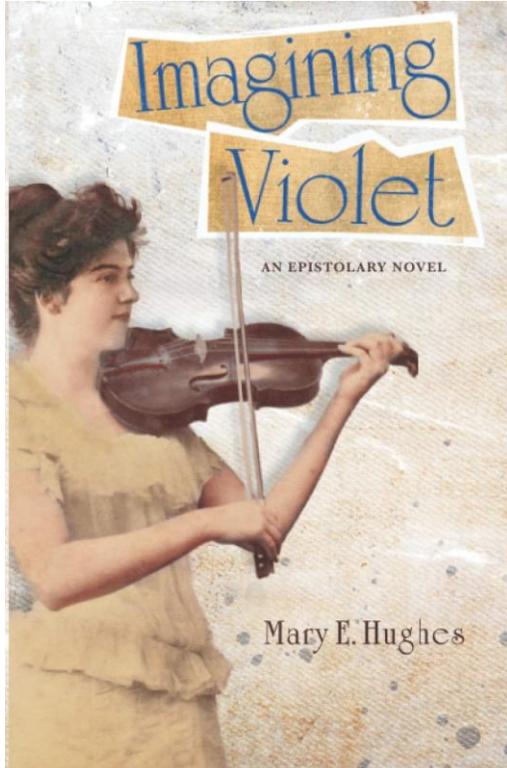
On the last day of the Summit we organized an open panel discussion with the six peer participants, followed by two hours of small group discussions using Zoom's breakout room feature. We crowdsourced the small group discussion topics during the first two days of the Summit, by posting a link to a shared document where attendees could type discussion themes as they thought of them. Eight topics were suggested, so we created four breakout rooms in the first hour, and the other four in the second hour. Attendees could move themselves between breakout rooms depending on what they wanted to discuss:

1. Small music collections: Score selection/weeding processes for smaller institutions with fewer than 100 music majors, limited budgets, and no off-site storage.
2. PDF Scores: How to implement a program for making PDF scores from composers available for download. Trevor and Houman discussed a project they started at U of T, and I would love to hear more about it.
3. Climate change: mindfulness in our collection development and management practice. What do people do (or what can we dream up on the spot) to minimize carbon emissions (shipping & digital data/materials storage), deforestation and chemical waste (paper making, printing, and binding), landfill waste management (weeded materials have to go somewhere) etc.
4. Collaborative collecting: Resource sharing / consortial buying

5. Addressing anti-racism: Specifically: assessing/filling collection gaps on compositions by BIPOC composers and choices around identifying and weeding materials that include racist/outdated narratives.
6. Shelving and values: "What do we want people to see when they walk in?" Discuss the optics/balance of composer diversity on the shelves, and what our shelves say about our values.
7. Off-site retrievals: Communications and expectation management (internal and external audiences) when implementing a requesting program to accommodate collections separated from their circulation point.
8. Open Access Scores: How about open access publishing? UCLA mentioned open access scores.

The University of Toronto team took turns moderating the live Question/Answer sessions and the breakout room discussions.

We were delighted by the response to the Summit: over 200 people registered, from at least 10 countries. Approximately 80 people joined the live sessions on each of the three days of the Summit; some registrants were in time zones un conducive to joining live. We recorded the live sessions and saved the accompanying chat transcripts so we could mine them for themes and relevant resource links that may help us with future directions for our work. Following the Summit we sent a link to the recordings to all registrants along with a link to a post-Summit survey.



The *Violet* Trilogy and the Joys of Musical Biofiction

Review-Article by Kristin Franseen, Carleton University

Imagining Violet by Mary E. Hughes. Victoria, BC: First Choice Books, 2018. 254 pp. ISBN: 9780228501640 (paperback).

Imagining Violet Married by Mary E. Hughes. Victoria, BC: First Choice Books, 2019. 262 pp. ISBN: 9780228502869 (paperback).

Imagining Violet Blooming by Mary E. Hughes. Victoria, BC: First Choice Books, 2020. 256 pp. ISBN: 9780228504184 (paperback).

Biofiction (or biographical fiction) seems to be enjoying something of a popular resurgence across multiple genres over the last decade. In an early performance of the song “Alexander Hamilton” at the White House in 2009, Lin-Manuel Miranda framed what was then conceived of as *The Hamilton Mixtape* in terms of “a concept album about the life of someone I think embodies hip-hop, Treasury Secretary Alexander Hamilton. You laugh, but it’s true!”¹ After the audience’s laughter subsides, Miranda goes on to frame Hamilton’s humble origins, political successes, and feuds with other “founding fathers” in terms of a kind of musical biopic, arguing that “he embodies the word’s ability to make a difference.” The television show *Upstart Crow* (2016–2020), by contrast, is overtly about the ways in which artistic words may not always make a difference, casting William Shakespeare in the mould of the beleaguered sitcom father. Writer Ben Elton works in historical jokes about Tudor politics and the inspirations for the sonnets alongside allusions to Brexit, British Rail, and the COVID-19 pandemic as well as the usual family and workplace tensions of the genre.

While these works differ greatly in terms of tone and focus, they both reflect the sometimes-paradoxical appeal of fictions about real historical figures: a desire to understand both the



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¹ The Obama White House, “Lin-Manuel Miranda Performs at the White House Poetry Jam: (8 of 8),” YouTube video, 4:26, November 2, 2009, <https://www.youtube.com/watch?v=WNff7nMIGnE>.

perceived exceptionality and the everyday humanity of those who came before us. The theatregoer does not need to be conversant with the historical nuances of the Washington presidency to understand Miranda's decision to depict cabinet meetings as rap battles any more than the television audience for *Upstart Crow* needs to have read Robert Greene's *Groats-Worth of Wit* (1592), the historical source for the show's title. In many ways, the more accessible mediums of popular music, musical theatre, and the sitcom can serve as entry points into a conversation about the historical sources and details. On a recent interview with the *Reduced Shakespeare Company* podcast, literary scholar Edel Semple argues for a recent trend in adaptations and reinterpretations of Shakespeare aimed at new audiences that include the playwright as a quasi-fictional character within his own works, noting that "there's been this emergence [of Shakespearean biofiction] ... in the last decade, definitely, increasingly, and we were trying to put our finger on why and how those things work, and how they talk to one another."²

Semple's questions about how a blurring of historical sources and fictional stories "work and how they talk to one another" seems particularly relevant to discussions of musical biofiction, a genre intimately linked to the history of the musical biography and the changing ways audiences engage with both musical works and histories. As Simon Keefe discusses in his research on early Haydn and Mozart biographies, the nineteenth century saw an explosion of musical biofiction, "popular, anecdotal, and fictional biographical materials, abundant in the second and third decades of the nineteenth century, [which] also enriched and enlivened the images and reputations of the composers, if not by promoting new information ... then by shaping and reinforcing narratives about them."³ The collection, curation and repetition of musical anecdotes served as the basis for both ostensibly nonfiction biographies and a variety of novels, poems, and plays on biographical subjects. In his refutation of conspiracy theories surrounding Mozart's death, Eric Blom put forth one explanation for the persistence of supposed biographical "facts" unsupported by historical evidence:

Spaun says to Schober: "What do you think? Schubert went to bed last night and forgot to take his glasses off!" Schober then says to Schwind: "I say, Spaun tells me Schubert goes to bed with his spectacles on." Schwind says to the world: "Schubert always goes to bed without taking his glasses off." The world's comment on which becomes: "Schubert always keeps his spectacles on in bed, so as to be ready to write down his music as soon as he wakes up." Thus, in four moves, a pretty situation has established itself which no biographer can resist or takes the trouble to think about more than once.⁴

² Austin Tichenor, "Analyzing Shakespearean Biofiction," *Reduced Shakespeare Company* podcast, April 5, 2021 (accessed April 25, 2021), <https://www.reducedshakespeare.com/2021/04/analyzing-shakespearean-biofiction/>.

³ Simon Keefe, "'No Kind of Reading so Generally Interesting as Biography': Establishing Narratives for Haydn and Mozart in the Second and Third Decades of the Nineteenth Century," *19th-Century Music* 44, no. 2 (2020): 68.

⁴ Eric Blom, "Mozart's Death," *Music & Letters* 38, no. 4 (1957): 325.

In the decades following Blom, most of the scholarly commentary on musical biofiction and related genres has been similarly corrective, observing familiar tropes, debunked tales, and other inaccuracies.⁵ Yet I think that it is worth asking—what positives do we as people who study, perform, and enjoy music gain from historical fiction on musical subjects? Not all biofiction, after all, responds to two centuries of narrative fashioning and refashioning. What can be learned from fiction, particularly when it comes to figures whose personal lives are less well documented than those of canonical composers? How can fiction allow us to “talk to” historical people and sources we might not otherwise encounter?

Musical biofiction spans a wide range of genres and topics. The most longstanding kinds of musical fiction are undoubtedly the *biographie romancée* (fictionalized biography) and biographical fantasies observed by Tibor Pintér in his work on Hungarian Mozart biofiction.⁶ These tend to rely and expand upon the kind of anecdotes analyzed by Blom and Keefe, blending elements of nonfiction biographies with invented conversations and authorial speculation. One recurring theme across genres is the idea of fiction as filling in the gaps left in the historical archive, an idea that lends itself to exploration of musical lives in multiple directions beyond straightforward biography. There is, for instance, also crime fiction with historical musicians as detectives, culprits, and suspects, which turns these gaps in the historical record into mysteries worthy of investigation. Laura Lebow’s Lorenzo Da Ponte series finds the librettist embroiled in solving murders in between negotiating the theatrical politics at play behind the scenes of *Le nozze di Figaro* and *Don Giovanni*, putting forth an explanation for his various adventures in Vienna noticeably not included in his famous memoirs.⁷ One also finds examples of musical biofiction in the romance, science fiction and fantasy, and alternate history genres, as well as the occasional novel about contemporary musicologists, critics, and biographers who uncover broader historical or musical mysteries as a part of their research.⁸

⁵ See, for example, William Stafford, *The Mozart Myths* (Stanford: Stanford University Press, 1991); Christopher Wiley, “Re-Writing Composer’s Lives: Critical Historiography Biography” (PhD diss., Royal Holloway, University of London, 2008); Scott Messing, *Schubert in the European Imagination*, 2 vols. (Rochester: University of Rochester Press, 2006–2007). John C. Tibbetts, *Composers in the Movies: Studies in Musical Biography* (New Haven: Yale University Press, 2005) explores twentieth-century trends in popular depictions of musical lives through the medium of film. Linda Shaver Gleason’s blog *Not Another Music History Cliché* (<http://notanothermusichistorycliche.blogspot.com>) focused primarily on the repetition of musical misinformation in nonfiction journalism and pop history, but frequently alluded to fiction’s role in perpetuating the most persistent myths surrounding canonical composers’ lives and works.

⁶ Tibor Pintér, “Beyond the Mask and Under the Surface: On *Divertimento*, Miklós Szentkuthy’s Mozart Novel,” *Hyperion: On the Future of Aesthetics* 8, no. 2 (2013): 182–193.

⁷ Laura Lebow, *The Murder of Figaro* (New York: St. Martin’s Press, 2015); Laura Lebow, *Sent to the Devil* (New York: St. Martin’s Press, 2016).

⁸ Donna Leon’s standalone novel *The Jewels of Paradise* (New York: Grove/Atlantic, 2012) explores an underemployed musicologist’s studies on the life and works of a little-known eighteenth-century composer and the questions and frustrations brought about by archival research.

Mary E. Hughes's *Violet Trilogy* takes a different approach to the question of gaps in the historical record. Instead of constructing a linear biographical or fictional narrative around her subject, her novels are an attempt to understand the coming of age, inner life, and broader world of a historical figure for whom scant documentation and facts survive. The primary focus and narrator of the series is Hughes's grandmother, Violet Courtenaye, whose studies at the Leipzig Conservatory, marriage to pianist and conductor Frank Welsman, and eventual life in Toronto are documented in *Imagining Violet* (2018), *Imagining Violet Married* (2019), and *Imagining Violet Blooming* (2020). In the introduction to *Imagining Violet*, Hughes describes her project as "a work of historical fiction. It could also be described as very creative non-fiction."⁹

The concept of "very creative non-fiction" allows Violet's story to serve as an entry into a variety of different topics relevant to the study of music history. The epistolary format (with occasional images of surviving photos and postcards) gives the reader something close to the experience of reading a personal archive. Throughout the series, Violet writes to several different correspondents—her parents and sister, her aunt, Frank (during her art studies in London), and various friends. The reader, however, only has access to her side of the conversation, leaving them, much like a biographer or musicologist, to piece together what they can of the complete narrative over time. Hughes also interweaves documented historical content into Violet's letters, including the curricula of conservatories and art schools; the lives of British, Irish, and American students in Germany; and changing social customs around gender in Germany, England, and Canada. Many of her sources for this information are documented in the bibliographies included at the end of each book.

Violet's fictionalized story is reminiscent in many ways of the real-life late nineteenth- and early twentieth-century memoirs of her fellow female conservatory students, including Amy Fay's *Music-Study in Germany* (1880), Mabel Wheeler Daniels's *An American Girl in Munich* (1905), and Ethel Smyth's *Impressions that Remained* (1919). While these nonfiction works remain of interest to students of women's musical history and the history of musical education, they were all carefully curated by their respective authors to reflect those topics deemed suitable for public readership at the time.¹⁰ By choosing to reimagine Violet as a letter writer rather than a memoirist, Hughes takes the reader through any number of subjects of interest to Violet and her friends and family at various times. The reader thus empathizes with a series of deeply personal concerns, including her family's eventual awareness of her parents' aging, concern for her sister Birdie's health, and worries about losing touch with school friends through her various moves. We also see Violet's own excitement and anxieties surrounding her time in Germany in *Imagining Violet*, her move to

⁹ Hughes, *Imagining Violet*, 4.

¹⁰ See, for example, Christopher Wiley's work on Smyth's self-presentation in her memoirs: "'When a Woman Speaks the Truth about her Body': Ethel Smyth, Virginia Woolf, and the Challenges of Lesbian Auto/Biography," *Music & Letters* 85, no. 3 (2004): 388–414.

Toronto and growing family in *Imagining Violet Married*, and domestic and musical uncertainties in *Imagining Violet Blooming*.

In many ways, Hughes emphasizes that music could be only one of Violet's many concerns. Her later letters detail issues around hiring staff to help care for her home and children, her involvement in Toronto's social scene, and the difficulties of living so far from her immediate family. In some familiar biographical narratives on female subjects, there is the temptation to make a woman's life fit into a clean, if often ahistorical, narrative of struggle and triumph.¹¹ By drawing out the everyday nature of Violet's correspondence (both surviving and imagined), however, Hughes reflects and celebrates the complex nature of a life that was filled with privilege and opportunity, spoken and unspoken limitations, and above all a deep and abiding love for the arts, family and friends, and travel. Violet's discussions of concerts, touring performers, and the professional careers of Frank and her friend Flo Heins (a studio teacher in Ottawa) in *Imagining Violet Married* show her continued engagement with music as a part of her new life in Canada as a married woman. Violet's accounts of performances conducted and organized by Frank are interspersed with references to and quotations from surviving newspaper accounts and reviews, and clearly reflect a deep investment on Hughes's part in understanding the art music scene in Ontario in the decades prior to the First World War. As recent work on the history of women's amateur musical clubs in Canada has demonstrated, music served an important social, artistic, and educational purpose in delineating certain kinds of Canadian urban identity during the early twentieth century.¹²

One of the most fascinating themes Hughes explores across the series is what she imagines Violet reading and how she might have felt about the outpouring of novels by and about women at the turn of the century. While Violet is not an outspoken feminist and the growing suffrage movement appears only briefly across her imagined letters, her gravitation towards what she calls "New Woman-ish" novels (including the works of Katherine Cecil Thurston, Alice Mona Caird, Sara Jeanette Duncan, and Amy Levy) provides some insight into how changing notions of gender and social order at this time impacted women outside of the now-familiar spheres of activism and political organization. Violet frequently sees parallels between her own educational opportunities and desires and the narratives available to her in fiction, observing in one letter to her friend Flo that "I was heartily sorry, though, that the authoress [Caird] concludes that it is impossible to pursue a life as a musician and be a successful wife at the same time."¹³ Later on, in *Imagining Violet Married*, Violet reflects to her friend Lily on how Thurston's *The Gambler* (1905) raised

¹¹ This is discussed at greater length in Marian Wilson Kimber, "The 'Suppression' of Fanny Mendelssohn: Rethinking Feminist Biography," *19th-Century Music* 26, no. 2 (2002): 113–129.

¹² David Gramit, "The Transnational History of Settler Colonialism and the Music of the Urban West: Resituating a Local Music History," *American Music* 32, no. 3 (2014): 272–291; Jennifer Messelink, "Aesthetics of Social Ordering: Exploring Concert Programs of the Women's Musical Club of Edmonton," paper presented at the 2018 meeting of the Canadian University Music Society, MacEwan University, Edmonton, May 23–25, 2018.

¹³ Hughes, *Imagining Violet*, 167.

ongoing questions about how she views her own nationality and sense of history and identity as both a newcomer to Canada and the daughter of upper-middle-class Anglo-Irish parents:

It started me down that well-worn path, the matter of what it means to be Irish. You and I have talked about this over the years. I felt that Mrs. Thurston did not have a high regard for the Irish, yet she is Irish herself and exactly my age ... After all, I end as I began somewhat confused.¹⁴

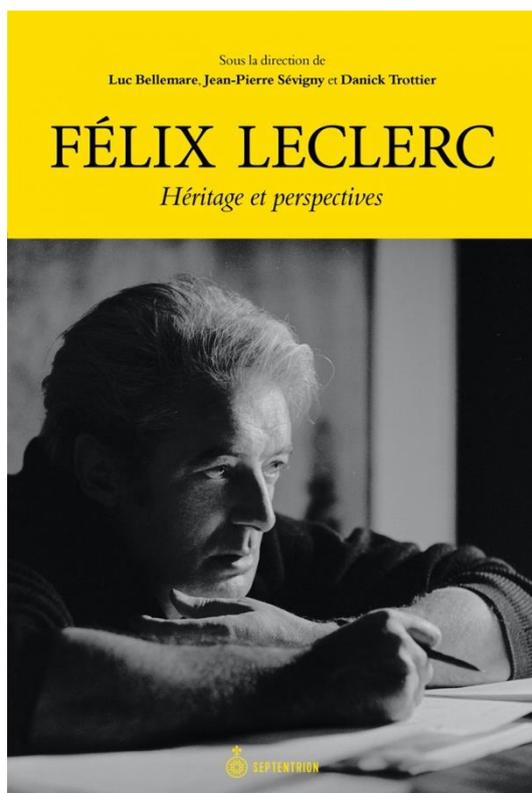
While the endnotes to *Imagining Violet* mention that Hughes read George Gissing and E. M. Forster to get a better sense of period-appropriate language, the bulk of Violet's own reading material is popular fiction that has largely not remained in the popular imagination. Drawing on fiction that might well be unknown to present-day readers allows Hughes to have Violet engage with authors of her time as a reader of that time, rather than risking anachronistically relying on the interpretations of later readers.

The *Violet* trilogy would be particularly valuable for high school, cégep, and university libraries as a way to introduce students to methodological issues surrounding archival research, the blurring of fact and fiction in biographical writing, and Hughes's process of bringing together family history and secondary contextual sources. It would also be useful for those interested in exploring the specific historical moments in which Violet finds herself—a female conservatory student during the 1890s and a young mother involved in Toronto's musical society during the 1900s and 1910s. Music history and general education instructors could easily use this series to frame questions around the sorts of information one can often find (and not find) in personal archives, connecting Violet's fictional letters to other surviving primary source documents in music history.

While Hughes's novels are meticulously researched, how much the historical Violet Courtenaye Welsman resembled Hughes's imagined Violet necessarily remains something of a mystery, one that can never entirely be solved. She notes in the afterword to *Imagining Violet Blooming* that her father, a young child when Violet passed away, "died before I was old enough to become interested in family history" and that the trilogy is "largely the product of a vast amount of research and my imagination."¹⁵ Hughes's project is an act of making Violet's life and times knowable to a wider readership, to introduce them to people and scenarios they may initially find unfamiliar through the relatable medium of personal communication. All biofiction—indeed, all biography and life-writing, particularly of long-deceased subjects—involves some element of imagining and reimagining our relationships with the past.

¹⁴ Hughes, *Imagining Violet Married*, 253.

¹⁵ Hughes, *Imagining Violet Blooming*, 248.



Félix Leclerc : Héritage et perspectives sous la direction de **Luc Bellemare, Jean-Pierre Sévigny et Danick Trottier**, Québec, Les éditions du Septentrion, 2019, 336 pages ISBN : 9782897910990.

Compte rendu d'Etienne Galarneau

Lorsque l'on observe les milieux des musiques populaires au Québec, on remarque rapidement que les traces de l'œuvre de Félix Leclerc (1914-1988) sont omniprésentes, allant des reprises aux prix homonymes remis annuellement par l'Association québécoise de l'industrie du disque, du spectacle et de la vidéo. Il aura pourtant fallu le centenaire de la naissance de l'artiste pluridisciplinaire pour que se tienne un premier colloque scientifique à son sujet, coprésidé par les musicologues Luc Bellemare et Danick Trottier ainsi que par Jean-Pierre Sévigny et Sylvie Genest,

historiens de la culture populaire. Le présent recueil, sous la direction des trois premiers, explore les idées présentées lors de cette conférence tenue en 2014 à l'Université du Québec à Montréal et les présente à la postérité.

Félix Leclerc : Héritage et perspectives est construit en trois parties, qui respectent l'ordre chronologique de la vie de l'artiste et adhèrent à une cohérence thématique. Ces trois sections sont introduites par une brève historiographie des études sur Leclerc ainsi qu'un prélude brochant le portrait de la réception de l'artiste dans les années 1940. Elles sont séparées par des entrevues qui viennent illustrer l'influence encore palpable du grand de la chanson. Le premier entretien est avec l'auteur-compositeur Stéphane Venne, le deuxième avec le compositeur François Dompierre et le troisième, avec le codirecteur de l'ouvrage, Jean-Pierre Sévigny. Cette dernière interview inclut également une coda, seul entretien que le chansonnier ait accordé dans le cadre d'une recherche universitaire à son sujet, de même qu'un recensement des divers enregistrements, ressources et archives traitant de Félix Leclerc disponibles au moment de la publication.

Visant à lever le voile sur une période un peu moins connue du grand public, soit celle précédant la tournée de Félix Leclerc en France au début des années 1950, la première section contextualise les textes du début de sa carrière. Aurélien Boivin traite des procédés littéraires et stylistiques présents dans les recueils *Adagio*, *Andante* et *Allegro*. Luc Dupont, pour sa part, dépouille les ressources disponibles afin de dresser la liste définitive des textes que Leclerc a produits pour la radio. Enfin, Lucie Robert propose une étude de la pièce inédite *Maluron*, créée en 1947 par les Compagnons de saint Laurent.

Tournée vers le séjour européen du chansonnier canadien, la deuxième partie explore l'aspect (parfois involontairement) novateur de son œuvre auprès du public. Danick Trottier, codirecteur de l'ouvrage, propose le texte le plus volumineux de ce recueil, une étude sociomusicologique de la perception et de la réception de Leclerc au Québec, après son passage à Paris. Jean-François Plamondon décortique les procédés d'écriture des récits autobiographiques *Pieds nus dans l'aube* et *Moi, mes souliers*, et propose que ces textes servent de fondements au style autobiographique québécois. Finalement, la section se termine par une recherche de Claude Hauser concernant les emprunts que Leclerc a faits à la communauté suisse francophone et, inversement, documente de quelle manière la jeunesse helvète, avide de changements sociaux à la suite des événements de mai 1968 dans le pays voisin, a fait écho au chansonnier québécois.

La dernière partie de *Félix Leclerc : Héritage et perspectives* traite de sa plume militante. Robert Proulx explore le concept d'écomilitantisme dans les chansons de Leclerc, en rappelant également certains procédés d'écriture de ses œuvres de jeunesse. Hervé Guay et Marie-Noëlle Lavertu retracent l'histoire de la pièce *Les Temples*, jugée vieillotte par la critique de l'époque, mais à la fois revendicatrice et au diapason des réformes de la Révolution tranquille. Enfin, Jean-Nicolas de Surmont explore l'historique militant de Leclerc, ainsi que ses liens avec la classe politique québécoise.

En filigrane du recueil, on devine la thématique de l'identité canadienne, puis québécoise, et la manière dont Félix Leclerc a su, consciemment ou non, donner un langage au sentiment nationaliste. Dans son texte, Trottier nous présente une interprétation qui aide à mieux comprendre ce phénomène et, par le fait même, la thématique abordée dans l'ensemble des textes. Il emprunte les concepts de métier de l'artiste au sociologue français Pierre-Michel Menger¹ et du monde des arts à l'américain Howard S. Becker². Selon les recherches de Trottier, l'idée voulant que Félix Leclerc n'ait été découvert comme artiste et chansonnier qu'après son triomphe parisien serait plus nuancée qu'on le croit. Si ses chansons étaient connues de certains dans le public et la critique, il aurait trouvé en Europe une infrastructure permettant à un chansonnier de sa valeur de transformer son art en métier. Le public québécois, voyant qu'un artiste local avait pu se frayer un chemin dans cette infrastructure, l'a reconnu comme pionnier et a construit sa propre infrastructure, son propre « monde » de la chanson, en suivant le modèle Leclerc.

Ce modèle, à en croire l'auteur-compositeur Stéphane Venne, dans la transcription d'une entrevue avec le codirecteur de l'ouvrage Jean-Pierre Sévigny, est encore vivant de nos jours. Venne souligne (p. 93³) qu'en travaillant à sa manière, Félix Leclerc a aidé à créer l'idée contemporaine de la « chanson d'auteur » et a donné une force symbolique et une autorité à l'auteur-compositeur-interprète, par opposition à l'interprète. Ce poids symbolique est

¹ Pierre-Michel Menger, *Le travail créateur : S'accomplir dans l'incertain*, Paris, Gallimard-Seuil, 2009.

² Howard S. Becker, *Les Mondes de l'art*, Paris, Flammarion, 1988.

³ Luc Bellemare, Jean-Pierre Sévigny et Danick Trottier (dir.), *Félix Leclerc : Héritage et perspectives*, Québec, Septentrion, 2019, p. 93.

également perçu et théorisé ailleurs dans le corpus musicologique portant sur la musique populaire québécoise⁴.

On retrouve également un écho de cette idée dans les différentes analyses. La reconnaissance artistique de Leclerc lui permet, si l'on se fie à ses propos, d'être pionnier, souvent malgré lui, de la chanson poétique et de l'autobiographie, et de collaborer au développement d'une écriture dramatique qui se distingue dans la francophonie par son approche de la langue et de ses thématiques. Par extension, la manière dont le chansonnier met en musique son engagement donne une voix au sentiment patriotique et à la prise de parole des artistes qui le suivront. Robert Proulx le souligne (p. 175-76⁵) en citant des chansons et des albums prônant l'écologisme.

L'actualité, dans les mois qui suivent la parution de l'ouvrage, nous rappelle que ce dernier, si précis et pertinent qu'il soit dans son analyse de l'influence de Leclerc au sein de la culture québécoise, est profondément marqué par l'année 2014, année du colloque. Depuis, l'espace médiatique et le monde culturel ont fait plus de place à une génération qui a atteint l'âge de raison à la suite du référendum de 1995. Pour celle-ci, l'identité québécoise telle que définie par l'œuvre leclercienne n'a pas tout à fait le même sens que pour celles et ceux qui disposaient de l'œuvre du troubadour lors du centenaire de sa naissance. Bien qu'anecdotique, la nouvelle de la mise à l'index du texte *Les 100 000 façons de tuer un homme* dans une école primaire du Mile-End, à Montréal, en février 2020⁶, a ouvert la porte à un débat sur la valeur de son œuvre auprès d'une nouvelle tranche de la population.

Félix Leclerc : Héritage et perspectives est sans aucun doute un point de départ incontournable pour les chercheurs s'intéressant à l'œuvre de Leclerc, notamment à son influence sur la société d'hier et d'aujourd'hui. Après tout, si certains de ses textes choquent, son œuvre musicale et littéraire marque encore les jeunes créateurs, comme on peut le constater tant dans la réutilisation musicale de son matériel⁷ que dans les reprises qui en ont été faites par des artistes d'origines et d'horizons variés⁸.

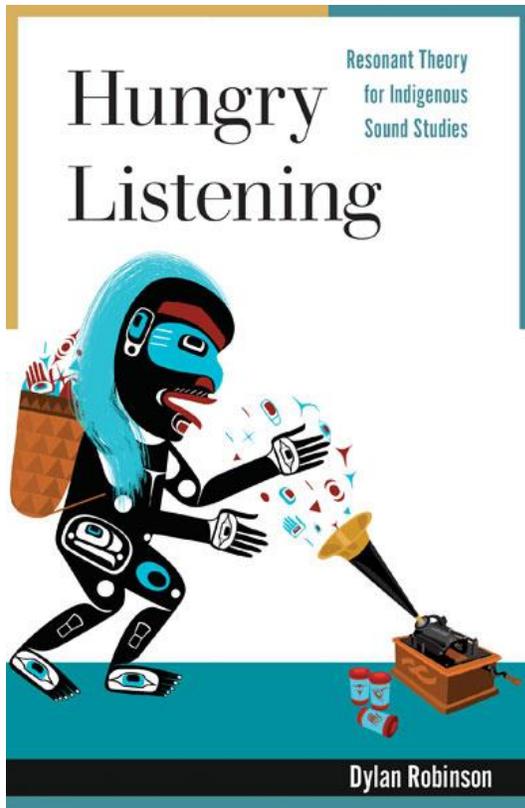
⁴ Voir, notamment, Michèle Ollivier, « Snobs and *québécoises* : Prestige and Boundaries in Popular Music in Quebec » *Popular Music* 25, no. 1 (2006), p. 97-116.

⁵ *Félix Leclerc : Héritage et perspectives*, p. 175-176.

⁶ Geneviève Lajoie, « Un texte de Félix Leclerc banni dans une école », *Journal de Québec*, 26 février 2020. <<https://www.journaldequebec.com/2020/02/26/un-texte-de-felix-leclerc-rejete>> (Consulté le 2 avril 2021).

⁷ Soulignons entre autres la formation rap Dead Obies qui, en 2013, fait paraître l'album *Montréal \$ud*, sur lequel se trouve la pièce « Runnin », qui échantillonne « Moi, mes souliers », ainsi que le rappeur montréalais Dramatik, qui réinterprète la chanson *Comme Abraham* dans le cadre d'une série hommage présentée en 2018 par la radio satellite SiriusXM pour souligner le 30^e anniversaire du décès de Leclerc (SIRIUSXM, « SiriusXM vous présente Dramatik » *SiriusXM*, 4 septembre 2018. <<https://www.siriusxm.ca/fr/siriusxm-vous-presente-dramatik/>> (Consulté le 2 avril 2021) .

⁸ En préface de *Félix Leclerc : Héritage et perspectives*, la chercheuse Marie-Thérèse Lefebvre mentionne une compilation parue en 2018 intitulée *Héritage – Hommage à Félix Leclerc avec un quintette à cordes de l'OSM*. Cette compilation présente 10 artistes de la relève dans le domaine de la chanson et du slam, parmi lesquels se trouve l'auteure-compositrice-interprète Pomme, dont la carrière a débuté en France.



[*Hungry Listening: Resonant Theory for Indigenous Sound Studies*](#) by Dylan Robinson. Minneapolis: University of Minnesota Press, 2020. 320 pp. ISBN: 9781517907693.

Reviewed by Breana Halimé McCullough, Indiana University and member of the Karuk Tribal Nation

Hungry Listening by Stó:lō musicologist Dylan Robinson is an exemplary text which forges space for Indigenous epistemological and ontological existence through decolonial critique in the realm of sound studies. Robinson, who sits as Canada Research Chair in Indigenous Arts at Queen’s University, engages critical thought around the settler colonial ways in which sound is connected with and experienced. Robinson encourages decolonial methodologies that allow for the unsettling of listening practices that are based out of consumption, extraction, collection, and violation. These practices only encourage the continuation of

epistemological and ontological violence on Indigenous peoples. Robinson’s *Hungry Listening* directly calls his readers to deconstruct the systems in which enforce perceived universals and replace them with systems that forge relationships, foster responsibility, and follow crucial protocols.

Robinson provides his readers with specific examples of the engagement of Indigenous peoples and music within the production of Western art music. Through these studies, readers are drawn to engage critically in the process of listening positionality and how this positionality encourages hierarchical thought and consumption with respect to our engagement with sound. Robinson identifies the “hungry” aspect of listening as untouched ethical questions around the ways in which Indigenous knowledge and sounds are consumed through an extractive process without Indigenous protocols being respected and enacted. Listening positionality is a way in which Robinson identifies the intersectional experiences that impact the way we perceive, interact, and engage with the sound we are surrounded with. He encourages his readers to develop intricate ways in understanding the diverse relationships that can be experienced with sound that challenge the settler “tin ear,” which is the inability to recognize the various functions Indigenous song can hold, such as historical relationships, spatial relationships, the objectification of sound, and the political



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approaches that influence interactions with sound. Robinson uses these examples to draw his conclusions around the importance of enacting sovereignty by connecting to space and relating to sound through an alternative complex knowledge system.

Listening positionality is a key concept in *Hungry Listening*. Essentially, settler colonial epistemologies can be recognized as based on consumption and extraction and therefore influence functions of settler colonial positionality. Robinson conceptualizes that one's positionality within this structure can be developed through substantive acts of unsettling. He draws clear examples of how Indigenous epistemological perspectives differ from settler colonial perspectives including the relation to space, divergence from extractive processes, and the recognition of more than human relatives. Ultimately, Robinson suggests that by dismantling the normative structures that have been projected on Indigenous peoples and song, there will be the ability to start to redress and take accountability toward the actions of epistemological violence committed through colonization. Listening positionality becomes a tool that encourages the unsettling of our perceptions and actions and, rather, promotes the shift towards frameworks of Indigenous subjectivity and agency. This shift has the ability to change the way in which music is able to function and influence cultural perceptions. Robinson suggest that by challenging our own positionality, there is the ability to deconstruct violent perceptions influenced by settler colonial epistemologies and the normative practices around engaging with sound. Through this deconstruction he suggests that here is the potential to affirm agency, responsibility, and Indigenous sovereignty.

Robison discusses multiple case studies of collaborations between non-Indigenous and Indigenous musicians within the sphere of Western classical music. These events are recognized by audiences and reviewers as collaborative cultural exchanges or as colourful encounters. Robinson uses these examples to illustrate the concept of "inclusionary music" by addressing the collaborative nature that these performances tend to deliver but draws critiques of these collaborations being an extension of settler colonial listening positionality that furthermore enforce aspects of Indigenous subjectivity and alterity. He suggests that through reclamation, Indigenous artists will enact the legitimization of law and affirm song and performance as having more than merely an aesthetic function. Furthermore, he mentions the ways in which listening can affirm these perspectives and contribute to his concept of Indigenous+art music. Indigenous+art music acts as a resistance to the "conflation for difference" and rather promotes "conjoining two areas of sound practice." (p. 9) By contrast, "inclusionary music" attempts to integrate and assimilate Indigenous sound into the production. (p. 9)

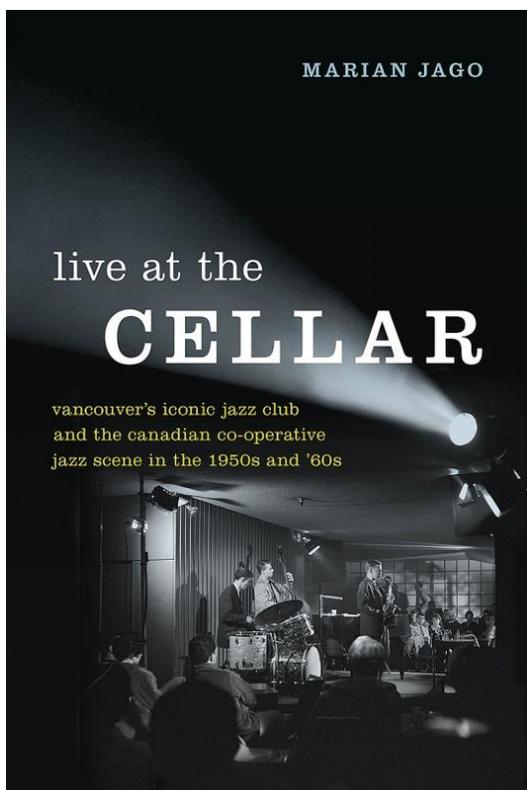
Further, Robinson employs these concepts through the discouragement of consumptive practices and spaces that attempt to preserve or incarcerate Indigenous peoples within the lens and expectations of the colonizer. The way in which performers are intended to project themselves as subjects in a concert hall, or other performance spaces, is an example that Robinson provides of the way Indigenous peoples, sound, and subjects experience forced integration. This integration can be expectations and concepts of performance. This is defined as an epistemological and ontological

violence and violation of the autonomy of Indigenous peoples and song. Spatial subjectivity is an aspect of Robinson's argument that exemplifies the importance of relationships to place and the agency space can give to experience, perception, and interaction. Overall, the case studies used throughout the text reveal how "inclusionary music" reinforces settler expectations and confines Indigenous ways of expression into formats that disallow the action of reclamation and autonomy.

There are various ways in which Robinson enacts forms of reclamation by declaring a space for his Indigenous readers within his work; for example, by writing a chapter for Indigenous readers only. These spaces are meant as affirmative actions of Indigenous sovereignty and autonomy. In addition, he includes several "event scores": poetic and prescriptive excerpts that interrupt the discourse and offer insight into elements of responsibility, accountability, histories, and human and non-human relations, which forge space for decolonization.

Political space sensory politics is an aspect of Robinson's argument that encourages sovereignty through the prioritization of Indigenous epistemologies through audience interaction, space, and sound. Sensory politics within this context partially pertain to the agency that nonhuman subjects deserve. This recognizes the intersubjective complexities that space can hold autonomously and in relation to sound. For example, the practice of restraining sound to only its aesthetic function, such as in Western art music practices, causes epistemological violence to Indigenous peoples and song. Robinson points to the act of scripting a performance as a key example of this violence and assimilation of Indigenous song. In addition, Robinson encourages the disruption of narratives that only look to reconcile through the projection of Indigenous trauma, victimization, or the melding of Indigenous song into Western forms of musical engagement. In conclusion, Robinson suggests a shift not only in performance formats but also through the way in which space, subjects, and relationships are allowed full autonomy. Through the commitment of responsibility for these subjects, there is the potential for reconciliation and the acknowledgement of Indigenous sovereignty.

Robinson holds his readers responsible by challenging the ways in which settler society enforces our perception and engagement with sound. The contributions of this book and its concepts will resonate among Indigenous scholars but is intended as a text to help in the deconstruction of colonialism and to ground Indigenous epistemologies within sound studies. This text would benefit scholars attempting to conceptualize Indigenous ways of being and decolonial theory in the realm of music studies. It is a comprehensive text that provides terminology and concepts that allow for the engagement into an alternative worldview and relationship to sound. Through the deconstruction of settler colonial interactions with Indigenous sounds and peoples, Robinson draws on the values of Indigenous epistemological and ontological frameworks that prove the ability to hold a space that allow agency and sovereignty. He does this by outlining important concepts such as listening positionality, affirmative action, and decolonial practices. Robinson calls his readers to the opportunity to deconstruct the "tin ear" of settler colonialism and allow for a conceptual awareness that unsettles the ways in which we exert hungry listening.



[Live at the Cellar: Vancouver's Iconic Jazz Club and the Canadian Co-operative Jazz Scene in the 1950s and '60s](#) by Marian Jago. Vancouver: UBC Press, 2018. 364 pp. ISBN: 978-0-7748-3769-9 (paperback).

Reviewed by Joe Sorbara

In the fall of 2017, my family and I packed up our Toronto home to spend two years living in Vancouver. There were many happy coincidences that came with the East Van home we found ourselves living in, one of them being that the bus that stopped less than a minute from our front door was ... well, it was kind of magical. When I learned that it would take me right to the front door of Merge or, if I continued on, drop me within spitting distance of the China Cloud, and then 8EAST, and then the Gold Saucer Studios where Sawdust Collector events went down, I began thinking of it as the “jazz bus.” In addition to Presentation

House in North Van and, of course, the iconic Western Front in Mt Pleasant (neither of which the jazz bus passed on its route, unfortunately), it was primarily in these artist-run spaces that the profoundly welcoming community of people interested in adventurous, creative, experimental music-making gathered and sounded. So, as it happened, my Vancouver came ready-made with a magical jazz bus that picked me up right where I lived and took me directly to where the improvisers were making “the scene.”

Halfway through my time on the west coast, late in 2018, Marian Jago's *Live at the Cellar: Vancouver's Iconic Jazz Club and the Canadian Co-operative Jazz Scene in the 1950s and '60s* was released and, for many reasons, I wish that I had read it then. For one, the book has helped me to see the histories of artist-run venues as being interwoven with histories of experimental forms of music-making that draw, more or less, from the deep well of the Black American Music tradition. Jago's tracing of these histories from the Wailhouse and the Cellar through the Black Hole and Flat Five—all by young musicians inspired by the experiments of Charlie Parker, Dizzy Gillespie, et al.—would have provided a deepened perspective as I was hearing stories about the Glass Slipper and 1067 and frequenting the spots mentioned above. This is what histories do: they change the present for us. This book has me seeing and hearing Vancouver's diverse Creative Music scene differently, with an expanded sense of time, and it has me inspired to learn more about the



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trajectories of these histories throughout the rest of Canada. It has also taught me that if I had been in Vancouver in the late 1950s and early '60s I would have been catching whatever bus was headed toward the Cellar, the artist-run space at Broadway and Kingsway whose story is at the heart of Marian Jago's excellent book.

Live at the Cellar begins with a thoughtful exploration of “scene”-ness, as both a sociological model and as a way of life, that will be interesting to anyone compelled to think about the interrelationships among art, identity, and community. We are then treated to a whirlwind tour through more interwoven histories beginning nationally with stories from the first half of the twentieth century about the state of transportation and population, early public radio and its dependence upon the Canadian National Railway, early Canadian jazz and its relationship with the CBC, and how the limitations of rail and road travel isolated the west coast from the rest of the country. Focusing our attention then on Vancouver and setting the scene for the opening of the Cellar, the well-paced history lesson continues with a brief look at early jazz in the city before closing in on the East End, home to the majority of Vancouver's working- and lower-class citizens and the scene for stories of abject poverty, intensified policing, crime, violence, alcohol prohibition, and racialization. The East End was made up of China Town, Japan Town, and Hogan's Alley which, despite being home to many minoritized groups of people, is remembered primarily as a Black community. Jago pauses admirably here to discuss the complexities of the anti-Black racism faced by the very small number of African Canadians in Vancouver at the time. These are stories deserving of volumes on their own, and especially as connected to histories of jazz and the Black American Music tradition more generally.

These stories culminate in a group of young musicians who came together as friends through a hip record store and a community big band, friends—much like those I met when I arrived in Vancouver some sixty-ish years later—who found that they needed a place to play their music and who weren't interested in waiting around for someone else to provide it. Enthralled with the language of bebop and frustrated by an establishment that was less-than-welcoming to them as musicians and either uninterested in the kinds of experiments that were inherent in the new music or discouraged by the lack of commercial potential they imagined for it, the founders of the Cellar took matters into their own hands: they opened the Wailhouse.

A musical clubhouse in Richmond overlooking the Fraser River, and apparently inundated with the intoxicating scent of dogfood from a neighbouring factory, the Wailhouse only lasted about six months, but it is where things started for Ken Hole, Al Neil, Dave Quarin, Jim Carney, Tony Clitheroe, Jim Johnson, Jim Kilburn, and Walley Lightbody as far as running a space as a collective. The demise of the Wailhouse leads to the opening of the Cellar and is also one of my favourite moments in the book because it tells a great story about the author. Marian Jago's sincere passion for jazz in Vancouver and across Canada—the music, the people, the histories—is made abundantly clear through the remarkable care and extensive research that have gone into this book, including some deep archival digging and more than a hundred interviews with sixty-one people over more

than a decade. Her voice remains accessible and engaging throughout even as it maintains an academic remove that can be frustrating at times for this reader, but also, at times, laugh-out-loud funny. Far from downtown and inaccessible by transit, susceptible to the noise of large trucks on the nearby bridge and *crushed by a tree that was toppled in a windstorm*, the Wailhouse is coolly described as having been “outgrown” by our heroes in an account that crushes all competition in the art of understatement. (pp. 63–66) On to the cellar ...

The book’s third section touches briefly on venues whose stories begin in the mid-to-late 1950s: the Yardbird Suite in Edmonton, the Foggy Manor in Calgary, and 777 Barrington Street in Halifax, with nods to Montréal’s Jazz Workshop and the MINC (Musicians Incorporated Club) in Toronto. Most of its pages are dedicated to the scene in Vancouver and the story of the Cellar. Especially in light of these other spaces having left significantly less evidence behind for even the most invested researcher to explore, this is quite effective. The detailed picture that Jago paints of the book’s central example of cooperative artist-run jazz venues in Canada at this time inspires a wealth of questions about these other scenes and all that have developed since: Knowing something about the personalities at play among the folks who opened the Cellar, for example, opens up questions about the interests and priorities of the people who came together to make things happen elsewhere: How did those personalities interact? Were their disagreements that made organisers part ways so that new and different scenes emerged nearby as there were here? And further, where did musical communities blend with writers and poets, painters, and actors, and where did they keep to themselves? How were things organized and why, and how effective were the policies put in place to make things run smoothly? How did alcohol play a role in the spaces and how did organisers and audiences relate to liquor laws? Was there food, like the saran-wrapped sandwiches and purportedly awful pizza at the Cellar, and what was it like?

I have a lot of appreciation for the space that Jago holds for racialized musicians and communities in an overwhelmingly white field and for women musicians and community members in an overwhelmingly masculine one. How have systems of oppression and politics of identity come to bear on other scenes and why? Because Jago has taken the time, for example, to speak with family members of the “founding fathers” of the Cellar, we have stories about the women who did much of the feminized work that arguably makes or breaks so-called “artist-run” venues, such as taking tickets at the door, preparing food, keeping the place clean, organizing childcare, and so on. These are important parts of our histories as Canadian musicians, organizers, and music fans. Who are the unsung labourers of other scenes and what are their stories?

That there are significant gaps in the evidence left behind by the Vancouver scene in the ’50s and ’60s is also a part of this story. The threads that Jago is able to weave together consist of what was more likely to leave a mark: shows more likely to have been advertised, written about in *Coda* magazine, or documented by the CBC. They are also the community’s most beloved stories, more likely to be well remembered and certainly more likely to come up in interviews with an engaged and curious jazz musician and writer so many years on. As such, complicating the case made about

the underrepresentation of Canadian jazz made in the appendix, this history of the Cellar spends a great deal of time recounting tales about the string of American jazz musicians who travelled north to play at the club. There were a lot of them, and the joys of thinking through who they were and when they visited—and especially of imagining what knowledge and influence they were likely to have left behind—are among the many gifts this book provides. But while it would certainly be an exaggeration to say that this is *their* story in any way, I do pine for more stories of what happened on the typical Friday night when the club was half full of the usual suspects.

More than anything, though, I am left wondering what the music *sounded* like. How did these early exponents of Canadian jazz *play*? How did they interpret, and misinterpret, what they heard on their records and on the radio? Whose aesthetic priorities held sway over others? What were the artistic tensions and how did they sound? In some of the most engaging interview passages, we learn something about the playing styles of bassist Tony Clitheroe and drummer Bill Boyle, but these kinds of stories about how the local musicians approached the music are largely missing here. It's a shame that these aren't the kinds of things that the people who were there were likely to talk about in interviews years later.

Histories of jazz in Canada are woefully underexplored. *Live at the Cellar* does important work helping to tell the story of the music in Vancouver at this foundational moment in the city's history as well as drawing connections with other major Canadian scenes during the same period. It has also stoked my own curiosity about artist-run venues that have come, and mostly gone, in the intervening years. Because of its unique reach, it would serve as a great introduction for anyone curious about the history of this music in Canada: listeners, musicians, scholars, and historians alike. To that end, in fact, a section of the appendix dedicated to Canadian Jazz Sources offers a survey of other writing on the subject, including the important work of Mark Miller, John Gilmore, and others, that provides readers with a list of books to add to the piles on their bedside tables while also driving home the point that there really are so many more to research and write.

I am thankful for this book, grateful for the stories it tells and for those it makes me long to hear. And I am hopeful that, in the coming years, a treasure trove of stashed-away boxes filled with journals and photos—and tapes!—are discovered in attics across the country and that excellent story weavers like Marian Jago can explore their contents and continue the work of telling the stories of jazz in Canada with some more of the gaps filled in. In the meantime, I am inspired to attend to the stories that I am told in a new way, to spend some time seeking out and listening to older recordings of Canadian jazz and creative music, and to get back to the work of making the scene as soon as it is safe to gather and play.

RIPM Jazz

Reviewed by Meghan Gilhespy

In the plethora of academic and performance-related databases serving the study of music, jazz is consistently under-represented. RIPM (le Repertoire International de la Presse Musicale) Jazz Periodicals begins to rectify this deficiency by bringing an extremely comprehensive collection of 122 American jazz periodicals to scholars wishing to use primary sources to interrogate historical representations of jazz icons and analyze discourse. To say that this database is essential is an understatement.

RIPM Jazz, which began offering trials in the spring of 2019, is part of one of the highly comprehensive “R” projects (RIPM, RISM, RILM, and RIdIM) affiliated with the International Association of Music Libraries, Archives and Documentation Centres (IAML). The first installment of RIPM Jazz was developed with the support of the Institute of Jazz Studies (IJS) at Rutgers University-Newark, which holds the largest collection of historic jazz periodicals in the world. Occasionally, RIPM has secured a magazine runs directly from its publisher; more often, copies come from the collections of American institutions. Besides IJS, the University of North Texas, United States Library of Congress, Eastman School of Music, University of Illinois (Urbana-Champaign), Oberlin College and Conservatory, the Peabody Institute of the Johns Hopkins University, and others have contributed their holdings to the database. RIPM provides 30-day trials and full subscriptions to institutions with IP authentication to provide both on- and off-campus access to students. Annual institutional subscription prices range between USD \$1863-\$3810 for unlimited simultaneous users; prices are based on the full-time equivalency, or “FTE,” of a subscriber’s student population.

RIPM Jazz offers general jazz magazines, such as *Cadence* (Redwood, NY, 1976-2000) and *Metronome* (New York, NY, 1885-1961) as well as periodicals specific to given locations, such as *The Second Line* (New Orleans, LA, 1950-1976) and *Big Apple Jazz* (New York, NY, 1977). The database also offers more specialized publications, ranging from African-American selections (*Music Dial* (New York, NY, 1943-1945) to discographical magazines (*The Needle* (New York, NY, 1944-1945). Musically speaking, the coverage ranges from avante-garde – *Change* (Detroit, MI, 1965-1966) – to trad jazz assortments – *The Mississippi Rag* (Minneapolis, MN, 1973-2006). The periodicals reproduced in the database cover the years 1914 to 2006. Possibly due to the lifting of the 1942-1944 recording ban, 1944 is the year in which the most titles in RIPM’s collection were active.

Searching for a selection of the periodicals found in RIPM Jazz reveals very few holdings in Canadian collections. According to WorldCat, *Cadence* is held by six libraries, *Gene Lees Jazzletter* by five, and *Metronome* even fewer. The periodical runs of even the most common titles in Canadian libraries



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are often incomplete. Moreover, RIPM Jazz brings researchers access to rare magazines that Canadian libraries certainly do not have. Out of RIPM Jazz's 122 jazz periodicals, the University of Toronto has limited access to only 10, or 8%, in its collection. RIPM Jazz gathers together disparate periodical runs, sometimes cobbled together from various print holdings across the United States, in one online portal.

The convenience of online access is undeniable. RIPM Jazz has certainly made my research much easier. For example, in 2019, I examined critics and readers polls in *DownBeat* magazine, one of the most popular jazz magazines. I observed the top five vocalists from both male and female non-big band singer categories, published monthly from 1939 to 2019, noting the racial identities of popular vocalists as well as the transformation of the categories' titles. (The male category has stuck closely to "Male Vocalist" while the female category has ranged from "Girl Singer" to "Fem Chirper" to "Female Vocalist"). Searching RIPM Jazz was much more convenient and efficient than digging through approximately 1000 physical issues.

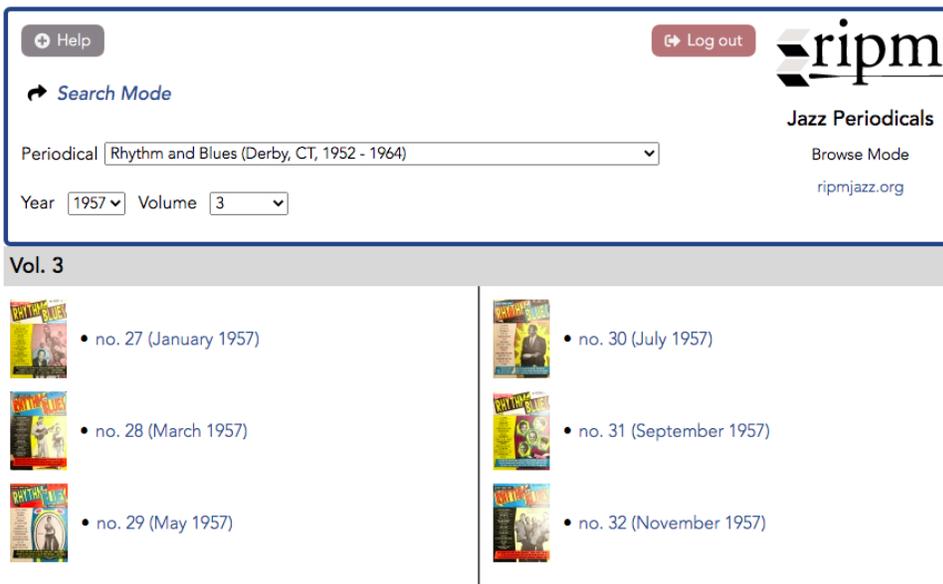
Unfortunately, RIPM Jazz only has the rights to *DownBeat* magazine issues published before 1964. While this may seem insignificant given the number of journals offered, I cannot emphasize enough how important *DownBeat* has been for jazz lovers, musicians, and researchers. Further, given *DownBeat*'s role in racial discussions, and given the growing discourse in jazz and the construction of gender and race, it is unfortunate that RIPM Jazz's run cuts off in 1963, a crucial time for race relations in America. At this time, RIPM states it has been unsuccessful in obtaining publication rights to later issues.

Incomplete runs are clearly listed on the RIPM homepage under "Lacunae," for RIPM's omissions, or "Numeration Irregularities," for the magazine's abnormalities, or both. In some cases, a justification is included. For example, the database is missing Vol. 64, no. 3, of *Metronome*, as well as all issues prior to 1932. The website states, "Although *Metronome* began publication in 1885, in 1932/33 the journal began shifting its editorial focus to jazz. Included here are the years primarily treating jazz, 1932 to 1961,"¹ when the magazine stopped publishing. While lacunae are clearly stated, I take issue when the site mislabels RIPM's holdings as "Date of Publication." In other words, its terminology can mislead the reader: for *Metronome*, the "Date of Publication" appears as 1932-1961, when in reality, the magazine's publication dates were 1881-1961 and RIPM's holdings are 1932-1961.

The RIPM Jazz database is extremely user-friendly, both in its design and in its content. It offers a Browse mode as well as Basic Search and Advanced Search. The first allows users to browse by magazine title. Once the magazine is selected from a large dropdown, the search must be refined by year and volume in order to see a magazine selection. In Figure 1, I have selected the year 1957 in *Rhythm and Blues* magazine.

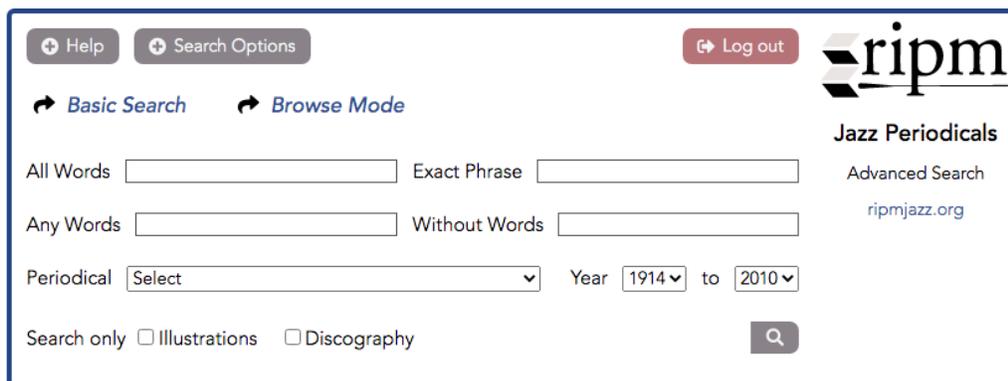
¹ "Metronome," RIPM Jazz, RIPM Consortium, 2021, <https://ripmjazz.org/journal/mtr/>.

Figure 1: RIPM Jazz – Browse Mode



While the Basic search includes a single search box for key words, the Advanced Search offers useful limiters, as seen in Figure 2.

Figure 2: RIPM Jazz – Advanced Search interface



Searching for the exact phrase "Melba Liston" (a brilliant bandleader, composer and trombonist) returns 340 relevant pages results. A click on a given magazine page reveals the search terms highlighted in the text. Users can then navigate through many different magazines within the search results, navigate within a single issue, or input a specific page number under "Browse or Select page." It is possible to zoom in, turn the highlighting of search terms on or off, easily acquire a permalink, and save or print a pdf. There is a pdf download limit per session, which differs according

to institution. As seen in Figure 3, these features are clearly displayed, and make the database extremely user-friendly.

Figure 3: RIPM Jazz – Full-Text View

It is helpful to have the bibliographic information clearly provided over the search result, as seen above. The database is rich in its text, but also valuable for its photos and art. Photos are rarely excluded due to copyright issues, and keyword searches do retrieve hits from photo captions, which can be particularly helpful and informative.

Lastly, users can sort their search results chronologically, by journal title, or by density of hits. I have found this last sort option especially helpful when searching for information on obscure musicians since they are often mentioned in personnel lists rather than in articles about their lives or music. For example, when sorting by density in a search for June Tyson (vocalist and first female member of the Sun Ra Arkestra), the first results find her name in feature articles, whereas the last is simply discographical information. This sort can save the researcher valuable time.

The “search help” tools on the RIPM website – a user guide, a nickname guide, and Cab Calloway’s 1944 glossary of “Hep” language – are an interesting addition. (These tools are openly accessible

online at <https://ripmjazz.org/>.) Bandleader Cab Calloway's "Hepsters Dictionary" was created in 1938 and was the official jive language reference book of the New York Public Library. Included on the website is the 1944 edition, which features words like "blip" (n.), meaning something very good, and "cogs" (n.), meaning sunglasses. A quick dip into Calloway's dictionary can help decode the more cryptic writing found in RIPM Jazz. The nickname match is essential for exhaustive research: searching "Lady Day" provides 507 total results, and "Billie Holiday" provides 3750, demonstrating how often writers substituted nicknames for performers' full names, especially in the late 30s, 40s, and early 50s with Bird, Diz, Prez, Bags, Bean, Lady Day, and more. However, this guide proves less helpful when we find many musicians with the same nickname – there are 19 "Sonny's", 15 "Red's" and 14 "Buddy's." Nevertheless, this feature reduces the difficulties in searching for a given artist with multiple names.

While it is reasonable that RIPM would prioritize American periodicals, for Canadian jazz researchers, the lack of Canadian content is unfortunate. RIPM is still focused on broadening its coverage of jazz periodicals originally published in the USA; however, they do intend to expand internationally and explicitly state they will include Canadian jazz periodicals.² Canadian jazz researchers would particularly like to see *Coda* (1958-2009) in RIPM's database if licensing negotiations can overcome the challenges of changing ownership and multiple rights holders. *The Jazz Report* (Toronto, 1987-), and *Planet Jazz* (Montreal, 1997-2003) would certainly also be worth RIPM's consideration.

RIPM Jazz is currently working on the addition of Author and Title Field limits to its Search functions. One of RIPM's editors gave me a sneak preview over Zoom. This enhancement, called "Citation Search," should be integrated and available to subscribers by the end of May 2021 and will solve various search issues. In addition to now being able to search for specific music journalists and specific articles, this update will include a feature that allows the user to export citations.

Other recent developments include the addition of seven new journals in January 2021: *CRC Jazz Journal* (New Orleans, LA, 1987-1989), *CRC Newsletter* (Decatur, GA, 1975-1987), *Gene Lees Jazzletter* (Ojai, CA, 1981-2008), *Jazzbeat* (New Orleans, LA, 1989-2010), *The New Regime* (Chicago, IL, 1969), *Riffs: Jazz and Blues Review Magazine* (Arlington, TX, 1977-1978), and *Whiskey, Women, and...* (Haverhill, MA, 1971-1989).

The RIPM Jazz website, ripmjazz.org, is a vast well of information concerning content, forthcoming titles, the history of RIPM, and much more to inform the curious researcher and potential subscriber. I would sincerely recommend this database to any institution that deals with music, African American studies, or popular culture. I am sure many researchers and jazz devotees breathed a sigh of relief after RIPM Jazz's release – I know I did.

² "Announcements," RIPM Jazz, RIPM Consortium, 2021, <https://ripmjazz.org/announcements/>.