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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. Email camlreview@caml-acbm.org for more information.

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*. Veuillez nous contacter à camlreview@caml-acbm.org pour en savoir plus.

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Message from the President / Message du présidente

Dear CAML members,

By the time you are reading this, CAML's 2023 Conference and AGM will already have taken place as part of the Dialogues — International Music Research Conference, hosted at the Université Laval in honour of the 100th anniversary of its Faculty of Music. The conference will have been the first ever hybrid meeting of our association and marks the first joint congress of several related Canadian associations. I hope and trust that whatever challenges may have been experienced in the new meeting environment and context, that our members' participation, whether online or in person, was largely enjoyable.

We are clearly moving forward in the post-COVID world, where in-person meetings are once again possible. However, as an organization committed to the values in our Strategic Direction: "CAML is committed to equitable, diverse, inclusive, and culturally sustaining practices", we recognize the importance of providing ongoing opportunities for all CAML members to participate in our Association's events via hybrid/online access.

One thing that COVID has taught us is that maintaining strong community relationships is not only vitally important but easily managed. We don't even have to wait around for an annual event to connect, but can meet online virtually any time. We are

Cher·ère·s membres de l'ACBM,

D'ici à ce que vous lisiez ce message, la Conférence et l'AGA 2023 de l'ACBM auront déjà eu lieu dans le cadre de Dialogues — Congrès International de Recherche en Musique, tenue à l'Université Laval en l'honneur du 100e anniversaire de sa Faculté de musique. La conférence sera la toute première réunion hybride de notre association et marque le premier congrès conjoint de plusieurs associations canadiennes connexes. J'espère que, peu importe les défis qui ont pu être relevés dans le nouveau contexte et le nouvel environnement de réunion, la participation de nos membres, en ligne ou en personne, a été très agréable.

Nous progressons clairement dans le monde post-COVID, où les rencontres en personne sont à nouveau possibles. Cependant, en tant qu'organisation engagée envers les valeurs de notre orientation stratégique : « L'ACBM est engagé envers des pratiques équitables, diversifiées, inclusives et culturellement durables », nous reconnaissons l'importance d'offrir à tous·tes les membres de l'ACBM des occasions continues de participer aux événements de notre Association au moyen d'un accès hybride ou en ligne.

La COVID-19 nous a appris que le maintien de solides relations communautaires est non seulement d'une importance vitale, mais aussi facile à gérer. Nous n'avons même pas besoin d'attendre un événement annuel pour nous

in exciting times! With this in mind, CAML plans to offer more online opportunities for its members to share with each other, discuss challenges, talk about collections, and generally learn from and support one another.

I hope everyone will be able to take advantage of our beautiful summer weather, and I look forward to future "connections" with all of you.

Lucinda Johnston
CAML President (2023–2025)
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connecter, mais nous pouvons nous réunir en ligne pratiquement n'importe quand. Nous traversons une période passionnante! Dans cette optique, l'ACBM prévoit offrir à ses membres davantage d'occasions de partager en ligne, de discuter des défis, de parler des collections et, en général, d'apprendre les uns des autres et de s'entraider.

J'espère que tout le monde sera en mesure de profiter de notre beau temps d'été, et j'ai hâte à nos futures interactions.

Lucinda Johnston
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Editors' Column / Chronique de la rédactrices en chef

In this Issue

As we prepare this issue of CAML Review, the cherry trees are blossoming on the University of Toronto campus, and the sounds of melting can be heard in Saskatoon. Spring has sprung and as new shoots are appearing in our gardens, new authors are appearing in our pages! Madelaine Hare, a Master of Information student at Dalhousie University, highlights her work as a practicum student working with the Paul Cram fonds in this issue's "Spotlight on Music Collections" column. Dylan Rykse, Reference Specialist at the University of Toronto Music Library, presents a report on the Music Library Association's annual conference, which he attended virtually. This issue's book reviews cover a wide range of music research from the audio recording industry in Newfoundland and Labrador (On Record: Audio Recording, Mediation, and Citizenship in Newfoundland and Labrador, Beverley Diamond, McGill–Queen's, 2021), to performance practice (Performing Music Research: Methods in Music Education, Psychology, and Performance Science, ed. Aaron Williamon, Jane Ginsborg, Rosie Perkins, and George Waddell), to the recent Quebec-produced opera on the life of novelist Marguerite Yourcenar (Yourcenar - une île de passions : la création d'un opéra, Hélène Dorion et Marie-Claire Blais; Éditions de l'Homme, 2022), to the music industry

Dans ce numéro

Comme nous entreprenons la rédaction du présent numéro de la Revue de l'ACBM, les cerisiers sont en fleur sur le campus de l'Université de Toronto, et à Saskatoon la neige fond. Le printemps s'installe, et de même que de nouvelles pousses paraissent dans les jardins, de nouveaux auteurs paraissent dans nos pages! **Madelaine Hare**, qui poursuit une maîtrise en sciences de l'information à l'Université Dalhousie, décrit le travail qu'elle accomplit dans le cadre du stage qu'elle consacre au Fonds Paul Cram dans l'article « Spotlight on Music Collections ». **Dylan Rykse**, documentaliste expert à la Bibliothèque de musique de l'Université de Toronto, présente un rapport du congrès annuel de la Music Library Association, auquel il a assisté virtuellement. Les comptes rendus de livres couvrent une variété de sujets traitant de la recherche en musique : industrie de l'enregistrement audio à Terre-Neuve-et-Labrador (On Record: Audio Recording, Mediation, and Citizenship in Newfoundland and Labrador, Beverley Diamond, McGill–Queen's, 2021); interprétation de la musique (Performing Music Research: Methods in Music Education, Psychology, and Performance Science, éd. Aaron Williamon, Jane Ginsborg, Rosie Perkins, et George Waddell); récente production québécoise de l'opéra portant sur la vie de la romancière Marguerite Yourcenar (Yourcenar – Une île de passions : la création d'un opéra, Hélène Dorion et Marie-Claire Blais,

through the lens of hip-hop (Bedroom Rapper: Cadence Weapon on Hip-Hop, Resistance and Surviving the Music Industry, Rollie Pemberton, McClelland & Stewart, 2022). We hope you enjoy it!

New Editorial Team

Following our call for a new associate editor in the early part of 2023, the team received expressions of interest and conducted interviews. We were unanimous in our decision to offer the position to **Katie Lai (McGill University)**, who then joined the team in April. Welcome, Katie!

Jan Guise will step down as co-Lead Editor following the publication of this June 2023 issue. We posted a call for expressions of interest which closed 21 April. Following an interview and consultation period, the editorial team will make a recommendation to the CAML Board who will appoint the new co-Lead Editor.

Anti-Racism Work

The team continues its semi-annual meetings (January and June) to discuss readings on anti-racism and anti-oppression in scholarly publishing, and to reflect on our own practice within *CAML Review*. At our January meeting we read and discussed the “Introductions” from two recent books: Maxile and Turner’s *Race and Gender in the Western Music History Survey: A Teacher’s*

Éditions de l’Homme, 2022); et l’industrie de la musique vue par la lentille du hip-hop (Bedroom Rapper: Cadence Weapon on Hip-Hop, Resistance and Surviving the Music Industry, Rollie Pemberton, McClelland & Stewart, 2022). Bonne lecture!

Nouvelle équipe de rédaction

Au début de 2023, nous avons fait paraître un appel à candidatures en vue de trouver un nouveau rédacteur adjoint ou une nouvelle rédactrice adjointe. Certaines personnes se sont montrées intéressées, et notre équipe a mené des entrevues. Nous avons décidé à l’unanimité d’offrir ce poste à **Katie Lai (Université McGill)**, qui s’est jointe à nous en avril. Bienvenue à Katie!

Jan Guise cessera d’être corédactrice adjointe à compter du numéro de juin 2023. Nous avons fait paraître un appel à candidatures s’étant terminé le 21 avril. À la suite d’une période d’entrevues et de consultation, l’équipe de la rédaction recommandera un candidat ou une candidate au CA de l’ACBM, qui nommera le prochain corédacteur adjoint ou la prochaine corédactrice adjointe.

Antiracisme

L’équipe continue de se réunir deux fois par année (en janvier et en juin) pour discuter des thèmes de l’antiracisme et de l’anti-oppression dans les revues savantes, ainsi que pour réfléchir aux pratiques de l’ACBM relativement à la Revue de l’ACBM. Lors de la rencontre de janvier, nous avons lu les introductions de deux livres parus récemment : *Race and Gender in the Western Music History Survey: a Teacher’s Guide*, de Maxile et Turner (Routledge, 2022) et

Guide (Routledge, 2022) and Davis and Lynch's *Listening Across Borders: Musicology in the Global Classroom* (Routledge, 2022). We also read Robin Elliott's review of

Listening Across Borders (*MusiCultures* 49 pp. 305-309). Both works are part of a new series about re-thinking the teaching of music history. Our next conversation will take place following our June publication. If you have questions about this work, or want to suggest a resource, we would love to hear from you!

CAML's annual conference happened earlier than usual this year; by the time you read this we will have seen each other in person or virtually at the hybrid [Dialogues](#) congress celebrating the 100th anniversary of the Faculty of Music at Laval University. Look for reports from the annual meeting in our December issue, and if you presented a paper, we encourage you to consider submitting it to us for publication!

Have a wonderful summer,

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Listening Across Borders: Musicology in the Global Classroom, de Davis et Lynch (Routledge, 2022). Nous avons également lu le compte rendu de Robin Elliot sur *Listening Across Borders* (*MusiCultures*, 49, p. 305-309). Les deux premiers s'insèrent dans une nouvelle série dont le but consiste à repenser l'enseignement de l'histoire de la musique. Notre prochaine discussion aura lieu après la publication du numéro de juin. Pour toute question relative à ce travail ou encore si vous désirez nous proposer une ressource, n'hésitez pas à communiquer avec nous!

Cette année, le congrès annuel de l'ACBM s'est tenu plus tôt que d'habitude. Au moment où vous lirez ce numéro, nous nous serons déjà vus soit en personne, soit en ligne lors du Congrès hybride [Dialogues](#), marquant le 100^e anniversaire de la Faculté de musique de l'Université Laval. Vous trouverez des rapports concernant notre AGA dans le numéro de décembre et, si vous y avez fait une présentation, nous vous encourageons à nous la soumettre pour publication!

Nous vous souhaitons un été des plus agréables,

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CAML Milestones

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!

Announcements

Houman Behzadi (McGill University) was elected to the Board of the Music Library Association as one of three members-at-large. His term runs from 2023-2025. Currently, his role is Assistant Planning and Reports Officer.

Maria Calderisi (National Library, retired) was awarded an honorary lifetime membership to CAML at the 2023 Annual General Meeting of CAML.

Jan Guise (University of Toronto) will start a 1-year research leave (sabbatical) on July 1, 2023, to research and write the history of CAML.

Katherine Penner (University of Manitoba) will start a 1-year research leave (sabbatical) on July 1, 2023. The title of her topic is "Digital score use and lending in the academic library setting."

New Members

Since our last issue, there are 3 new individual members: one student CAML, one student CAML+IAML, and one regular CAML+IAML.

Staffing News

Tim Neufeldt will be Acting Head of the University of Toronto Music Library from July 1, 2023, through June 30 2024.

Spotlight on Music Collections: “Freedom to Improvise: What the Paul Cram fonds Taught Me About Creativity and Archival Research”

In this edition of Spotlight on Music Collections, practicum student Madelaine Hare describes her work experience with the multimedia-rich Paul Cram Fonds in the Dalhousie Archives. She speaks to the challenges of working with archival description and draws parallels between approaches to archival research and the free jazz genre.

Spotlight on Music Collections aims to profile interesting or unique music collections and archives in Canada through the voices of those who work with them. If you have a suggestion for a collection or individual to be featured in a future edition of this column, please email: camlreview@caml-acbm.org.

Can you introduce yourself, your background, and how you came to work in the Dalhousie Archives?

As a student in Dalhousie University's Master of Information program, I had been looking forward to the workplace practicum component of the degree (a work-integrated learning opportunity) since, well, before I applied. I completed my Master of Arts at Dalhousie before starting the program and dreamt of working in the Archives that are situated on the fifth floor of the Killam Memorial Library. Upon being placed at the Dalhousie Archives for a three-week period, I anticipated my spring 2022 start date with nothing less than absolute enthusiasm. A winter term class on Archives held in the Nova Scotia Archives familiarized me with the provincial institution, but the Dalhousie Archives remained a mysterious place to me, though I studied just two floors below it for the better part of a decade. I had utilized archival collections for my MA and undergraduate theses research but had not experienced the other side of the relationship: appraising, arranging, describing, and preserving materials for other researchers' access and use. As a historian, I appreciated access to the online archival collections I studied but had only a modest conception of the theory and practice involved in making archival material accessible to the public.

I was fortunate to work under the expertise of Dalhousie's Digital Archivist, Creighton Barrett, and other staff who introduced me to the space, the practice of the core archival functions, and answered my barrage of questions.¹ The practicum placement stipulated 100 hours as a



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requirement of completion, but I dreaded that limited period coming to an end. I resolved to learn as much as I could in the field that I have had a longstanding desire to contribute to. My 100 hours were fulfilled in just under one month, signalling the end of my brief term in the Dalhousie Archives. By then, my conception of archival theory and practice had expanded more than I could have hoped.

Can you tell us a bit more about Paul Cram and the types of materials in his fonds?

Paul Cram [1952-2018] was a prolific Canadian jazz musician and composer who toured the country extensively.² He was a founding member and artistic director of the Upstream Music Association and formed many jazz ensembles and orchestra groups throughout his career. He composed for such entities, as well as for radio (primarily CBC), film, and theatre. Cram's multimedia fonds comprise manuscript scores, audio cassettes, DAT's, CD's, VHS tapes, and other materials. The collection consists of 15 boxes of multimedia materials accessioned in 2021 supplemented by a second accession in 2022 which included a folio containing oversized and graphic scores.

What did your work with the Paul Cram fonds look like?

I was tasked with processing the Paul Cram fonds during my practicum, and I completed my placement by beginning the development of a finding aids for the multi-level fonds. I processed these materials by learning my way through the core archival functions: appraisal, physical arrangement, rehousing, and description. After the material was first accessioned by staff at the Dalhousie Archives, I conducted my own initial appraisal of the material to get a sense of what was in the collection and to gain experience with the archival function. Cram kept his records well-organized and had arranged them in logical groupings for his own access and reference. I started with arranging and rehousing bound score and other loose folders of score in their original order. I began with silent film scores, moved to concerts, and then to Cram's various live sets and performances. After this, I worked my way through paper files: I rehoused a few personal items such as his day planner, his personal notebook and various ensemble promotional kits. After I finished with the paper files, I moved to sound recordings and arranged Cram's extensive collection of cassettes and DATs. We decided to use 8 different groupings as rational subseries for cassette description: concert works, film/video, theatre/radio drama, saxophone quartet, small jazz ensembles, Paul Cram Orchestra, and other works. I then logged each cassette and DAT into an Excel sheet detailing their information: title, subseries grouping, ensemble/artist, date, and other

¹ My experience working with the Paul Cram fonds is just one small part of the larger efforts that went into preserving the material. Staff at the Dalhousie Archives began processing the Paul Cram fonds before my placement and continued with the project after I left. I reflect here on my small, but hopefully meaningful, contribution to preserving the career work of an individual who touched countless lives through his music and leadership.

² "Cram, Paul," Dalhousie University Archives Catalogue, Dalhousie University Archives, accessed October 9, 2022, <https://findingaids.library.dal.ca/cram-paul>.

physical attributes. During my placement, I processed 352 cassettes and DATs and managed to describe the complete concert work subseries in the online catalogue- approximately 60 tapes. Creighton recommended I gain experience describing the regular and oversized concert scores, and so I described 3 folders of oversized scores and one promotional poster on the online catalogue. I also described one box of silent film scores (around 30 folders) in Dalhousie's online archival catalogue.

What would you describe as the main learning takeaways in working with a personal fonds such as this one?

Working through the core archival functions of a personal fonds while attempting to understand Cram as an individual was an interesting intellectual exercise for me, as it is I am sure, for many professional archivists. Cram was part of many different ensembles throughout his career in music. As I described material in the online catalogue, it was often difficult to distinguish whether entities such as the ETC (Ellis, Tanguay, Cram) Trio or the Paul Cram Quintet- two examples of groups Cram established- should be described as corporate entities or as people as they did not neatly fit into either category. Traditional archival definitions of entities are narrow indeed, and the controlled list did not offer a third option for "collective" or "community." Creighton explained how this often presents conceptual issues and ontological challenges in archival work. This dilemma provoked reflection on my part about how theory translates (or does not) into practice.

I found myself comparing the concept of entity types to my limited understanding of the genre of free jazz. For a free jazz musician, having a score to follow has many positive benefits: it provides structure and can be referenced for direction on how a piece should be approached by an individual instrument. However, free jazz musicians use scores as a guide to the overall piece, and "improvise" off them. Stuart Broomer referenced his take on the Paul Cram Orchestra album "Campin' Out" in a feature for *The Whole Note*, which summarizes the concept well:

The two streams in Cram's music, the improvised and the composed, come together in a very special way. The composition is less about giving the improvisation structure than the improvisation is about giving the orchestration fluidity and vice versa. Part of Cram's ambition is to have the composed portions move with the energy and spontaneity of collective improvisation, and it's something he achieves frequently here.³

In this respect, I could not help but see some parallels, or perhaps paradoxes, between the structure I was trying to impose on Cram's materials, while I was also just coming to know him as an individual, and as a creative.

³ Stewart Broomer, "Looking Back: Risk and Promise: Paul Cram (1952-2018)," *The Whole Note*, April 27, 2018, <https://www.thewholenote.com/index.php/newsroom/feature-stories/28026-looking-back-risk-and-promise-paul-cram-1952-2018>.

Can you expand on the process of coming to know Cram, and the impact of that insight in your work with his fonds?

As I went about processing Cram's personal collection, Creighton encouraged me to get to know Cram as a person by researching his life and career. I spent my 100 hours arranging, rehousing, and describing, but also listening to Cram's cassette tapes, reading his day planner, and developing a newfound regard for free jazz. I read the notes he left himself in drafts of score, sorted through pictures of him and his bandmates making goofy faces as they played their saxophones, and developed a profound sense through personal material, of how adored Cram was as a musician, friend, and family member. I am appreciative of Creighton's guidance in this respect; my consideration of Paul Cram's fonds as an amateur archivist was enriched by a deeper awareness of his lifetime of work, and how he touched the lives of the musicians and communities around him. Perhaps it was the jazz, or the desire to dive as deep as I could in a short period of time, but I extended my research and understanding of Cram by trying to immerse myself further into his world. When an email invitation landed in my inbox to a concert celebration of Upstream Music Association's 32nd anniversary at the Dalhousie Arts Centre, I promptly bought myself a ticket.

The Upstream Music Association, of which Cram was a co-founder, held their "birthday celebration" in June 2022. Upstream celebrated their musical legacy, now entering its fourth decade, through a live performance featuring the works of Cram and new pieces from contemporary members of the group joining from Symphony Nova Scotia and Dalhousie's Fountain School of Performing Arts. I sat in the Rebecca Cohn auditorium's left mezzanine. Gift bags provided at the entrance to the show equipped me with a shaker (and others with kazoos) to use for the audience engagement components of the concert. The Upstream Birthday party began with conductor Jeff Reilly offering a few words about Cram, his long-time friend. Reilly spoke of Cram's talent and unique way of writing "one-pagers" of score. Having processed such one-pagers, I was given more context and appreciation regarding their importance for preservation. I had read the names of Reilly and other members: Steven Naylor (piano), Chris Mitchel (saxophone), Dawn Hatfield (saxophone), Lukas Pearse (bass), Doug Cameron (drums), in Paul's scores many times. I had registered their names in a visual ontology I built with software one of my professors developed for a Data Management course. I used the tool to illustrate the relationship each musician had to one another, and Cram, to track all the different groups and ensembles Cram had formed and been part of (see Figure 1).

Reilly spoke about Cram with immense love and admiration at the Upstream Birthday celebration; his influence and positive impact on the musical community was instantiated by the musicians on stage that night and the songs they played. Witnessing Upstream's members play together made those colourful connecting lines come alive. I had struggled to interpret the visual scores found in the Cram fonds. It was difficult to conceptualize how a piece could be structured and offer its players the freedom to improvise in tandem. As the Upstream birthday party rolled on, I found myself laughing, humming, tapping my feet, elatedly waving my shaker, and tearing up at some points. Reilly and the other musicians created an atmosphere that made newcomers in the

audience feel like a part of the established Upstream community, which was evidently full of family members and friends. The music informed a more complete understanding of free jazz in my mind, which had previously perplexed me. The Upstream orchestra performed Cram's composition "Silent Movies" live that night alongside projected images of different animals dancing, offering context to the story the music was telling. As the music reached its crescendo, I thought about the parallels between a silent movie and a personal fonds. One can gain a sense of its plot- and really follow it too- if they are paying attention. The addition of other sensual elements, however, truly animate it. Witnessing the impacts of Cram's relationships, his musical legacy, and hearing his compositions played by his friends and bandmates rather than through a cassette player gave me a newfound, nuanced understanding of him and his work. Working with Cram's collection was like watching a silent film. Hearing Upstream play brought his legacy to life.

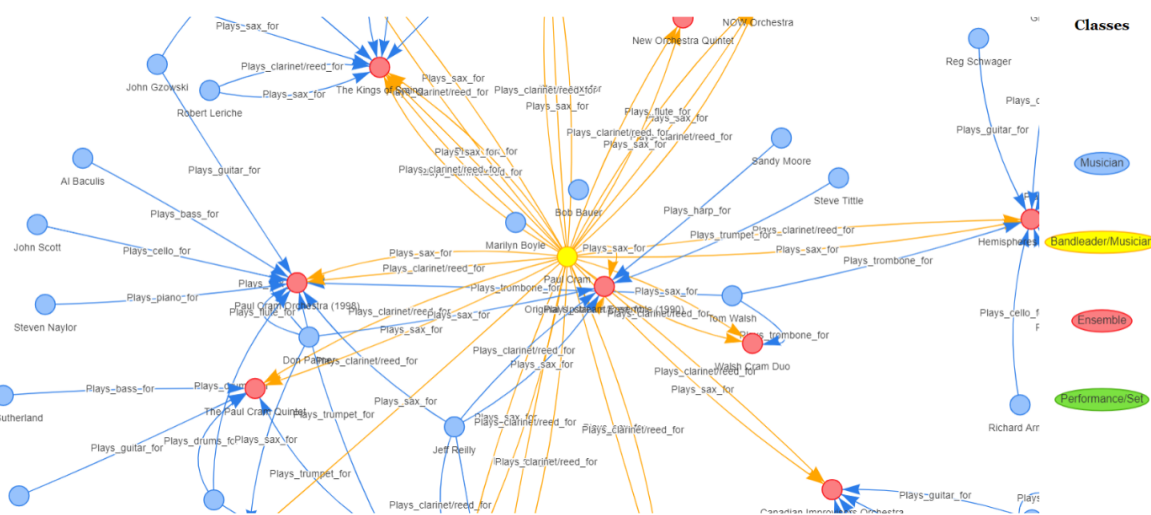


FIGURE 1. A VISUAL ONTOLOGY OF CRAM'S MUSICAL ECOSYSTEM.⁴

What takeaways do you have from this experience and what advice would you give to other students or early-career archivists or researchers?

As a second-year LIS student who is new to the field, I can only reflect on my brief fragment of time working with Cram's personal fonds, finally on the other side of the archivist-researcher relationship. Gaining this perspective both inspired me and provoked reflection about conducting

⁴ By no means a complete account of all of Cram's relationships and ensembles he established, with probably more than a few errors, this is how I went about making sense of the impact Cram had on the musical community. Even incomplete, it is apparent that Cram (the yellow dot in the centre) had a profound influence as a connector in Canada's jazz scene. Creating this supplement to my learning helped me to visualize the impact of Cram's life and cognate influences on his life. Interactive visualization available at: <https://maddshare.github.io/Paul-Cram/Paul-Cram-Network>

archival research and supplementing it in creative ways. As a researcher, I use available archival material and augment it with secondary sources. Working with Cram's materials pushed me to search for living traces- ongoing evidence of legacies and relationships- and extend them into new experiences of my own (such as attending a jazz concert) to supplement them. I submit this reflection in hopes that it might resonate with fellow early career archivists or researchers and encourage them to explore what sparks their interest and afford them greater confidence to improvise in their own intellectual pursuits. Thinking outside the box can truly lead to deeper understandings; I was lucky to work on the personal fonds of someone who was masterful at doing so.

How do you think your work with the Cram fonds will impact your approach to archival work in the future, and more broadly in the music community?

I deeply enjoyed my brief foray into archival work. Cram's multimedia fonds were a terrific entry point for an amateur archivist: they presented a diverse range of material to explore, intellectual challenges to contend with, and they taught me something new about music, and research. It was fascinating to learn about Cram as a musician and community-builder. I was grateful for the experience of glimpsing both his "inner soul", as Hobbs describes the discoveries of personhood in personal fonds, alongside the outer manifestation of his work in the public sphere.⁵ These personal connections made all the difference in generating my interest in free jazz, something I previously had no concept of. When archival material generates intrigue in researchers- or perhaps spurs them to buy a ticket to a free jazz show- then a legacy is not only kept alive but given new life. I hope this reflection inspires contemplation about how researchers can take inventive approaches to research. I will continue to consider how archivists can contribute to provoking this creativity when patrons might not have 100 hours, but only a few. Perhaps it begins with giving ourselves the freedom to improvise, and subsequently, the freedom to develop new understandings. I think Cram would approve.

⁵ Catherine Hobbs, "The Character of Personal Archives: Reflections on the Value of Records of Individuals," *Archivaria*, no. 52 (Fall 2001): 126, <https://archivaria.ca/index.php/archivaria/article/view/12817>.

2023 MLA/TLA Conference Report

By Dylan Rykse

The 92nd annual meeting of the Music Library Association took place in St. Louis, Missouri, from 1 to 4 March 2023. This event was the first hybrid MLA conference and its second joint meeting with the Theatre Library Association. I attended the conference virtually from Toronto, Ontario, and was excited to see various topics of personal interest on the program (e.g., early rock 'n' roll, photoplay music). I was also eager to hear from my colleagues in the theatre library world, an area of librarianship unfamiliar to me.

The conference began with a warm welcome from Todd Decker (Washington University in St. Louis). Decker addressed the role of St. Louis in American music history and its reputation as a "gateway city" for notable musicians on their way to larger northern stages, such as New York, Chicago, or Detroit. Repositioning St. Louis as an important destination, Decker highlighted significant events and sites in the city's history. This paralleled Decker's praise for "less celebrated" libraries (e.g. one's local public library branch), which often serve as gateways to prestigious research institutions.

The conference was off to a great start, and that spirit continued with the opening plenary session, "From School Days to Blueberry Hill: Chuck Berry in St. Louis." Moderated by Andy Leach (Rock & Roll Hall of Fame), this panel discussion with Berry's son (Charles Berry Jr.) and former industry colleagues focused on the musician's relationship with his hometown. While the speakers shared anecdotes about Berry's life and career, the most illuminating details involved the city of St. Louis itself, from its historic African American neighbourhood, The Ville – where Berry grew up – to its nightlife. The group discussed Berry's Club Bandstand, the integrated venue he opened in 1958, as well as the staggering series of 209 shows he performed at the famous club Blueberry Hill.

Many excellent presentations followed, and Friday morning's plenary was a conference high point. Introducing the session, Melissa Barton (Yale University) raised the concern that scripted land acknowledgements may be considered superficial and performative. The session, titled "Beyond the Land Acknowledgement: How Music and Theatre Libraries Can Amplify Contemporary Indigenous Voices in the United States," provided one method for performing arts librarians to look beyond and actively support indigenous communities: by spotlighting and celebrating the contributions of indigenous performers and creators in the present or near-present.

Erin Fehr (University of Arkansas at Little Rock) detailed the lives and achievements of three Native American musicians who were trained in the Western art music tradition at federal boarding

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schools: Tsianina Redfeather Blackstone, Zitkála-Šá (Gertrude Simmons Bonnin), and Louis Ballard. Through works such as *The Sun Dance Opera* (1913) and *Shanewis* (1918), these figures bridged the gap between Native American traditional music and Western art music, each leaving their unique and lasting mark on the world.

Heidi Senungetuk (Emory University) spotlighted notable indigenous composers from the United States and Canada, including Brent Michael Davids, Jacqueline Wilson, Jerod Impichchaachaaha' Tate, Dawn Avery, Deantha Edmunds, and Raven Chacon. Senungetuk also performed a miniature from Chacon's series *For Zitkála-Šá* (2017-2020). The work, a graphic score dedicated to Senungetuk herself, visually reflects the presenter/performer's interest in tavluḡun (ancestral Iñupiaq women's chin tattoos). This solo violin performance was incredibly moving and a tough act to follow.

Finally, Laurie Arnold (Gonzaga University) discussed the inaccessibility of historical dramas written by Native American playwrights. Citing the extensive research and craft involved in "writing history for the stage," Arnold was dismayed by the general unavailability of these texts – partly a result of publishing requirements – and the lack of an appropriate repository for works of this type. The speaker advocated for a new digital space to make these plays available as a means of amplifying Native American voices and fostering narrative sovereignty.

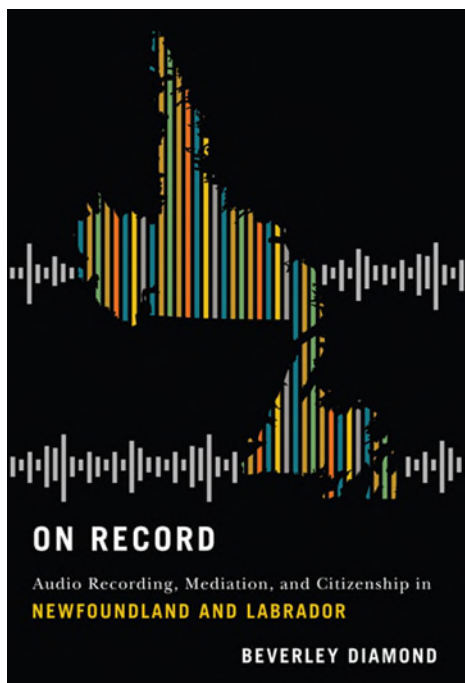
A personal favourite of the other Friday sessions was "Providing Open Access to Photoplay Music: The Mirskey Collection Digitization Project" by Jim Cassaro and Carlos Peña (University of Pittsburgh). In this presentation, Cassaro described the role and function of music in the silent film era, as well as the history of the Mirskey Collection itself, an archive of rare piano and orchestral "photoplay" music (i.e. music for silent film accompaniment). Peña outlined the process of organizing, inventorying, cataloguing, scanning, and ultimately making the materials available for open access. It was inspiring to hear that musicologist Gillian Anderson has utilized the collection to reconstruct the score for Ernst Lubitsch's film *Rosita* (1923) and is currently doing the same for D.W. Griffith's *Way Down East* (1920).

Saturday's plenary, "TLA Lightning Talks: Innovation in Theatre Librarianship," showcased recent and ongoing accomplishments in the theatre library world. For instance, Karin Suni (Free Library of Philadelphia) and her team have transferred a physical 30,000+ card catalogue into a digital play index of stage productions in Philadelphia. Richard Ring (Rhode Island Historical Society) detailed the digital restoration of an 1810 drop scene, which involved photographing the artifact, physically painting those photographs, and then digitally assembling the new pieces. Inspired by French archivist Christian Hottin, Catherine Barnwell (Archive of the Jesuits in Canada) has incorporated interviews into her acquisition process, treating acquisition as an interpersonal relationship with the donor (rather than a standardized administrative operation) to help understand the context in which the archival materials were created and used.

During these presentations, I discovered there is no subclass in Library of Congress Classification for play scripts, so those materials are not collocated like music scores. Fittingly, several presenters shared their efforts to improve play discoverability. Scott Stone (University of California, Irvine) is

using Tagpacker to help users browse plays electronically, while Diana Kin (UCLA Arts Library) is curating theatre LibGuides through a process of student input and collaboration. The TLA lightning talks served as a reminder that every subject area has its own unique challenges, requiring librarians to devise new and creative solutions constantly.

As the conference came to an end, I thought back to the last in-person MLA conference, which I attended in 2020. While there is no match for meeting colleagues in person or the excitement of visiting a new city, my virtual experience at MLA/TLA 2023 was very rewarding, as I learned about new artists, historical figures and events, and the amazing work taking place in libraries across North America. In addition to the excellent program, I did not encounter any technical issues, which made for three smooth days of streaming. Given the various practical, financial, and environmental factors involved in attendance – all of which were voiced at the MLA New Business Townhall – I appreciate the hybrid format. I am looking forward to next year's event!



[*On Record: Audio Recording, Mediation, and Citizenship in Newfoundland and Labrador*](#) by Beverley Diamond. Montreal & Kingston: McGill-Queen's Press, 2021. 434 pp. ISBN: 9780228006558.

Reviewed by Laura Risk

On Record is a rich ethnography of audio recording in Newfoundland and Labrador from the early twentieth century to the present day. This meticulously researched text is a scholarly tour de force, full of the voices and sounds of Newfoundland's many communities and the diversity and complexity of this reluctant Canadian province. Diamond's nuanced analysis, which draws on her own alliance studies model as well as Bruno Latour's actor network theory, brings together threads from the many areas with which she has engaged across her career, including Indigenous musics and modernities, gender, technological production and mediation, and various settler musics in Canada. This is a local study with far-reaching implications and promises to be widely applicable across the fields of ethnomusicology, musicology, and folklore, as well as Newfoundland and Labrador studies.

The introductory chapter details Diamond's source materials, including access to an impressive discography of over 3,000 recordings made in Newfoundland and Labrador, and presents key themes and historical contexts. Notable is the discussion of citizenship, understood here not only as relations between people and the state but also as those between individuals. By connecting citizenship to the mediation of sound, *On Record* argues that audio recording has shaped the fabric of civil society in Newfoundland and Labrador. The following three chapters are roughly chronological. Chapter 2, "The Lure of Audio Recording," discusses the use and impact of early recording technologies and radio, and considers how access to those technologies intersects with gender and social class. Of particular interest is Diamond's retelling of the story of early folklore collecting in Newfoundland and Labrador from the perspective of locals who assisted "come from away" folklorists. By focusing on those who provided housing to folklorists, directed them to singers, and, as informants, curated their own musical offerings, Diamond reinscribes this narrative with local agency. Diamond also reminds the reader that Newfoundland and Labrador in the early-



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and mid-twentieth century were anything but isolated, with silent films arriving via boat almost immediately after their release and radio airwaves transmitting tunes from West Virginia.

Chapter 3 profiles four musicians—Wilf Doyle, Dick Nolan, Joan Morrissey, Harry Hibbs—who established recording and performing careers in the 1950s to 1970s. The narratives presented herein are wide-ranging, engaging with repertoire selection, intended audience and reception, the availability and affordances of recording technologies, and the impact of gender as it shaped the career of Morrissey vs. her male peers. Diamond is particularly attentive to the dynamics of home and away—both Nolan and Hibbs lived away from the province for much of their careers and all four of these artists were signed with mainland companies—and, following alliance studies, the means by which these musicians positioned themselves as simultaneously mainstream and regionally distinctive. The introduction of recording studios and labels to Newfoundland and Labrador is the subject of Chapter 4, “A Unique Music Industry.” Diamond deftly connects larger social issues, including resettlement and the cod moratorium, to recording as a site of documentation and an outlet for individual and community voices. This chapter also expands the alliance studies model to include a continuum from professionalization to democratization. Sound is at the forefront and differences in recordings produced by different studios are described in engaging detail: one studio’s recordings are “brighter, with shimmering percussion and with the accordion forward in the mix” while those of another are “intentionally softer and more blended” (p. 98).

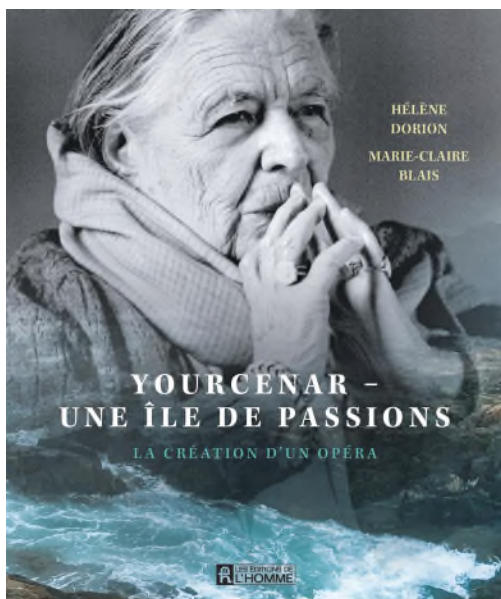
Chapter 5 is organized as a series of “troubles with genre,” and offers a sharp examination of the dissonance between genre labels and musical practice in Newfoundland and Labrador. Referencing recent scholarship on genre and the categorization of recorded sound, notably in North American popular music, Diamond documents the many difficulties of assigning genre labels to music and musicians in Newfoundland and Labrador. These range from the practical—in small communities, the ability to play in multiple genres is often essential to making a living—to the ideological: what repertoire and performance/recording practices, for instance, count as “traditional”? This chapter closes with a set of particularly “troubled” genre labels, notably choral music, Indigenous musics, and “other linguistically or ethnically distinct music” (p. 167), including music from francophone communities. This is followed by a chapter on the specificities of recorded sound itself, or “Sonic Signatures.” Decisions made in the recording process shape listeners’ perception of the sonic space: instruments step to the center to take the lead or move to the side; microphone placement makes the labour of playing more or less audible. Diamond profiles the varied sonic signatures of the accordion, an instrument closely associated with Newfoundland and Labrador, and asks, “How has studio production created and re-created its sounds and social imaginaries?” (p. 181). She then analyzes multiple recordings of the Newfoundland hit “Sonny’s Dream” and closes with a discussion of the use of sonic signatures to evoke place.

Chapter 7, “Audio Recording and/as Action,” shifts away from production to intended output and reception. Diamond examines the use of recordings to sustain public memory, to memorialize loss

and disaster, and as forms of political action, including through parody. She ties these seemingly disparate threads together through a discussion of vulnerability, arguing that, in Newfoundland and Labrador, vulnerability is often recognized and expressed through music rather than hidden away (p. 205). This chapter has particularly powerful sections on both Indigenous and settler “lineages and generations”: that is, how music has been used to trace and maintain connections between generations in spite of, or in response to, displacement, resettlement, and, for Indigenous communities, residential schools.

For the final chapter of *On Record*, Diamond invites guest author Mathias Kom to reflect on the RPM Challenge—a call to make and record an album of original music in under a month—as it plays out in St. John’s. This is a largely celebratory chapter focusing on the participatory nature of this challenge, notably the intentional decentering of technical musical competencies, and the way that its fleeting nature generates a sense of nostalgia for the present. Kom also touches on efforts to make the challenge more accessible, noting a gender divide between those with the equipment and skills to record themselves and those without.

On Record will easily find its place on seminar reading lists in ethnomusicology, musicology, folklore, popular music studies, and area studies. If, as Diamond asserts, the recording studio is a microcosm of society, then this monograph is a new history of Newfoundland and Labrador, one shaped in sound, engraved on vinyl and tape, and now shared via digital formats.



[Yourcenar – Une île de la passion : La création d'un opéra](#) par Hélène Dorion et Marie-Claire Blais, 2022, 160 pp. ISBN : 978-2-7619-5938-4.

Recensé par Eugénie Tessier, Université d'Ottawa

Imaginé en amont de la « mise au monde » (p. 5) de l'opéra *Yourcenar – Une île de passions*², coécrit par Hélène Dorion et Marie-Claire Blais puis mis en musique par Éric Champagne, ce livre documente les traces de sa création. Cet opéra en deux actes explore entre « vérité historique » (p. 96) et fiction la vie de la femme de lettres et académicienne Marguerite Yourcenar (née Marguerite Cleenewerck de Crayencour, 1903-1987). Rythmé par le récit de la carrière littéraire de cette autrice non conformiste, cet opéra de production québécoise jette principalement un regard sur ses relations avec Grace Frick et Jerry Wilson, « deux figures majeures et d'aspects opposés de sa vie » (p. 97). Bien que la figure de Yourcenar occupe un rôle central dans la démarche décrite par les membres de l'équipe de création dans ce livre, la structure de l'ouvrage permet d'entrevoir la façon dont l'articulation du thème de l'antagonisme, développé dans le livret de Dorion et Blais, traverse le récit pour se refléter à même les activités de création qui entourent la production de l'opéra.

Comme l'explique Dorion, la principale idéatrice de ce projet, l'opéra englobe un processus de production profondément multidisciplinaire qui requiert l'étroite collaboration de toute une équipe de créateur.ice.s. L'objectif du livre est ainsi d'offrir, à travers une incursion dans le processus créatif des membres de l'équipe de création, l'occasion de mettre l'accent sur les solitudes qui entoure le travail créateur, tout comme sur les dimensions profondément collaboratives propres à un exercice d'aussi longue haleine. En effet, le thème de l'antagonisme (ex. solitude/collaboration [p. 5], passé/présent [p. 18], intimité/célébrité [p. 90], espace réel/espace virtuel [p. 130]) vient ancrer l'approche discursive orientant l'imaginaire de l'opéra non seulement dans le livret qui le compose, mais aussi dans l'ouvrage qui en fait l'objet. Cette articulation très explicite d'une logique dualiste dans la cristallisation du sens porté par le projet est d'ailleurs directement inspirée de l'univers littéraire et biographique de Marguerite Yourcenar comme le suggèrent les librettistes : «



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² Issu d'un travail collaboratif d'abord entamé en 2016, cet opéra fut créé à Québec et à Montréal à l'été 2022 sous la coproduction de l'Opéra de Montréal, du Festival d'opéra de Québec et Les Violons du Roy.

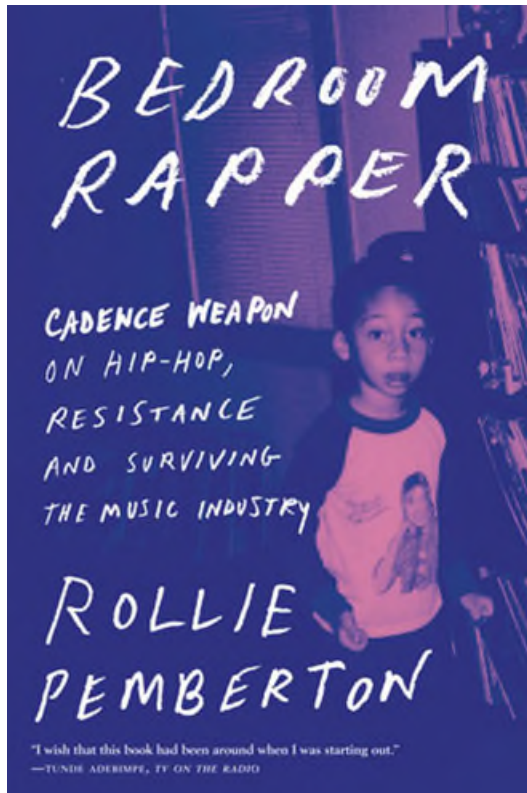
Le chaos d'existence s'exprime à travers des dualités. Ce qui nous a frappées, Marie-Claire et moi [Hélène Dorion], ce sont les paradoxes nombreux chez Yourcenar » (p. 89). Selon Éric Champagne, cette dualité se reflèterait dans le travail des autrices elles-mêmes : « Je décèle dans le livret d'Hélène et de Marie-Claire cette admiration pour une femme qui a consacré sa vie à la littérature. J'y trouve aussi un écho tout personnel sur cet équilibre délicat entre une vie vouée à la création et une vie nourrie de passions. C'est une démonstration éloquente de cette dualité éternelle entre Éros et Thanatos, mais dans une optique nouvelle » (p. 118).

Le livre se décline en trois parties. La première est constituée du livret de l'opéra dans son intégralité. La seconde partie de l'ouvrage offre la transcription d'un entretien mené par Pierre Vachon avec les librettistes, dans lequel les autrices discutent des rouages de leur collaboration, de leurs rapports à l'opéra et de la musicalité de leur approche littéraire respective. Enfin, la dernière partie du livre, intitulée « Processus créateur », rassemble les interventions de neuf membres de l'équipe de création (composition, mise en scène, scénographie, costumes, éclairage, interprétation). Ces (trop) brefs textes apportent un certain éclairage sur les démarches de recherche qui ont informé la création de l'opéra et permet d'exprimer dans certains cas les rapports subjectifs entretenus par ces artistes en relation aux divers aspects du projet. D'une certaine façon, ce livre se présente moins comme un ouvrage pédagogique ou documentaire, axé sur une approche systématique des processus de création (au sujet desquels je reste au bout du compte un peu sur ma faim), mais incarne plutôt, à travers la singularité des interventions, un acte de création en soi.

Je me permets au passage de regretter le fait que le matériel photographique qui documente les carnets de notes, les tapuscrits du livret, les croquis et les manuscrits musicaux de l'équipe de création ne trouve absolument aucun écho dans le texte. Ces images sont laissées à vivre d'elles-mêmes. L'ouvrage se serait trouvé grandement enrichi s'il avait tenu à faire dialoguer les pratiques de création auxquelles fait allusion l'équipe de création dans leurs interventions textuelles avec ces artefacts qui constituent une représentation matérielle de leurs pensées, qui en sont les archives physiques.

À ce sujet, l'ancrage temporel du livre demeure lui-même assez surprenant puisque chacune des interventions qui nourrit cet ouvrage se situe à différents moments du processus de création. Alors qu'on retrouve le livret complet en début d'ouvrage, chacune des parties subséquentes du livre apporte un éclairage en quelque sorte anticipatoire sur « l'aboutissement » de l'opéra. Dans leur entretien avec Vachon, tenu en août 2021, Dorion et Blais anticipent par exemple la composition musicale d'Éric Champagne et présagent les ajustements qui devront être apportés au livret en collaboration avec les interprètes au moment où se dérouleront les premiers ateliers de création. Plus loin, Hugo Laporte, qui interprète Jerry Wilson, écrit : « Au moment d'écrire ces lignes, notre deuxième atelier a déjà eu lieu et le troisième est prévu pour bientôt. [...] Il me tarde de découvrir l'orchestration de la partition, de marcher dans les décors ... » (p. 151). C'est donc dire que l'ensemble des prises de parole dans cet ouvrage situent fidèlement la dimension profondément processuelle et multipartite de la création alors que tous les éléments qui composent l'œuvre collective se trouvent, au moment de mettre ces réflexions sur papier, à un stade de production

différent et n'ont pour la plupart pas encore été assemblés. Enfin, ce qui apparaît initialement comme une structure discordante permet en réalité de plonger son lectorat dans une temporalité qui est propre à la création collective. Il s'agit donc ici d'un exercice réflexif qui porte à repenser la linéarité du travail de création qui « aboutirait » avec la performance de l'œuvre et qui mène ses lectrices et ses lecteurs à s'intéresser aux diverses étapes « invisibles » (p. 110) de la création.



[*Bedroom Rapper: Cadence Weapon on Hip-Hop, Resistance and Surviving the Music Industry.*](#) By Rollie Pemberton. Toronto: McClelland and Stewart, 2022. 304 pp. ISBN: 9780771051883.

Reviewed by Duncan McCallum

Navigating the music industry as an emerging artist is no easy task, especially when trying to make it in the Canadian music scene. Be it in Edmonton, Montreal, or Toronto—Rollie Pemberton, aka Cadence Weapon, has made a name for himself nationwide, though his journey to success was no straight path. *Bedroom Rapper* tells Pemberton’s story, from his beginnings sampling beats on a computer in his mom’s attic to the recent nationwide success of his latest album, *Parallel World* (2021), as Cadence Weapon. While the book presents itself as an autobiography, it by no means limits itself to the work of Cadence Weapon,

Pemberton’s music-making persona. Rather, Pemberton looks back on his life and broader career as an artist in Canada, outlining his successes and failures in the hopes of offering advice and life lessons for the next generation of artists trying to navigate Canada’s music scene. Throughout the book, Pemberton acts as part music historian, part music educator, and overall fan of hip-hop as he tells the reader what it is really like to make music in Canada.

The title clearly states that this book is Cadence Weapon’s take on three things: hip-hop, resistance, and surviving the music industry. While the book is not divided into these three categories, they shape as the overall narrative of *Bedroom Rapper*, with each chapter taking on a different topic—such as Pemberton’s work as poet laureate for Edmonton, his time in the Montreal loft scene, or his historical overview of hip-hop, among others—but being guided by one of these three themes. It is perhaps best then to analyze the book through these three themes, beginning with Cadence Weapon’s take on hip-hop. Chapter 2 (“Remain Anonymous”) begins with an in-depth survey of the history of hip-hop. While the history itself is presented in a more engaging manner than most textbooks would, Pemberton is also able to contextualize these artists and genres by outlining their origins and his connections to, or influence from, each. He resumes this history lesson again in



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Chapter 12 (“Trapped”), where he goes more in depth detailing the history of two sub-genres of hip-hop, trap and U.K. grime, explaining their antecedents, their pioneering artists, and how this music came to influence his discography. The book also ends with a list of suggested readings for the interested musicologist and suggested listening for readers just getting into hip-hop, including a Spotify/YouTube playlist curated by Pemberton himself.

Pemberton also captures local music scenes with skill. Chapter 8 (“It Takes a Village”) outlines the Montreal loft scene in the early 2000s. Indeed, this chapter could be expanded to a book on its own, with its overview of Montreal’s pop music, art, culture, and the aspiring artists that converged on the city’s famous Boulevard St. Laurent. Fans of Mac DeMarco or Claire Boucher (known professionally as Grimes) will enjoy Pemberton’s account of their origins as struggling musicians, their rise to fame, and his friendships with both. Here, Pemberton also reminisces about the underground Montreal music scene that has changed significantly since he lived there. This chapter discusses at length what the landscape was like, from the art crawls to the famous loft parties, and how many artists felt disillusioned with the underground community after Grimes’ rise to fame. While Pemberton also discusses the music scene in Edmonton during his youth and the current scene in Toronto where he now resides, the nostalgia he has for his time in Montreal is compelling, and given how much that scene has since changed, this chapter also offers an important cultural history of that particular time and place.

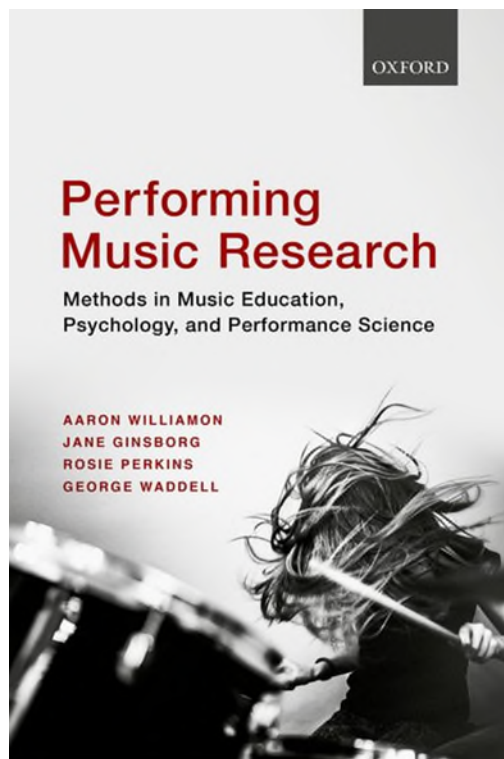
Bedroom Rapper’s second theme is resistance. Pemberton details his career struggles when breaking out of Alberta and navigating the national music scene, his troubles maintaining personal relationships while touring, and his less-than-straightforward path to success with his Polaris Music Prize-winning album, *Parallel World*. Perhaps most importantly he details his struggles with his first music label, Upper Class Recordings, spells out the mistakes he made when first starting out, and reveals how he was continually exploited by Upper Class. Pemberton also discusses his experiences of racism and discrimination as an emerging Black artist in Alberta and across Canada. While he has every opportunity to look back on these personal and professional challenges with disdain or regret, Pemberton never stoops to this level. He allows himself to be vulnerable in this book, bringing grace and hindsight that leave the reader with a newfound admiration for Pemberton and an overall feeling of hope for the future of the Canadian music industry.

The final theme Pemberton weaves through *Bedroom Rapper* is surviving the music industry. Many emerging artists today will connect with Pemberton’s early years making beats in his mom’s attic. More importantly, they will benefit from reading about his mistakes and hearing his advice. In exploring this theme, he details how he has survived the music industry from the club scene in Edmonton to touring North America. Pemberton also speaks to his musical output as Cadence Weapon and is indeed deeply critical of his own music. He walks the reader through the inception, creation, and legacy of each of his albums, outlining how he has grown as an artist and as a person between each work. The book concludes with a recounting of Pemberton’s experience living through the COVID-19 pandemic in Toronto and the social unrest and protests that followed in the wake of George Floyd’s death. Pemberton wanted to contribute to this social activism, which

ultimately led to the creation of *Parallel World*. In this most recent album, Pemberton incorporates Black Canadian history alongside themes of systemic racism and gentrification, among others, into his lyrics.

While the book is more than just an autobiography, the story of Cadence Weapon is woven into every chapter. For the most part, *Bedroom Rapper* unfolds in sequential order, but a few chapters jump back in time to recount old memories that fit the thematic focus of the overall story. Given the point of the book is to filter Pemberton's life through the three main titular themes, this ends up being quite an effective narrative tool. In fact, it almost feels more appropriate to say *Bedroom Rapper* is the story of Rollie Pemberton and not Cadence Weapon. Obviously, the latter is just a stage name for the former, but the book's title can be a bit misleading since Pemberton shares stories of his life as an artist, many of which—such as his tenure as Edmonton's poet laureate (see Chapter 7) and his time as a freelance music critic—are not strictly performance endeavours. One could easily call this last theme “surviving as an artist in Canada,” not just “surviving the music industry,” and to name the book Rollie Pemberton's take on these themes.

Pemberton's coming-of-age book on being a musician in Canada is a must-read for any emerging artist in the country. It is certainly most useful to those wanting to get into the hip-hop scene in Canada, but it offers invaluable advice to any aspiring or struggling artist. Readers interested in the Canadian music scene more generally will also get great value out of this book, from the history to the stories Pemberton shares of all the places and people he has encountered along the way. *Bedroom Rapper* is a love letter to making music in Canada and offers so much history, advice, and hope for Canada's future musicians.



Performing Music Research: Methods in Music Education, Psychology and Performance Science. By Aaron Williamon, Jane Ginsborg, Rosie Perkins, and George Waddell. Oxford: Oxford University Press, 2021. 544 pp. ISBN 978-0-19-871454-5.

Reviewed by Jennifer MacRitchie, The University of Sheffield

Research in music education, music psychology, and the newer area of performance science has grown to consider how individuals or groups of people learn and engage with music across a wide variety of ages, cultures, and contexts. These fields have increasingly harnessed methods from different disciplines to aid the discovery and understanding of what can be considered a complex phenomenon, whether discussing music itself,² or extending this to examine the use of music as an intervention.³ It is for this reason that current research students, and anyone looking to start critiquing and performing music research, often need a crash course in multiple methods that can steer them in choosing the correct approach for their research question.

What *Performing Music Research* offers is an easily digestible and highly practical guide that starts off with considering how to form an answerable research question, and then takes the reader through every step required to design and carry out the research to answer it. Placing this guide to conducting research squarely within music education, music performance, and performance science, the book contains a number of references and accounts of recent music performance studies throughout. These give examples of the types of research question that can be asked as well as giving the reader a focused reference list for further reading. The multimedia sources included on the companion website and the suggestions for further discussion in each chapter give readers an easy way to test their knowledge of the approaches, methods, and statistical analyses covered in



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² Andrea Schiavio, "Constituting the Musical Object: A Neurophenomenological Perspective on Musical Research," *Teorema* 31, no. 3 (2012): 63–80.

³ Psyche Loui, "Neuroscientific Insights for Improved Outcomes in Music-Based Interventions," *Music & Science* 3 (2020), <https://doi.org/10.1177/2059204320965065>.

the book. The films, in particular, are another useful way to demonstrate the types of research question that can be developed, and importantly, what the results of these research projects actually contribute to the knowledge and practice of music performance.

The book is divided into four parts to reflect the different stages in the research cycle: planning research, conducting research, analyzing research, and communicating research. In Part 1, chapters look at devising research questions, choosing from various methodological approaches, and applying for research ethical approval. As well as considering how to form a research question and the various epistemologies and methodologies that the proposed question might imply, the authors provide various practical guides, such as the steps necessary in conducting a literature review (or systematic review). Strengths and weaknesses of main methodologies (quantitative, qualitative, and multistrategy) are discussed and placed alongside aims that focus on the ability either to generalize across a wide population or to elucidate the in-depth experiences of individuals.

In Part 2, chapters are devoted each to observations, documentation, interviews, surveys, and experiments. Williamon et al. provide different options for data extraction for materials ranging from participant observations and transcriptions of conversations through to diaries and programme notes, depending on whether structured, quantitative data or more open, qualitative data (or both) are required. Similarly, they discuss a variety of types of interview and survey questions (open, semi-structured, and structured). In every chapter here, regardless of the type of data being considered, there are lots of practical tips on how to arrange data collection, whether it be how to set up video recordings or how to organize interview questions (as well as practicing the art of interviewing). Once the book reaches designing surveys and experiments, discussion turns to how to select participants, options for randomization, and how to develop and test new protocols.

Part 3 turns to analysis techniques. In qualitative analysis, readers learn how one might transcribe and code data. For quantitative analysis, readers find examples of how one might describe the incidence of data from any particular question, and how to proceed to analyzing relationships between different variables. Here, there is a lot more space dedicated to explaining the background of various quantitative measures and how these might be used to then compare differences between groups of individuals or conditions. This can be incredibly useful in explaining statistics to students who may be encountering quantitative analysis for the first time.

Part 4 closes with tips on structuring writing for various venues. Readers are also guided in constructing a narrative for their research that conveys both its motivations and the particulars about how a research project was conducted.

Overall, the book and its companion website give readers an immense amount of information at their fingertips, quickly and accessibly introducing them to performing music research. It deftly covers vast ground, only leaving the reader hoping the authors will turn to other areas for expansion in a similar vein. Although it can hardly be expected to give an exhaustive account of all forms of analysis, the book is weighted more toward the quantitative and provides many resources for practicing these types of analysis. I look forward to the authors developing some music-related

resources around the qualitative analysis methods mentioned in the book, as it is often difficult to source examples for students so they can practice the techniques before handling data for their own projects. Of course, it is more difficult to check 'correct' answers here, but seeing how other authors might have approached a sample dataset, in similar ways to the small number of extracts already provided in the book, would be useful with a discussion on how to evaluate the integrity of the student's individual approach. Again, although the authors provide a few methods on automatic extraction of data from various sources, e.g., text analysis and audio analysis, it would be ever more valuable if this discussion could be extended to cover the state of the art on *what* can be extracted from text, audio, and video (which is currently overlooked) regarding music performances. It is here that we start to think philosophically about what is being measured, or gleaned, from these sources and what it means for a musical performance. What is the beginning/end point of a *glissando* between two notes for a singer? Is a performance measured as deviations from an idealized performance of the score (if it exists?) and if so, what does that mean? How do we define the variables underlying a musical intervention so we can assess its impact? Current information on types of variables being extracted and manipulated and how they are defined for a complex phenomenon such as music performance would provide students a starting point for discussion on how they are operationalizing variables to use in answering their research question.

As a book to enter into the world of music performance research, *Performing Music Research* adeptly introduces the aspiring researcher to various approaches, making sure the reader can easily understand the strengths and weaknesses of each, with roadmaps of practical points to consider when designing research using these methodologies and methods. Undoubtedly this book will become a key reference text, staying with readers long after they have trained as an excellent resource.