

CAML REVIEW REVUE DE L'ACBM

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Message from the President / Message du président

Happy summer! As I write this, my first President's column, another hot August day has finally retreated into a cool evening with a chorus of crickets tempting me through the screen door despite the mosquitoes! Vacation is a good time to reflect on the past months. Certainly the early summer was active for CAML members. Many of us had the opportunity to meet twice: at the beginning of June in Ottawa at the Congress of the Humanities and Social Sciences and, three weeks later, in New York City at the joint IAML-IMS conference.

CAML's annual joint conference with the Canadian University Music Society was a success thanks mainly to the meticulous preparations of Debbie Begg, who hosted us in the University of Ottawa's Isobel Firestone Music Library; her staff, who patiently suffered two days of noisy librarians eating and drinking among their collections; and Tim Neufeldt, program chair, who assembled the 2015 conference sessions with the assistance of Laura Snyder and Sophie Rondeau.

More than most, this conference drew together several generations of music librarians and archivists. Three student papers complemented the presentations made by those of us currently working in the field. And meeting in Ottawa provided the opportunity to reconnect with several retired NLC/LAC librarians, who continue to inspire us all with their commitment to the career.

In this issue, you will find highlights from CAML 2015. You can read the paper by this year's winner of the CAML first-time presenter award, Jason Neal, a PhD student at UWO. As well, Brock Silversides of U of T argues for the place of popular music

J'espère que votre été est des plus agréables! Tandis que je rédige mon tout premier Message du président, la chaleur de cette journée d'août fait finalement place à la fraîcheur de la soirée. Le chant des grillons, qui me parvient par la porte moustiquaire, m'invite à sortir dehors, malgré la présence des moustiques! Les vacances nous fournissent l'occasion de réfléchir aux derniers mois. Les premières semaines de l'été ont offert maintes activités aux membres de l'ACBM. Nous sommes nombreux à nous être rencontrés à deux reprises : au début juin à Ottawa lors du Congrès des sciences humaines et, trois semaines plus tard, à New York lors du congrès commun de l'AIBM et de la SIM.

Le congrès commun annuel de l'ACBM et de MusCan a été couronné de succès grâce, en bonne partie, aux préparatifs méticuleux de M^{me} Debbie Begg, qui nous a accueillis à la Musicothèque Isobel-Firestone de l'Université d'Ottawa; à son personnel, qui a supporté patiemment, pendant deux jours, que des bibliothécaires tapageurs mangent et boivent parmi les collections; à M. Tim Neufeldt, président du comité responsable du programme, qui a organisé les séances du congrès 2015, ainsi qu'à M^{mes} Laura Snyder et Sophie Rondeau, qui l'ont soutenu dans cette tâche.

Plus que le font beaucoup d'autres, ce congrès a réuni plusieurs générations de bibliothécaires et d'archivistes de musique. Trois exposés rédigés par des étudiants ont complété les présentations de ceux d'entre nous qui travaillent dans le domaine. La rencontre à Ottawa nous a donné l'occasion de renouer avec de nombreux bibliothécaires à la retraite de Bibliothèque et Archives Canada, dont l'engagement envers leur profession continue de nous inspirer tous.

Le présent numéro vous offre les points saillants du Congrès 2015 de l'ACBM. Vous pourrez y lire l'exposé de M. Jason Neal, le doctorant de l'Université Western Ontario qui a remporté le Prix décerné à un participant faisant un exposé pour la première fois au Congrès de l'ACBM. Vous y trouverez en outre un

collections in Canada's music archives. I'd like simply to underline the sense of cautious relief felt by many to see our LAC colleagues so present and active at this year's conference. Let's hope that under new leadership the LAC will regain its prominence in Canadian librarianship, and music librarianship in particular.

A few other important notes from CAML 2015: In one of his last acts as Board Member-at-large, Sean Luyk announced that the membership had voted for the proposed constitutional changes to allow electronic voting. We can now look forward to online ballots for our future elections. Houman Behzadi replaces Sean as Member-at-large. Cheryl Martin moves into the role of Past President; I assume the role of President. And CAML's webmaster, James Mason, will represent the Communications arm of CAML in place of Cathy Martin, who nonetheless continues as editor of the *CAML Review*.

CAML 2016 will be held in Calgary. Bonnie Woelk, archivist at U of C, has agreed to act as CAML's local arrangements representative for next year's conference. Tim Neufeldt will be Program Chair. I encourage you all to make the trek west (or east, depending where you are), where among other treasures is the [Richard Johnston Canadian Music Archives Collection](#).

Brian McMillan
Western University
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article de M. Brock Silversides, de l'Université de Toronto, qui soutient que les collections de musique populaire devraient faire partie des archives musicales au Canada. Je désire également évoquer le soulagement que certains ont ressenti en constatant non seulement la forte présence de nos collègues de BAC au congrès, mais aussi leur implication. Nous espérons que, sous sa nouvelle égide, BAC regagnera en importance dans le domaine de la bibliothéconomie, particulièrement celle de la musique.

Quelques autres éléments du congrès 2015 à signaler : Parmi ses dernières démarches en tant que conseiller, M. Sean Luyk a annoncé que les membres s'étaient montrés en faveur du changement constitutionnel proposé, à savoir que le vote électronique soit permis. Nous pourrions donc voter en ligne lors des prochaines élections. M. Houman Behzadi remplace M. Luyk comme conseiller. M^{me} Cheryl Martin devient ancienne présidente, tandis que j'assume le rôle de président. Le webmestre de l'ACBM, M. James Mason, succède à M^{me} Cathy Martin en tant que responsable des communications; celle-ci conserve toutefois la fonction de rédactrice en chef de la *Revue de l'ACBM*.

Le Congrès 2016 de l'ACBM se tiendra à Calgary. M^{me} Bonnie Woelk, archiviste à l'Université de Calgary, a accepté de s'occuper des préparatifs sur place en vue du congrès de l'an prochain. M. Tim Neufeldt sera président du comité responsable du programme. Je vous encourage tous à vous diriger vers l'Ouest (ou vers l'est pour certains), où vous découvrirez, entre autres trésors, la [Richard Johnston Canadian Music Archives Collection](#).

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*Traduction : Marie-Marthe Jalbert
Révision : Marie-Andrée Gagnon*

**JEUDI
LE 4 JUIN**

**THURSDAY
JUNE 4**

**séance
session** **A**

9h00-11h00

Présidente / Chair:
LAURA SNYDER
MOUNT ALLISON
UNIVERSITY

La collection Kathleen Parlow :
les sciences humaines numériques à la Bibliothèque de musique de l'Université de Toronto

*The Kathleen Parlow Collection:
Digital Humanities at the Faculty of Music Library,
University of Toronto*

SUZANNE MEYERS SAWA
JAMES MASON
HOUMAN BEHZADI UNIVERSITY OF TORONTO

Kathleen Parlow (1890-1963) a été l'une des violonistes canadiennes les plus éminentes et les plus célèbres du début et du milieu du 20^e siècle. Dotée d'une technique impressionnante, Mme Parlow a été acceptée à l'âge de 16 ans au Conservatoire de Saint-Petersbourg, dans la classe de Leopold Auer. Elle s'est rapidement hissée vers la réussite sur le plan professionnel, ce qui lui a permis de se produire dans des salles de concert prestigieuses en Amérique du Nord, en Europe et en Asie, où elle a joué sous la baguette de Gustav Mahler, de Thomas Beecham et de Bruno Walter, entre autres.

La collection Kathleen Parlow constitue le premier projet entrepris dans le cadre des sciences humaines numériques de la Bibliothèque de musique de l'Université de Toronto. La valeur historique du sujet de même que la variété du matériel de la collection, des partitions manuscrites, des journaux intimes et des registres en passant par les lettres, les photographies et les cartes postales en faisaient un choix idéal. Ce projet permettra non seulement l'affichage de la collection sur un espace numérique, mais créera aussi une plateforme où stocker d'autres projets de numérisation d'archives. Nous avons pour but d'afficher la collection dans un format numérique en nous servant de normes de métadonnées et de systèmes de gestion de contenu Web sophistiqués, tels qu'Islandora, Drupal et Omeka, qui rendent possible la recherche dynamique, l'extraction et l'affichage de documents.

Kathleen Parlow (1890-1963) was one of the most prominent and celebrated Canadian violinists of the early and mid-twentieth century. Possessing a formidable technique, Parlow was accepted to the class of Leopold Auer at the St. Petersburg conservatory at the age of sixteen. Her early professional success took her to prestigious concert venues in North America, Europe, and Asia, where she performed under the baton of Gustav Mahler, Thomas Beecham, and Bruno Walter, among others.

We have chosen the Kathleen Parlow Collection as an ideal candidate for the first Digital Humanities project at the University of Toronto Music Library, not only because of the historical value of the subject herself, but because of the variety of materials in the collection, from manuscript music scores, diaries, daybooks, and letters to photographs and postcards. This project will not only exhibit the collection in a digital space, but also create a platform for further archival digitization projects. Our goal is to arrange and display the collection in a digitized format, using detailed metadata standards and content management systems such as Islandora, Drupal and Omeka that make possible the dynamic searching, retrieval and display of documents.

L'Album de Louis Achille Delaquerrière : Flickr à la rescousse de la recherche conjointe

The Louis Achille Delaquerrière Album: Using Flickr as an Aid to Collaborative Research

**LISA PHILPOTT
JOANNE PATERSON**
WESTERN UNIVERSITY

Louis Achille Delaquerrière (1856-1937) était ténor à l'Opéra Comique de Paris. Il a étudié le chant notamment avec Louise de Miramont (qu'il a épousée) et Jean Baptiste Faure. Delaquerrière a tenu son premier rôle dans *Le Chalet* (1881) à l'Opéra Comique et a créé maints rôles, y compris celui de « Pierre » dans *Madame Chrysanthème* de Messager (1893). Sa carrière pédagogique s'est étendue sur une période de 25 ans, au cours de laquelle l'Opéra de Paris et l'Opéra Comique ont recruté de ses étudiants, dont Lucienne Bréval, Paul Franz, Paul Visconti, Jeanne Campredon, Jacques Isnardon, Germaine Lubin et son propre fils, José Delaquerrière.

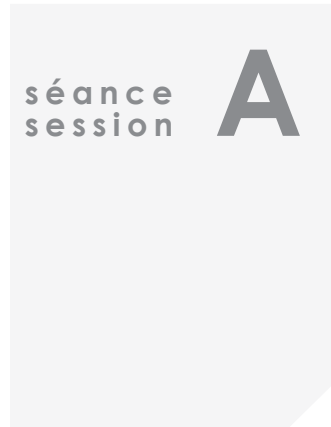
Au fil de sa vie, Delaquerrière a monté un album de souvenirs, qui incluait des manuscrits de musique (Fabre, Liszt, Lefebvre, A. Thomas), de la correspondance avec divers compositeurs (Auber, Chabrier, Charpentier, Ravel), artistes (Emma Calvé), peintres (Charles Léandre, Giuseppe de Nittis), sculpteurs et étudiants (Paul Franz), ainsi que diverses figures du monde littéraire (de Maupassant, Jean Rictus). Il y a aussi inséré des programmes de concert, des croquis, des menus, des timbres, des cartes postales, des photographies et des coupures de journaux, dont plusieurs datent de la Grande Guerre.

Comment répondre aux souhaits du donateur en mettant cette collection à la disposition des chercheurs? Flickr nous offre la solution, douze ans après les séances de photographie initiales et dix ans après la réception de ce don.

Louis Achille Delaquerrière (1856-1937) was a tenor at the Opéra-Comique, Paris. His vocal teachers included Louise de Miramont (whom he married) and Jean-Baptiste Faure. His stage career began at the Opéra-Comique in *Le Chalet* (1881); he created several roles, including that of "Pierre" in Messager's *Madame Chrysanthème* (1893). Delaquerrière's pedagogical career spanned some twenty-five years; his students were recruited by the Paris Opéra and Opéra-Comique, and included: Lucienne Bréval, Paul Franz, Paul Visconti, Jeanne Campredon, Jacques Isnardon, Germaine Lubin, as well as his own son José Delaquerrière.

Over the course of his life, Delaquerrière assembled an album of memorabilia, the contents of which include music manuscripts (Fabre, Liszt, Lefebvre, A. Thomas), correspondence from composers (Auber, Chabrier, Charpentier, Ravel) performers (Emma Calvé), literary figures (de Maupassant, Jean Rictus), painters (Charles Léandre, Giuseppe de Nittis), sculptors and students (Paul Franz), as well as music programmes, art sketches, menus, stamps, postcards, photographs and newspaper clippings – with many items dating from the First World War

How to fulfil the donor's wishes, and make this material readily-available to scholars? Twelve years after the initial photo-shoots; ten years after the donation, the answer was Flickr.



Y'a d'la musique en or dans ces archives : richesses inattendues à Bibliothèque et Archives Canada

There's Musical Gold in Them Thar Archives: Unsuspected Riches at Library and Archives Canada

**ISABELLE RINGUET
MAUREEN NEVINS**
LIBRARY AND ARCHIVES CANADA

Faites une visite guidée du monde de la musique à Bibliothèque et Archives Canada (BAC) pour obtenir un aperçu de sa collection considérable et variée de partitions, de lettres, de photographies et d'enregistrements sonores. Du chant grégorien à un manuscrit original de Beethoven, des œuvres des 19e et 20e siècles aux trésors créés par des Canadiens contemporains qui ont marqué le monde de la musique, vous découvrirez une mine de renseignements; de quoi nourrir votre inspiration!

Dans cette présentation, nous nous servirons de sons et d'images pour vous offrir un échantillonnage des trésors musicaux qui enrichissent les collections de BAC. Nous discuterons également des plus récentes acquisitions musicales de l'institution et de ses projets d'avenir, y compris de la direction qu'elle doit prendre afin de coopérer pleinement avec le monde numérique et la production indépendante de musique numérique.

Tour the world of music at Library and Archives Canada (LAC), and get a glimpse of its rich and diverse collection of scores, letters, photographs, and sound recordings. From Gregorian chant to an original manuscript by Beethoven, through the nineteenth and twentieth centuries, and on to treasures created by present-day Canadians who have made their mark on music, discover a wealth of information and inspiration.

In this presentation, a survey of the music treasures that enrich LAC's collections will be provided through sound and images. The institution's most recent music acquisitions, as well as its plans for the future, including the directions it must take in order to fully engage with the digital world and with independent digital music production, will also be discussed.

séance
session **B**

11h00-12H00

Présidente / Chair:
CAROLYN DOI
UNIVERSITY OF
SASKATCHEWAN

Reliure de partitions :
une étude de forme et de fonction

***Bindings of Printed Music:
An Exploration of Form and Function***

KYLA JEMISON
UNIVERSITY OF TORONTO

La musicologue Kate van Orden indique que, même si les érudits et les éditeurs contemporains ont étudié de nombreuses œuvres musicales afin d'en créer des éditions Urtext, ils considèrent rarement « à quel point les caractéristiques propres au livre [...] ont influencé son contenu, sans parler de son lectorat et de sa circulation » (van Orden 2000, ix x). Le présent exposé a pour but d'examiner comment la reliure, l'une des caractéristiques mentionnées, influe sur le contenu et la fonction d'une œuvre musicale. Des feuilles de musique reliées sous forme de livre qui ne s'ouvre pas à plat laissent penser que celui-ci ne servira pas dans le cadre d'un concert, mais plutôt à l'étude ou encore à la mémorisation; de plus, ces éditions comprennent souvent des commentaires détaillés sur l'œuvre. Les partitions, par contre, mettent en relief l'aspect prestation des textes musicaux, puisque leur reliure leur permet de rester en place sur un piano. De nos jours, les nombreuses options de reliures – y compris par encollage, cousues, spirales ou agrafées, à couverture souple ou rigide – permettent aux éditeurs de musique d'indiquer indirectement quel usage on fera probablement de l'édition publiée.

Musicologist Kate van Orden notes that though modern scholars and editors have examined many musical works to create Urtext editions, they rarely considered "how the formal characteristics of a book ... shaped its content, to say nothing of its readership or circulation" (van Orden 2000, ix-x). This paper seeks to explore how binding, one such formal characteristic, relates to the content and function of a musical work. Music bound in a book format that does not lay open suggests a non-performing function; such music is for study or perhaps memorization and such editions often include extensive commentary on the work. Sheet music emphasizes the performative aspect of musical texts as its binding allows it to sit easily on a piano. Today, the many binding options available - including glued, sewn, spiral, or stapled binding, with hard or soft covers - allow music publishers to indirectly indicate an edition's expected usage.

Travail en cours : le catalogage des
compositions de Derek Holman

***Work in Progress: Cataloguing
the Compositions of Derek Holman***

ALASTAIR BOYD
UNIVERSITY OF TORONTO

Derek Holman s'inscrit dans la tradition de la musique canadienne établie par des compositeurs britanniques d'une génération antérieure venus vivre au Canada, tels Healey Willan et Ernest MacMillan. Il a enseigné à la faculté de musique de l'Université de Toronto de 1966 à 1996. Durant cette période, il a également été organiste et chef de chœur dans plusieurs églises, ce qui explique qu'il ait composé, en grande partie, pour des chœurs d'église. D'ailleurs, M. Holman compose toujours.

Le présent exposé racontera brièvement la naissance de mon projet Catalogue Holman. Je présenterai ensuite la portée initiale du projet : étudier et cataloguer toute œuvre existante de M. Holman, tant publiée qu'inédite. Je décrirai les principes qui en étayent le catalogage et je parlerai des avantages de travailler avec un compositeur qui vit encore. Après avoir expliqué les principes d'organisation de la version définitive du catalogue tel qu'il est actuellement publié, je donnerai un aperçu de mon projet d'avenir, consistant à publier ce catalogue sur le Web, afin d'en faire une ressource du 21^e siècle.

Derek Holman belongs to the tradition of Canadian music established by transplanted English composers of an earlier generation such as Healey Willan and Ernest MacMillan. He was a professor at the University of Toronto's Faculty of Music from 1966 until 1996. Over the same period he was busy as organist and choir director at several churches, and much of his music has consequently been for church choirs. He is still an active composer.

This paper offers a brief history of the origins of my Holman Catalogue Project, followed by a description of the original scope of the project, which was to inspect and catalogue every extant work by Holman, published and unpublished. I will describe the underlying cataloguing principles, and talk about the various advantages of working with a living composer. After explaining the organizational principles of the finished catalogue in its current published form, I will outline plans for turning the catalogue into a 21st century resource by publishing it on the web.

séance
session

14h00-15H30

Présidente / Chair:
BRIAN MCMILLAN
WESTERN UNIVERSITYLes similitudes
musicales telles que
conçues par des
« mélomanes invétérés »**Musical Similarity as
Conceived by "Avid
Recreational Music
Listeners"**JASON NEAL
WESTERN UNIVERSITY

Au fil du siècle dernier, des changements socioculturels et technologiques ont favorisé l'apparition de ce que Peterson et Kern (1996) qualifient de mélomanes « omnivores », de même que de formes non hiérarchisées de classification, comme le taggage. Malgré ces tendances, le genre demeure le principal critère utilisé pour déterminer les similitudes des systèmes comprenant du contenu musical, des métadonnées ou les deux. De plus, les techniques dont de nombreux systèmes de recommandation font usage contribuent, de manière indirecte, à perpétuer la catégorisation par genre et par préférence. Le présent exposé fournira un aperçu des contextes au sein desquels ces tendances et ces tensions ont vu le jour. J'y considérerai également les possibilités d'incorporer aux systèmes de recommandation des dimensions plus nuancées de similitude, qui permettraient aux usagers de découvrir plus facilement de la musique de divers genres. Afin d'étayer ces possibilités, la présentation traitera de la façon dont les « mélomanes invétérés » conceptualisent les similitudes musicales et examinera les découvertes préliminaires d'une étude menée auprès d'eux, au moyen d'entrevues semi-structurées et d'exercices portant sur une recherche de musique.

Over the past century, sociocultural and technological developments have fostered the emergence of what Peterson and Kern (1996) call "omnivorous" music listeners, as well as non-hierarchical forms of categorization like tagging. Despite such trends, genre remains the primary basis for ascertaining similarity in systems with musical content, metadata, or both. Furthermore, techniques employed within many recommender systems indirectly continue to reflect genre-based categorization and taste. This paper will provide an overview of the contexts in which such trends and tensions have emerged. It will also consider prospects for incorporating more actively nuanced dimensions of similarity into recommender systems, which could enable users to engage more easily in cross-genre music discovery. To provide further grounding for such possibilities, the paper will discuss preliminary findings from a study that employs semi-structured interviews and music-seeking exercises conducted with "avid recreational music listeners," with a focus on the ways they conceptualize musical similarity.

L'archiviste professionnel et sa crainte de la musique populaire

The Professional Archivist's Fear of Popular MusicBROCK SILVERSIDES
UNIVERSITY OF TORONTO

Dans cette présentation, je parlerai de la raison pour laquelle de nombreux archivistes de musique hésitent à consacrer autant d'efforts et de ressources à l'acquisition de fonds d'archives et de collections de musique populaire qu'à la musique « sérieuse ». Plusieurs considérations expliquent ce comportement : les archivistes croient que la musique populaire est éphémère et qu'elle passera, qu'elle est en général produite à des fins mercantiles et, qu'en définitive, ils ne seront pas pris au sérieux sur les plans professionnel et personnel. La présentation proposera que l'acquisition de musique populaire constitue néanmoins un objectif de collection légitime et même crucial. Les documents d'archives de la musique populaire ont le potentiel de fournir du matériel de recherche sur l'activité artistique, certaines pages de l'histoire de la culture et de la société de masse, la création d'une industrie importante aux multiples facettes et une technologie en mouvance.

This talk will discuss why many music archivists are hesitant to put as much effort and resources into acquiring archival fonds and collections relating to popular music, as they do for "serious" music. There are a number of reasons for this: because they think popular music is ephemeral and of little enduring importance, because it is generally produced for commercial purposes, and because they suspect they will not be taken seriously both as members of a profession and on a personal level. The presentation will argue that the acquisition of popular music, however, is a legitimate and even crucial collecting objective. Popular music archival documents can and do provide research materials on artistic activity, on aspects of mass social and cultural history, on the development of an important and large multi-faceted industry, and on constantly changing technology.

Les archives sonores: de l'archivistique à la création

Sound archives: From archiving to creationSIMON CÔTÉ-LAPOINTE
UNIVERSITÉ DE MONTRÉAL

La création à partir de documents sonores et visuels est, depuis l'ère numérique, de plus en plus courante et devient un élément de plus à prendre en compte pour les professionnels de l'information. Comment les institutions et les gardiens du savoir réagissent-ils à cette nouvelle manière d'utiliser et de s'approprier les documents? Comment des enjeux tels que le droit d'auteur, l'accès, la quantité et la qualité des documents, les ressources disponibles et la volonté politique se transposent-ils dans ce nouveau paradigme de l'information? Dans cette présentation, Simon Côté-Lapointe partage sa démarche, les réflexions et les constats qui découlent de son projet de création multimédia à partir d'archives audiovisuelles montréalaises.

Since the onset of the digital age, the creation of content from audiovisual materials has become increasingly common and is now an added element for information professionals to consider. But how do institutions and gatekeepers of knowledge respond to the new ways of using and handling this content? How do such issues as copyright, access, quality, quantity of documents, available resources and political considerations affect this new paradigm of information? In this presentation, Simon Côté-Lapointe will share his approach, reflections and observations arising from his multimedia creation project in association with Montreal's audiovisual archives.

VENDREDI
LE 5 JUIN

FRIDAY
JUNE 5

séance
session

D

9h00-10h30

Présidente / Chair:
CHERYL MARTIN
WESTERN UNIVERSITY

Au-delà des piles : stratégies de promotion des collections spéciales des bibliothèques de musique

Beyond the Stacks: Strategies for Promoting Music Library Special Collections

CAROLYN DOI
UNIVERSITY OF SASKATCHEWAN

Les collections spéciales de musique représentent de belles ressources, bien que grandement sous-exploitées par les chercheurs. En trouvant des façons créatives de promouvoir les collections spéciales, il est possible d'accroître l'engagement communautaire, de contribuer au dialogue des chercheurs et de conscientiser les gens aux fonds documentaires. Le présent exposé inclura plusieurs stratégies visant la promotion des collections spéciales des bibliothèques de musique virtuelles et actuelles. En m'inspirant de la réalité de la Bibliothèque d'éducation et de musique de l'Université de la Saskatchewan, je parlerai notamment des passerelles numériques donnant accès aux collections de musique, des partenariats interdisciplinaires et de l'organisation d'expositions multimédias.

Music special collections are rich but largely untapped resources for scholarly investigation. Finding creative ways to promote these special library collections can potentially increase community engagement, contribute to scholarly dialogue and build awareness of library holdings. This paper includes several strategies for promoting music library special collections online and in the physical library space. Specific examples from the Education & Music Library at the University of Saskatchewan will be discussed including digital pathways into music collections, interdisciplinary partnerships and curating multimedia exhibitions.

De concert avec notre collectivité : la promotion de partenariats visant l'amélioration des services offerts aux musiciens

In Concert with Our Community: Fostering Partnerships to Enhance Services to Musicians

CATHY MARTIN
MCGILL UNIVERSITY

Comme toutes les autres bibliothèques de musique, la Bibliothèque de musique Marvin Duchow de l'Université McGill sert des groupes d'usagers aux besoins divers et pointus en matière d'information. Afin de répondre à ces besoins – et d'améliorer par le fait même l'accès des utilisateurs aux collections et aux services –, notre personnel travaille de concert avec des départements connexes au sein de l'université et des groupes communautaires. Nous collaborons par exemple avec le bureau des réservations de l'École de musique Schulich pour développer des listes de « musique pour les engagements d'un soir » et les afficher sur le catalogue WorldCat de McGill. Nous travaillons de pair avec les organisateurs de l'Académie Internationale de Quatuor à Cordes de McGill pour veiller à ce que les collections de la bibliothèque incluent des éditions et des formats appropriés au répertoire qu'ils ont programmé. En utilisant des moyens novateurs, nous coopérons avec le service des enregistrements sonores de l'université pour mettre à disposition les concerts des membres de la faculté et autres médias. Ces exemples, et bien d'autres, seront cités durant la séance pour démontrer que la collaboration des effectifs de la bibliothèque avec d'autres services leur permet de mieux comprendre les utilisateurs et donc de mieux répondre à leurs besoins.

Like all music libraries, McGill University's Marvin Duchow Music Library serves user groups with diverse and specialized information needs. In order to respond to these varying needs—and thereby enhance users' access to collections and services—staff have been working in tandem with related academic and community units. These collaborations include: working with the Schulich School of Music Booking Office to develop “gig music” lists on McGill's WorldCat catalogue, coordinating with organizers of the McGill International String Quartet Academy to ensure the Library's collection includes suitable editions and formats of their programmed repertoire, and engaging with the School's Sound Recording Area to make faculty concert recordings and other media available in new ways. These and other examples will be described during the session, demonstrating how the Library's teamwork with various units enables staff members to better understand the users they serve and to respond with relevant measures.

La bibliothèque de musique universitaire comme dépôt d'archives numériques de concerts : droit d'auteur et questions de propriété intellectuelle

The Academic Music Library as a Digital Performance Repository: Copyright, Intellectual Property Issues

SCOTT A. MACDONALD
WESTERN UNIVERSITY

Sur le plan historique, les bibliothèques de musique universitaires au Canada ont fait office à la fois de bibliothèques, de dépôts de documents audio et visuels, et d'archives. La croissance des services de diffusion et d'archives numériques, comme medici.tv, Berliner Philharmoniker Digital Concert Hall et Met Opera on Demand, avantage les bibliothèques de musique universitaires, puisqu'elles peuvent dorénavant établir leur propre dépôt d'archives numériques de concerts. La création de cette ressource sans prix permettrait d'archiver l'histoire des représentations ayant eu lieu dans un établissement scolaire, ce qui constituerait une belle addition à toute collection, et pourrait servir d'outil pédagogique auprès des étudiants, des membres de la faculté et des chercheurs. La présentation traitera en profondeur des sujets suivants : les questions juridiques de propriété intellectuelle et de droit d'auteur, y compris l'équilibre souhaité entre les droits des prestataires (les membres de la faculté, les étudiants et les artistes invités) et les droits des établissements dans le contexte du statut du droit d'auteur canadien; les paiements de redevance; les ententes contractuelles et de prestation que concluent les éditeurs et les distributeurs de musique avec les établissements scolaires.

Academic music libraries in Canada have historically served concurrently as libraries, document and audio/visual repositories, and archives. With the rise in digital streaming services and archives including medici.tv, the Berlin Philharmonic Digital Concert Hall and the Met Opera on Demand, academic music libraries are now in the ideal position to establish their own digital performance repositories and archives within their respective institutions. The establishment of this invaluable resource would serve as an archive to showcase the history of performances at an institution, which would be a beneficial addition to a library collection, as well as serve as a great educational tool for students, faculty and guest researchers. This presentation will discuss in depth: the legal as well as copyright and intellectual property rights issues including balancing performer's rights (for faculty, students and guest performers) and institutional/educational rights within the Canadian copyright statute; royalty payments, and contractual and performance agreements between music publishers/distributors and academic institutions.



séance
session

E

11h00-12H00

Présidente / Chair:
JAMES MASON
UNIVERSITY OF
TORONTO

Des noms et des hommes : points d'accès autorisé auprès de personnes et de personnes morales mentionnées dans les collections d'enregistrements sonores historiques

Names Along the Way: Authorized Access Points for Persons and Corporate Bodies Identified in a Historic Sound Recording Collection

SOPHIE RONDEAU
SYRACUSE UNIVERSITY

La Belfer Audio Archive des bibliothèques de la University of Syracuse contient l'une des plus grandes collections d'enregistrements sonores historiques des États Unis. Si l'on peut facilement accéder à des artistes et à des compositeurs bien connus depuis certains points d'accès existants, une bonne partie de la collection n'offre aucun point d'accès à des personnes, à des familles et à des personnes morales associées aux enregistrements. Les centaines de milliers d'enregistrements sonores non catalogués recelaient donc un potentiel important, soit celui de créer un grand nombre de points d'accès pour des noms. Après avoir terminé avec succès une période d'évaluation, les catalogueurs de musique des bibliothèques de la Syracuse University ont été accueillis par le NACO-Music Project. Ils ont également reçu la permission de créer, par eux-mêmes, des fichiers d'autorité de noms. Le présent exposé révélera certaines des personnes et des personnes morales intéressantes que nous avons rencontrées au cours du processus menant à l'autonomie et au delà. De plus, il mentionnera les ouvrages de référence les plus consultés, particulièrement en ce qui concerne la création de fichiers d'autorité de noms pour la collection Belfer.

The Belfer Audio Archive at Syracuse University Libraries holds one of the largest collections of historic sound recordings in the United States. While many of the performers and composers are well known with existing authorized access points, there is also a significant portion of the collection whereby no authorized access points exist for persons, families, or corporate bodies associated with the recordings. With hundreds of thousands of uncatalogued sound recordings, there was great potential to create a large number of authorized access points for names. Accepted into the NACO-Music project, Syracuse University Libraries' music cataloguers successfully completed a review period and were granted independence to create name authority records. This paper will explore some of the interesting persons and corporate bodies encountered and established along the way toward and beyond independence. As well, it will examine some of the more commonly consulted reference sources particular to creating name authority records for Belfer materials.

Où sont passés tous les chants des ouvriers? : préserver la culture canadienne du travail

Where have all the labor songs gone?: Preserving Canadian Labor Culture

MADELEINE BOYER
UNIVERSITY OF TORONTO

Les chants des ouvriers, soit ceux du mouvement ouvrier, ont été peu étudiés en général. On les a regroupés sous des classifications de genre élargies, comme des chants de protestation ou de travail, mais autrement, ils ont reçu très peu d'attention de la part des chercheurs, surtout au Canada. Malgré une mini-résurgence d'intérêt sur la scène mondiale durant les dernières décennies, un grand nombre de ces chants demeurent inconnus ou se sont même perdus. De ce fait, les voix du passé s'éteignent, parfois pour toujours. Nous devons déployer plus d'efforts afin de les acquérir et de les conserver, puisque ces documents éducatifs sauvegardent la culture, l'identité, l'idéologie et l'Histoire, et nous transforment en observateurs directs du mouvement, de l'époque et de la collectivité concernés. Le présent exposé est le fruit de mon mémoire de maîtrise, soutenue à l'Université York, et de mon examen du fonds d'archives numériques de Mark Gregory, Unionsong.com. J'y parlerai de la nouvelle orientation de ma recherche et de la façon dont Web 2.0 contribuera à préserver les chants du mouvement ouvrier canadien.

Labor songs, the songs of the labor movement, have generally been an understudied genre. Clustered under broader genre classifications such as protest songs or work songs, these songs have otherwise received very little attention by academics, especially within Canada. Despite a mini-resurgence of interest worldwide over the past few decades many of these songs remain hidden or even lost, extinguishing voices of the past, sometimes forever. Augmented documentation and preservation efforts need to be taken as these educative documents preserve culture, identity, ideology, and history and give us firsthand looks into the movement, the era, and the community. Based on my York University master's research and looking at Mark Gregory's digital archival initiative Unionsong.com, this paper will discuss the new directions I plan to take my research and how web 2.0 will aid in preserving the songs of the Canadian labor movement.

séance
session **F**

PLÉNIÈRE ACBM
CAML PLENARY

14h00-16H00

Présidente / Chair:
TIMOTHY NEUFELDT
UNIVERSITY OF
TORONTO

Ouvrir et fermer le dossier des espaces des bibliothèques de musique de l'Ouest canadien

An Open and Shut Case: Music Library Spaces in Western Canada

JANNEKA GUISE

UNIVERSITY OF MANITOBA

SEAN LUYK

UNIVERSITY OF ALBERTA

KEVIN MADILL

UNIVERSITY OF BRITISH COLUMBIA

À l'heure où les bibliothèques universitaires canadiennes s'efforcent de se réinventer en raison de contraintes budgétaires et de nouveaux modèles de bibliothéconomie, le milieu physique des bibliothèques de musique est vulnérable. Les bibliothécaires de musique doivent à la fois justifier leur existence même et se métamorphoser, ainsi que leur environnement, afin de continuer de s'avérer pertinents pour leur communauté spécialisée et le réseau de bibliothèques en entier.

La plénière présentera trois exemples de l'Ouest canadien. Kevin Madill (Université de la Colombie Britannique) parlera de communiquer de nouveau avec sa communauté d'utilisateurs après une fermeture ou une amalgamation, et des contraintes d'espace dans la nouvelle configuration. Sean Luyk (Université de l'Alberta) abordera les pour et les contre des fermetures des bibliothèques de musique et jugera de leur incidence sur son établissement. Janneka Guise (Université du Manitoba) dévoilera les projets relatifs à la nouvelle bibliothèque de musique de son établissement, qui doit ouvrir à l'automne 2015, et des répercussions possibles.

Après ces exposés, David Gramit, membre de la faculté de musique de l'Université de l'Alberta, James Maiello (Université du Manitoba) et Don McLean (Université de Toronto) se joindront aux présentateurs pour une période animée de questions et réponses. Par exemple : Quels avantages recèle l'amalgamation de la bibliothèque avec d'autres espaces? Quelles sont les difficultés inhérentes au fait d'intégrer la bibliothèque de musique dans un autre endroit? Au 21^e siècle, quels sont les besoins des membres de la faculté et des étudiants en matière de bibliothèque de musique? Les membres de

l'auditoire seront alors encouragés à participer à la discussion.

As Canadian academic libraries struggle to re-invent themselves in the wake of budget cuts and new models of librarianship, music library spaces are vulnerable. Music librarians have both the challenge of justifying their own existence, and the opportunity to reinvent themselves and their spaces to remain relevant to their specialized community and to the library system as a whole.

This plenary session will first present three cases from Western Canada. Kevin Madill (University of British Columbia) will talk about reconnecting with his patron base post closure/amalgamation, and space issues in the new configuration. Sean Luyk (University of Alberta) will discuss the dos and don'ts of music library closures and an assessment of the impact at his institution. Jan Guise (University of Manitoba) will present the plans and implications for the new music library at her institution, scheduled to open in Fall 2015.

Following these presentations, music faculty David Gramit (University of Alberta), James Maiello (University of Manitoba), and Don McLean (University of Toronto) will join the presenters on stage for a lively Question and Answer period. For example: What are the benefits of an amalgamated music library space? What are the challenges of an embedded music library space? What do faculty and students need from the music library of the 21st century? Audience members will be encouraged to join the conversation.

Cataloguing Committee

Report of activities since CAML's 2014 AGM in St. Catharines, Ont.

The RDA Music Joint Working Group, which is a JSC working group formed in 2012 with representatives from the three North American constituencies (ALA, CCC and LC), was reconstituted in 2014 as the JSC Music Working Group under the general terms of reference for JSC working groups. Its charge is still to “assist the JSC in the revision and development of instructions for describing music resources in RDA.”¹ Its membership has been expanded and now comprises representatives from ALA (6), CCC (1), the European RDA Interest Group (1) and LC (3). The CCC representative is Daniel Paradis, the Chair of CAML's Cataloguing Committee. The group met in Denver, Colorado, in February 2015 during the MLA annual conference, but conducted most of its business via email or using a wiki. The group prepared the following six revision proposals:

[6JSC/MusicWG/4](#) [Revision proposal for RDA 6.28.3, Authorized Access Point Representing a Musical Expression]

[6JSC/MusicWG/5](#) [Revision proposal for RDA 3.4.3.2 and RDA 3.21.2.5]

[6JSC/MusicWG/6](#) [Revision proposal for choosing and recording preferred titles for music in RDA 6.14.2.3–6.14.2.6]

[6JSC/MusicWG/7](#) [Revision proposal for RDA 6.2.1.9, 6.14.2.7.1, Appendix B.3: Abbreviation for the part designation Number or its equivalent in another language]

[6JSC/MusicWG/8](#) [Revision proposal for conventional collective titles in RDA 6.14.2.8 and Glossary definitions for conventional collective titles and the term Type of Composition]

[6JSC/MusicWG/9](#) [Additional terms for Base Material in RDA 3.6.1.3 and Applied Material in RDA 3.7.1.3]

The proposals, which were all accepted by the JSC with revisions, aimed at clarifying and filling gaps in instructions and focused chiefly on instructions about titles for musical works and authorized access points representing musical expressions. The revisions that the JSC agreed on after discussing the proposals were incorporated in the RDA Toolkit in April 2015. For an analysis of the most important revisions affecting the music instructions in the 2015 update, please refer to the article written by Daniel Paradis and Joseph Hafner entitled “[The April 2015 Update to RDA and Its Impact on Music Instructions: A Review of What Music Cataloguers Need to Know](#),” published in the April 2015 issue (vol. 43, no. 1) of the *CAML Review*.

As Chair of the Committee, Daniel Paradis attended a meeting of CCC in Ottawa on September 19, 2014 to discuss the CCC response to rule revision proposals prepared by the other JSC

1. Terms of reference for the JSC Music Working Group, <http://www.rda-jsc.org/docs/6JSC-Chair-14.pdf>

constituencies. A total of 45 proposals and discussion papers were put forward in 2014. As has been customary for a few years now, CCC discussed as many of the proposals and papers as possible online, using email and the CCC wiki. In the end, 17 proposals and discussion papers were included in the agenda of the meeting and discussed in person. For more details on the activities of the CCC, please refer to the report of activities for 2014/2015 prepared by Chris Oliver, Chair of CCC, and available here: <https://cla-tsn.wikispaces.com/file/view/CCC%20report%202015.pdf/552352380/CCC%20report%202015.pdf>.

The current roster of the Committee is as follows:

Alastair Boyd, University of Toronto

Megan Chellew, McGill University

Cheryl Martin, University of Western Ontario

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

Sophie Rondeau, Syracuse University

Andrew Senior, McGill University

Respectfully submitted by

Daniel Paradis, Chair

RILM Canada Annual Report, July 1, 2014 - May 31, 2015

The RILM Canada Committee is composed of twelve volunteer members drawn from the membership of the [Canadian Association of Music Libraries, Archives and Documentation Centres \(CAML\)/Association canadienne des bibliothèques, archives et centres de documentation musicaux \(ACBM\)](#): Sean Luyk (Chair); Carolyn Doi; Lisa Emberson; Kyra Folk-Farber; Desmond Maley; James Mason; Brian McMillan; Kathleen McMorrow; Sophie Rondeau; Andrew Senior; Rebecca Smith, and Deborah Wills. This year, we were again fortunate to have had students in Music 505: Bibliography & Methods of Research at the University of Alberta, write abstracts as part of a RILM assignment. I wish to thank all committee volunteers, students, and authors for their submissions this year! I would also like to thank Karson Jones (RILM Canada Committee member, 2013-present), who will not be continuing on the committee, for his contributions over the last two years.

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

Core

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

Secondary

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

The following journals that were abstracted by the RILM Canada Committee in the past are now being abstracted by the RILM Center:

Core

- Musicultures

Secondary

- Canadian folk music bulletin

From July 1, 2014 through May 31, 2015, the RILM Canada Committee submitted 274 new records to iBIS, 225 of which have abstracts, 45 new abstracts to existing records, and 102 reviews. The total number of submissions by Canadian Committee members is higher than this, however, as many members chose to use the author submission form instead of iBIS (there were approximately 86 submissions made this way).

This has been a particularly productive year for the RILM Canada Committee, thanks to the sabbatical projects of Desmond Maley and Deborah Wills. Desmond and Deborah worked on various projects, including retrospective journal accessions, verification of journal coverage, and working through a large backlog of monographs from the *Fontes* Recent Publications in Music lists for Canada. The Committee plans to focus its efforts in 2015-16 on working through a large backlog of dissertations, and continuing their retrospective accessions of core and secondary journal articles.

Sean Luyk
Chair, RILM Canada Committee

Submitted May 31, 2015

RIPM 2015 Report to CAML

Founded in 1980, the Retrospective Index to Music Periodicals/Répertoire international de la presse musicale (RIPM) is one of four international cooperative bibliographic undertakings in music, alongside RISM, RILM, and RidIM. RIPM focuses on music and musical life from 1750 to 1960, creating access to eighteenth-, nineteenth- and twentieth-century periodical literature dealing with music. The project has published, in print and online, manually created calendars, abstracts and indexes to over 200 historical journals. I have indexed many of the Canadian titles initially proposed by Helmut Kallmann for this project. The editing involved standardization of headings and formats, and the correction of inconsistencies and errors common in publications of the period.

The most recent development, the RIPM e-Library, offers machine-produced full-text of selected journals—those with very long runs and varied news and advertising content, for which manual indexing would take decades of work, and produce millions of records. The information-dense journal *Musical Canada*, which was issued from 1906 to 1933, has now been fully treated this way. (The even longer-lived *Le Passe-Temps*, 1895-1949, has been digitized by the BANQ.) Researchers now have immediate—although unmediated—access to this content.

All of the extant historical journal titles which I have been able to identify are now available in electronic format. Until further issues of incomplete journals are located, RIPM work in Canada has to be suspended.

2 June 2015

Kathleen McMorrow

Librarian emerita

Faculty of Music, University of Toronto

RISM Report for CAML AGM, June 2015

Submitted by Cheryl Martin (RISM Canada Coordinator)

RISM is coordinated by the RISM Zentralredaktion (Central Office) in Frankfurt, Germany (<http://rism.info>) RISM staff provide technical support, training, and coordination of the work of RISM members. RISM is managed by a Coordinating Committee made up of 5-8 RISM members from IAML or IMS, and there is also an Advisory Council of RISM members from each country that meets at every IAML conference. I represent Canada on the Advisory Council.

RISM staff members continue to add material to the online catalogue from earlier printed versions, and to improve the software. Recently, they announced a major addition to the free online catalogue that strengthens its utility as a resource for the documentation of printed music. Two of its major publications have been added to the online catalogue and are freely available:

- The entire contents of *A/I, Individual Prints before 1800*
Released on CD-ROM in 2012 and previously in 14 printed volumes
- A portion of *B/I, Recueils imprimés, XVIe-XVIIe siècles* (Printed collections of the 16th-17th centuries), covering the years 1500-1550

The addition of these printed sources brings the total number of records in the online catalogue to over 1,010,000. New search fields allow users to search by Publisher, A/I or B/I number, and Plate number. Search results can be refined using the categories Publisher or a RISM Series. Icons of prints and manuscripts allow quick visual recognition.

Muscat, the system used by the UK and Swiss working groups, was chosen to replace Kallisto as the database for RISM records. The implementation of Muscat is in progress; I have been assisting with testing by extracting MARC records from Western's catalogue, saving them as XML records, and sending them to RISM to be loaded into Muscat. I will continue to contact CAML members over the next year, to find out what music manuscript material is in each library/archive/museum collection, and to make arrangements to add records for this material to RISM.

I will be presenting a paper during the RISM session at the IAML conference this year. Jennifer Ward from RISM and I will talk about how a small RISM committee can contribute to the catalogue, and how our pilot project to use records from library catalogues for input into RISM has progressed. We hope that this will encourage further submissions to RILM, especially from countries with a smaller presence in the catalogue.

If you would like to help by contributing records to RISM, or if you would like to have records in your library catalogue added to the RISM database, please let me know.

The Academic Archivist's Fear of Popular Music

By Brock Silversides

Abstract

This talk, delivered at the CAML Conference in Ottawa on June 4, 2015, examines a number of reasons for the reluctance of academic archivists/Special Collection librarians to acquire popular music fonds/collections. Arguments are put forward that popular music is an excellent indicator of the concerns of society and changes in culture, that it is worthy of scholarly research, and that as research trends are changing to incorporate popular music, so too should the collecting focus of music archivists/librarians.

Within the world of Canadian academic archives and special collections, there has long been a reluctance to acquire full and comprehensive archives of popular culture. This has, unfortunately, also been true in the field of academic music archives. Other fields are changing: literary archives, film archives, broadcast archives...they all seem to have overcome their hesitation to collect popular works – such as pulp fiction, sci-fi, sit-coms, the less-than-stellar “reality” programs, even soap operas and commercials – as well as the archives of their creators.

However there are still numerous music archivists who will only acquire archival collections relating to so-called “serious” music, sometimes referred to as “erudite” or even “art” music. Generally that means classical or experimental music. The archives of jazz – because that genre appears to straddle both the serious and the popular, and is seen as complex – are slowly but steadily gaining in respectability. But popular music – that is up in the air. It still has not made it onto the Top 10 charts of many academic archives.

By popular music then, I mean rock, blues, folk, country, metal, grunge, roots, soul, rap/urban, rockabilly, punk, and many more genres. They are without doubt legitimate genres: they have recognized structures, traditions, ideologies, and aesthetics. They have hierarchies for composers, performers, even record labels. Each has a canon of their finest works. They have

Brock Silversides is Director of the University of Toronto Media Commons.



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critics, thoughtful analysts, and historians. They are already being examined by musicologists and cultural philosophers and documentarians. They have dedicated audiences, have notable legacies, and even have time on their side. For example rock is almost 60 years old, and folk, blues and country go back considerably further.

But there continues to be a bias against – perhaps even a fear of – popular music in academic archives and special collections. We all know it's there, even though many do their best to deny it. It is usually passive in nature, and many archivists (or more likely the managers of archives) do not try to put it into words – for some explaining their aversion to it somehow dignifies something that is not to be dignified.

More frustrating – it generally remains unsaid and unwritten. I have yet to hear tales of any spoken directives, or see any written collections policy or collection strategy that explicitly states that popular music is to be ignored. But – it is still happening.

The following information has not come from a structured survey or poll. It is the result of informal observation and is anecdotal in nature, but I believe still has merit. There are eight main reasons for the reluctance to collect popular music material that I have been able to squeeze out of archival colleagues. And these eight are a combination of personal pre-judgment as well as real operational issues:

1. There is a negative judgment about the relative importance of popular music – the idea that it is faddish and ephemeral, that it is derivative, repetitive, lightweight, meaningless, created by people with limited musical ability who cannot even read musical notation, appealing only to teenagers and the unsophisticated, and way too simple to deserve serious attention.
2. There is a negative judgment that popular music is not really an art – it is just a business that happens to incorporate a kind of music – and it is a sordid business at that.
3. There is a negative judgment about the content of the music – that it deals with radical politics, sex, drugs, violence, cheating and misogyny – all the baser desires – and that subjects like that are not worth dignifying by retaining for posterity.
4. There is a negative judgment about the people involved in the popular music scene. Constant generalizations are made that the musicians are immature slackers, thugs, stupid crackheads and drunks, that managers are criminally dishonest, that record companies have ties to organized crime and only care about sales, not the quality of the music, that broadcasters lack integrity and are still open to payola, etc. It seems as if everybody connected to the industry is assumed to be involved in bad behaviour of

some kind. The activities of ne'er-do-wells like this – again – do not deserve to be kept for posterity. And they really do not deserve a tax credit!

5. Although the conception of popular music is that it is simple, the few who have ventured into a popular music archive quickly see that it can be a very complex activity with many different types of documents. There is a lack of specialized knowledge about what to keep within a potential archival offering to get maximum research value, and thus other types of collections which are more easily grasped get more favourable attention.
6. There are usually current and complicated rights issues surrounding popular music, and many archivists simply do not want to deal with them.
7. There are genuine and sometimes high costs associated with popular music collections – arrangement and description, playback machinery, storage, dubbing and digitizing.
8. And finally – the biggest one of all. There are very real fears for the reputation of the institution in which one works, and fears for one's personal and professional reputation, if they are seen as collecting what many consider non-academic "disposable garbage."

This talk will examine these judgments point by point, counter some of them, stress that we archivists and managers need a serious reality check, touch on some new research trends in popular music, and generally put forward arguments for valuing and acquiring popular music archives.

1. Importance: Of course some popular music is simple and inane – there is no argument there – but by no means is it all simplistic and unintelligent. It runs along an extremely long continuum. And a huge proportion is very sophisticated, progressive, experimental, and groundbreaking. Some popular music is created and aimed at teenagers. There is just as much – if not more – created for other age groups. Popular music has appealed, and continues to appeal, to the widest of demographics. And most musical creators have a habit of growing and evolving along with the audiences.

Does popular music follow or set trends? Most definitely it can do both, and that can be one of its strengths – immediate and ongoing relevance to cultural changes. However if there is ultimately no substance, it will fade away. Fortunately there is a large segment of popular music that always rises above the fads, and becomes timeless.

Archives – hopefully – are supposed to acquire material that reflects the work of all types of creators and all segments of society. Popular music plays an exceptionally important role in the

lives of a large percentage of us. It always has. It has been with us since the beginning of time – every culture that we know of has had its own music. It is also ubiquitous – it is on the radio, on the television, in commercials, in movie soundtracks, on telephone ringtones, in video games, and on countless online sites. It is in elevators, grocery stores, malls, restaurants, bars, waiting rooms, washrooms, churches and pretty well all public places. It is at political rallies, at public sports events, and fairs.

And with the upsurge in the use of personal listening devices – it is literally everywhere. You probably could not get away from music any more, even if you wanted to. It is a part of high culture, middle culture and low culture – a part of every level of society. It reflects almost everything that people are concerned with – issues of the day, politics, work, play, relationships, what is hip, what is not, societal changes, etc.

Pardon the cliché – but popular music is the soundtrack to most people’s lives now – and has been for several generations. It is such a huge part of everybody’s life that it cannot be written off as a distraction or a frill. How can popular music archives NOT be considered one of the most important series of documents to be saved as part of the historical record!

Make no mistake – popular music primary source material is crucial for any degree of understanding of our times. As for whether the work is good in terms of creativity, originality and quality – that’s another question. Some obviously is – some is not. Some is popular or critically received now – some is not, but may be ahead of its time and will be seen as influential and important in decades to come. It is not always possible to make that determination until after that passage of time – and perhaps that is best left to the musicologists and music historians. A better question for the archivist is whether a set of archival documents is representative of its time or has perceived future value, whether it has or is affecting society, whether it sheds light on the activities of its creator(s), and if research clientele is needing it for their work.

2. Commerciality: The second hesitation on the part of some music archivists is that popular music has been, and still is, created to sell – that it is not created for the art of music itself, and is somehow a lesser form of creative activity. That too is a generalization. There is a considerable amount of popular music that is created where the performers are following their own artistic growth, and are not actually concerned if it sells in the millions.

But yes – generally speaking – popular music is a business. However – does the making of money just apply to popular music? I would argue that any kind of music that is written or performed for a paying audience, or put on record or broadcast has been at least partially created to sell. Most classical musicians had to cultivate rich and sometimes unenlightened

patrons so they could keep going. Many had to alter compositions, perhaps include notes or sections that were not artistically valid, just to please their patrons and keep the subsidies flowing. In our times many orchestral players earn a large proportion of their living from playing on commercials or jingles, or in television and film soundtracks. Is this an inherently shameful action? Does this render them less worthy of respect, or of archiving?

Like all creators, musicians have to make a living – so the relationship between art and commerce is always going to be a consideration. Why do some archivists feel they can pass judgment on this? Why do they not embrace the reality of both art and commerce, and collect archival documentation that reflects the intersection of the two?

3. Personal Judgment: Some archivists (and especially older archives managers) simply do not like popular music. It can be loud, jarring, aggressive, fast, primitive – and the lyrics can be immature, earthy, provocative, impertinent, uneducated, anti-establishment, angry, and at times, downright rude. That is neither good nor bad – it just is. It still speaks to many people, and even the unpleasantness reflects a part of society at a given time. It is real life.

But this is also a massively one-sided assessment, for popular music can be as elevated as it is lowly. Undoubtedly the biggest themes in popular music have proven to be the yearning for and appreciation of romance, love, peace, equality, freedom, tolerance, human rights, concern for the environment, and an ideal world. These are topics that – more often than not – require a degree of intelligence and sensitivity. And popular music itself can be soft, mellifluous, relaxing, and occasionally even majestic. Thus it is never “best practice” for archivists or their managers to make decisions based on what they personally like or dislike – what they find pleasant or unpleasant.

4. Bad Behaviour: There is no doubt that some of the people involved in the music business are or have been less-than-respectable. Immature, irritating, egotistical, entitled, drug-fuelled, self-destructive, bad behaviour is undoubtedly present within the popular music scene – sometimes even boastfully so. But is substance abuse, loose morals and bad behaviour the monopoly of popular musicians? Clearly it is not.

Two famous classical music heavyweights – Franz Liszt and Niccolò Paganini – are examples to be considered. Liszt did not gain respect until late in life in the 1850s. For much of his younger period he was dismissed as a “superficial composer of brilliant trifles.” He loudly and offensively proclaimed his anti-monarchical and revolutionary sentiments to the immense irritation of the establishment. And of course he had long hair, and was a womanizer almost beyond control – including with married women, and with Lola Montez, who was a mistress (we might call her a groupie) to anyone who was anyone in Europe at the time.

Paganini was truly the equivalent of a rock star. He was thin, pale, sickly and exceptionally dissolute – especially when on tour in the 1820s. He gambled, he drank, and really liked women! He played with such volume and intensity that audiences would become crazed. And – like bluesman Robert Johnson in the 1930s – Paganini was suspected in his day of making a deal with the devil for his obvious talent. That notoriety was not necessarily seen as negative. Oh, he also had syphilis.

How many of the truly innovative, even great, jazz musicians were high for most of their lives? Charlie Parker, Miles Davis, John Coltrane, Sonny Rollins, Chet Baker – all were serious heroin addicts. And marijuana and cocaine have always been a constant in the jazz scene. Cab Calloway sang “Reefer Man” and Ella Fitzgerald sang “Wacky Dust”...and why do you think it is called the herbal “jazz” cigarette? If a previously unknown archival collection pertaining to any of the above was offered, do you think it would be refused by an archivist? I don’t think so.

All this to say that bad behaviour and substance abuse has been a part of all music from all eras. But it too is still an overused stereotype. The majority of participants in the creation of popular music are mature, responsible people with a considerable work ethic. If they were not, they would not be in the business for long – they would have no staying power, and in the end no enduring impact or influence. And if a moral personality, polite behaviour, and clean record were serious criteria for the collecting of archives of creative people of any kind – be it writers, actors, academics, or artists – I suggest our shelves would be very bare.

5. Complexity: Even though archivists may think of popular music as simplistic, they usually catch on quickly enough and realize that its creation and dissemination can be extremely complicated. The popular music community is made up of many related and interlocking participants – composers, lyricists, musicians, producers, engineers, recording studios, managers, booking agents, record companies, concert promoters, music publishers, collective rights societies, club owners, festival coordinators, road managers, entertainment lawyers, photographers, videographers, documentary filmmakers, graphic artists, record stores, online music vendors, reviewers and critics, music magazines, bloggers, instrument makers, broadcasters, DJs and VJs, music colleges and music teachers, and the various industry organizations.

All of these individuals, organizations and companies generate archival material that tends to overlap and complement material from others. And, after going through some kind of thoughtful selection process, much of that material deserves to be kept in order to reconstruct an accurate picture of popular music as a creative activity and as an industry, as well as to give insight into changing technology and how that, in turn, affects both creativity and commerce.

Not only are there many potential sources for archival popular music collections, but those collections can be quite voluminous and diverse in nature. There are so many types of documents that possess prime research value:

For textual – there are contracts (recording, management, concert, etc.), lyric sheets, scores and charts, royalty statements, production files, press release and kits, profiles/interviews, reviews, radio charts, promotional materials, business and marketing plans, scrapbooks, newsletters, correspondence, book drafts, etc.

For audio – there are composing tapes, rehearsals, demos, studio multitracks, various mixes, alternate takes, outtakes, test pressings, acetates, commercially pressed discs, live concerts, radio programs which can be performances or interviews

For video – meaning music videos, or television and film performances or commercials – there can be camera original film or field tapes, various edits from rough cuts to fine cuts, masters or release prints

For graphic arts – there can be advertising, posters, original artwork, album/CD cover art and mockups, promotional photographs, etc.

In one way or another, ALL these types of documents – whether analog or digital –are important as a total record of a creator’s activities to create and disseminate their work. But an archivist has to have an informed idea of how it all works, how they relate to each other, and how they could be of use to a researcher.

6. Rights Issues: Rights issues in popular music – which is usually current enough to still be covered by statutes and legal agreements – is a complication that many archivists and archival managers just do not want to deal with. We all know of institutions that insist if they acquire a collection, then all the rights must come with it. That sounds good – like the wrapping up of loose ends – and theoretically lets them think they have full control over the material. But it is also unrealistic and naïve.

Copyright is a huge issue for sound recordings, both as a physical entity – and for its content. Most audio documents are usually the sophisticated combination of many people’s creative contributions – the musicians performing of course, but also the producers, composers, lyricists, engineers, even software developers, etc. And they might either be independent contractors or all be staff employees of a producer or record company or broadcaster. Record companies and media companies get taken over, merge, go bankrupt, sell masters to publishers or back to the artists – there are so many complications.

Each of the contributions (especially before 1998 – the year of the first big copyright amendments in Canada) can possibly be copyrighted – and under different categories. Each category can have differing and simultaneous terms of copyright which can run for differing periods of time. Other rights thrown into the mix could include publication rights, distribution rights, licensing rights, broadcast transmission rights, mechanical rights, synchronization rights, moral rights, crown copyright, etc.

This complexity and layering of rights sometimes means that – even if they wanted to – a donor may not even be able to sign over all rights to an archival institution. Thus, it is difficult – though certainly not impossible – to determine the complete rights package. I realize that many institutions do not have the time or money or legal expertise to do the necessary analysis. But that is no reason not to acquire this type of material. They can still be of tremendous research value. For a period of time, an institution may not be able to provide copies or post material on their website, but in time all material will enter the public domain.

7. Costs: There are indeed costs involved with popular music archives as there are for all archives. There is no gain in trying to downplay these. Professional cataloguing (for archivists – arrangement and description) and physical care of popular music documents can be considerable. The description of musical documents takes specialized knowledge. The audio-visual formats in particular require knowledge of technical formats and production methods, and this will take special training. Learning about the rights issues will also take special training or – if the archival staff do not or cannot do it – consultation with an entertainment or copyright lawyer. That is also costly.

Most audio-visual formats are notoriously unstable due to their manufacture – companies have usually used the cheapest possible ingredients with no thoughts of longevity. They thus need environmentally-appropriate storage, and archival enclosures/sleeves/boxes to prolong their lifespans.

There are many formats of audio and video, and they are constantly being superseded and becoming obsolete. To access them, an institution needs to own or borrow or rent an assortment of current and non-current playback machines – both consumer and professional quality. If an archive decides to own and operate them, then they have to employ one or more technicians to run them properly and maintain them. This is particularly expensive.

Then there is the issue of dubbing and digitizing – whether in-house or outsourced, and hopefully in accordance with professional standards. It is usually more expensive than most people realize. These concerns all require an ongoing funding commitment – not a one-time-only expenditure, and so for many archival managers it is a definite deterrent.

8. Reputations: The question of the institutional, professional and personal reputations is unfortunately the most difficult to put into words, and the most difficult to counter. On a macro level, it would appear that Canadian society as a whole enjoys popular culture, makes it a part of their everyday life, but rarely sees it as having an enduring value. As a result they do not particularly want their tax dollars being put toward its preservation. As academic institutions rely to a great extent on the public purse, they have to be more careful than ever to not appear to be wasting the taxpayers' money.

Over and above this, there is, in some academic institutions, the odor of enduring elitism and snootiness amongst faculty who favour the study of "serious" music at the expense of all others. The managers of college and university archives and special collections – those that make the acquisition decisions and have the greatest influence with the upper, upper administration – have traditionally catered to these faculty. The result is an extraordinarily lopsided set of holdings, Ivory-towered in their obscurity, which see low or non-existent usage.

However, in the new world order in which archives find themselves – we have to, in many cases, justify our existence with usage numbers as a statistical means of demonstrating that collections are being accessed by the academic community and/or general public. I am not recommending for a minute that we do not continue to acquire "serious" music archival material because so few researchers use them – but to focus exclusively on them is a losing proposition. As one can see just from some of the interesting sessions at this conference, research trends are changing. There is a new breed of academics, younger, and more open to – and actively teaching – the history and influence of popular music.

Since 1979 – when Rob Bowman taught the very first popular music class at York – most Canadian universities have offered a growing number of courses on the topic, and a large number of masters and doctoral students are writing theses on popular music topics. A lightning quick look into the online "ProQuest Dissertations & Theses" listing combining the terms (*popular* and *music*) gives thousands of hits. They give an idea of how much work is being done on issues such as the nationalizing force of song, music and commerce, regional histories of rock, basement bands and garage rock, rock journalism, popular music and class, the music recording process, music and marketing, music and cultural policy, music and feminism, popular music and digital shoplifting, Western Canadian music festivals – and more specifically on the music of Neil Young, Joni Mitchell, Leonard Cohen, Blue Rodeo, Rush, Celine Dion, Shania Twain, and on and on... Some of the most original, exciting and insightful cultural research is being done in this area. The field is wide open and appears to be expanding.

There is clearly a corresponding need to acquire more non-serious music collections to service these researchers. As music archivists, we are not slightly behind the curve – we are decades behind the curve!

And finally we have to be aware that there is a professional undercurrent. Any increasing activity in the collecting of popular music might not necessarily be welcomed by fellow archivists and archival managers. As we try to bring them out of their comfort zone, they may think we are being immature and shallow like the music and the musicians they so dislike, and that we not taking our professional responsibilities as archivists seriously. There will also be some who will be of the opinion that we personally – especially if we actually enjoy acquiring popular music – cannot be taken seriously. That is usually not a problem for an established mid-career professional, but it could have a chilling effect on entry-level archivists.

To sum up then – in the end, most acquisition decisions made in archives are connected to the resources available, and to prevailing views as to what kind of archival material is acceptable to spend funding on. Funding is tight in all archives – and in many academic institutions is getting tighter. Priorities for acquisitions have to be made though, and in many cases decisions are made in accordance with what will meet with the general approval of funding bodies, management, and society at large. Unfortunately the knee-jerk reaction of too many stodgy conservative archival managers has been to put popular music at the bottom of the priority list as it seems to be one of the more difficult to make an argument for.

This approach may only serve to make academic music archives and special collections more irrelevant. If we want to acquire archival music collections that fairly represent what the majority of society have been influenced by and are still listening to, and which will be accessed and appreciated by an ever-increasing number of serious researchers, then I strongly recommend that we make every effort to put popular music into the priority list. We have to try to change the misconceptions of the nature and role of popular music in the minds of archivists and institutional managers, and engage with the real world of research – and the real world period. And we have to get the solid and loud support of music faculty and students, and other researchers.

There should be no further doubt that popular music is a legitimate, and even essential, collecting objective. Its archival documentation can and does provide important research materials on artistic activity, on many aspects of social and cultural history, on the development of an important and large multi-faceted entertainment industry, and on a constantly changing technology.

Musical Similarity as Conceived by “Avid Recreational Music Listeners”

By Jason Neal

Recipient of the 2015 CAML First-Time Conference Presenter Award

Abstract

Over the past century, sociocultural and technological developments have fostered the emergence of what Peterson and Kern (1996) call “omnivorous” music listeners, who listen to music from a variety of different genres. As well, non-hierarchical forms of categorization, such as tagging, have appeared in recent years. Despite such trends, genre remains the primary basis for categorizing music in systems with content, metadata, or both. Furthermore, techniques employed within many recommender systems, intended to aid listeners with finding music for recreational listening, indirectly continue to reflect genre-based categorization and taste. This paper provides an overview of the contexts in which such trends have emerged. It also considers prospects for incorporating actively nuanced dimensions of similarity into recommender systems, which could enable users to engage in cross-genre music discovery more easily than current systems allow. To provide further grounding for such possibilities, I am currently conducting a study to determine how “avid recreational music listeners” conceptualize musical similarity. This paper discusses the study’s methodology, which consists of semi-structured interviews and music-seeking exercises.

Introduction

Beginning in the twentieth century, various sociocultural factors and electronic forms of mass media have helped foster the emergence of what Peterson and Kern refer to as “omnivorous” musical tastes.¹ Within this context, listeners could potentially find and enjoy music from

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1. Richard A. Peterson and Roger M. Kern, “Changing Highbrow Taste: From Snob to Omnivore,” *American Sociological Review* 61, no. 5 (1996): 900-907.

diverse genres associated with high-, middle-, and lowbrow social statuses.² Furthermore, as noted by such authors as Cope,³ Long,⁴ Ross,⁵ Schleifer,⁶ and Sullivan,⁷ musicians have created works that combine conventions associated with different genres, whether they derive from the same social status level or, as suggested by musical omnivorousness, different social status levels.

As Peterson and Kern observed in 1996, “the increasingly ubiquitous mass media have introduced the aesthetic tastes of different segments of the population to each other.”⁸ In the two decades that have followed, such trends have continued due to the ubiquity of the Internet, wherein platforms with music-related metadata, audio content, or both, provide users with increasingly easier access to a diverse range of music. Examples include [Amazon](#), [iTunes](#), [YouTube](#), [Jango](#), [last.fm](#), [Pandora](#), and [Songza](#). Along with purchasing or listening to music from a variety of genres, users can also share comments and reviews.

Although reviews and comments can recommend further listening, a number of sites also draw upon collaborative filtering algorithms to “push” recommendations to users. “Item-to-item” algorithms draw upon users’ previous interactions with specific content or item records, providing the foundation for suggestions of other seemingly similar items. “User-to-user” algorithms draw upon aggregated information about the on-site practices of users who share seemingly similar tastes, based on what they view, listen to, or purchase. Such algorithmic assessments of user- or item-based similarities can help users explore a specific genre. On the other hand, these techniques rely on systems-based data, which decontextualize user behaviours. Consequently, as pointed out by Bonhard and Sasse,⁹ Celma,¹⁰ and Celma and

2. Richard A. Peterson and Albert Simkus, “How Musical Taste Groups Mark Occupational Status Groups,” in *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*, ed. Michèle Lamont and Marcel Fournier (Chicago: University of Chicago Press, 1992), 152-168.

3. Andrew Cope, *Black Sabbath and the Rise of Heavy Metal Music* (Burlington, VT: Ashgate, 2010).

4. Michael Long, *Beautiful Monsters: Imagining the Classic in Musical Media* (Berkeley: University of California Press, 2008).

5. Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century* (New York: Farrar, Straus and Giroux, 2007).

6. Ronald Schleifer, *Modernism and Popular Music* (New York: Cambridge University Press, 2011).

7. Jack Sullivan, *New World Symphonies: How American Culture Changed European Music* (New Haven: Yale University Press, 1999).

8. Peterson and Kern, “Changing Highbrow Taste,” 905.

9. Philip Bonhard and Martina Angela Sasse, “Knowing Me, Knowing You: Using Profiles and Social Networking to Improve Recommender Systems,” *BT Technology Journal* 24, no. 3 (2006): 84-98.

10. Òscar Celma, *Music Recommendation and Discovery* (Berlin, Heidelberg: Springer-Verlag Berlin Heidelberg, 2010).

Lamere,¹¹ users' perceptions of a recommender system's quality and usefulness can decline over time if the system does not yield new music that piques their interest, or if it does not sustain an appropriate balance of familiarity and novelty. Furthermore, recommender systems cannot account for potential changes in users' musical preferences over time. As well, these systems tend to favour popular items due to higher usage. Conversely, less popular genres and "niche" items, along with many new works, have little or no data regarding usage, which decreases their likelihood of being recommended.¹² With these kinds of limitations, users may struggle to find a broad range of music they might perceive as "similar" to what they already like, whether it comes from unfamiliar genres or across a range of genres.

The problematic aspects of recommender systems relate closely to genre's ongoing importance as a marker of taste and mode of music categorization. This article discusses how genre has emerged as the primary mode of categorizing music and indicating musical similarity. It also considers possibilities for alternative modes of similarity that can broaden prospects for music discovery. Finally, it outlines the parameters of my doctoral research, which specifically focuses on the ways self-described "avid recreational music listeners" conceptualize musical similarity. The findings of this study, which is currently in the final stages of data collection, may have implications for how we could actively broaden the notion of "similarity" and expand the possibilities of music discovery.

Literature Review

Although libraries began to collect sound recordings in the first few decades of the twentieth century, the first rules for indexing and retrieval of such items were developed mid-century by the Music Library Association (MLA). They include the Code for Cataloging Phonograph Records (1942) and the Code for Cataloging Music and Phonorecords (1958).¹³ In the late 1960s, the Alpha-Numeric System for Classification of Sound Recordings (ANSCR) proposed standards for a hierarchical system to aid with consistency in the organization of sound recordings among different libraries, with genre as the primary level.¹⁴ In the 1970s, the MLA developed further

11. Òscar Celma and Paul Lamere, "If You Like Radiohead, You Might Like this Article," *AI Magazine* 32, no. 3 (2011): 57-66.

12. Aaron van den Oord, Sander Dieleman, and Benjamin Schrauwen, "Deep Content-Based Music Recommendation," in *Proceedings of the Twenty-seventh Annual Conference on Advances in Neural Information Processing Systems*, Lake Tahoe, Nevada, 5-10 December 2013, ed. Christopher J.C. Burges, Léon Bottou, Max Welling, Zoubin Ghahramani and Kilian Q. Weinberger, 1-9.

13. Eric T. Bryant, *Music Librarianship: A Practical Guide* (Metuchen, NJ: Scarecrow Press, 1985).

14. Carol Saheb-Ettaba and Roger McFarland, Roger, *ANSCR: The Alpha-Numeric System for Classification of Recordings* (Williamsport, PA: Bro-Dart, 1969).

standards for machine-readable cataloguing (MARC) records of sound recordings.¹⁵ As in the case of ANSCR, MARC subject headings focus primarily on genre.¹⁶ Such tendencies likely relate to the relatively “non-verbal” nature of music,¹⁷ its apparent lack of “aboutness” when compared to textual works, the range of formats in which music can appear, and the relative rarity of formal musical training among cataloguers.¹⁸

The aforementioned indexing and retrieval conventions for music did not emerge in isolation. Rather, their formation relates to listeners’ explicit or implicit understandings of certain musical or extramusical traits within various genres, which further tie in with listeners’ cultural practices and social spaces.¹⁹ Speaking about popular music in a broad sense, Middleton²⁰ discusses how numerous musical and extramusical codes in a piece of music, or at least the degree to which they are present or absent, as well as how they are used, can communicate to listeners (1) a musician’s adherence to the conventions of a specific genre and (2) the genre to which a work belongs. In turn, as pointed out by Hamm,²¹ listeners perceive the piece, or the amalgamation of various codes, on the basis of contextualized judgments and perceptions about genre conventions.

Also within the context of popular music, however, complex genre lineages can yield ambiguities that complicate definitive categorizations.²² People with different musical backgrounds, expertise, and motivations bring their own assessments to such categorization. Aucouturier and Pachet,²³ Holt,²⁴ and Negus²⁵ note that various interests in the music industry construct genre in ways that suit their own ends and confound pre-existing musical categories. Consequently, the number of possible genres within various taxonomies can range from a

15. Jeff Rehbach, “Computer Technology in the Music Library,” in *Modern Music Librarianship: Essays in Honor of Ruth Watanabe*, ed. Alfred Mann (Stuyvesant, NY: Pendragon Press, 1989), 123-132.

16. Mark McKnight, *Music Classification Systems* (Lanham, MD: Scarecrow Press, 2002).

17. Elaine Svenonius, “Access to Nonbook Materials: The Limits of Subject Indexing for Visual and Aural Languages,” *Journal of the American Society for Information Science* 45, no. 8 (1994), 600-607.

18. McKnight, *Music Classification Systems*.

19. Fabian Holt, *Genre in Popular Music* (Chicago: University of Chicago Press, 2007).

20. Richard Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 1990).

21. Charles Hamm, “Genre, Performance, and Ideology in the Early Songs of Irving Berlin,” In *Putting Popular Music in Its Place*, ed. Charles Hamm (New York: Cambridge University Press, 1995), 370-80.

22. Ibid.

23. Jean-Julien Aucouturier and Francois Pachet, “Representing Musical Genre: A State of the Art,” *Journal of New Music Research* 32, no. 1 (2003): 83-93.

24. Holt, *Genre in Popular Music*.

25. Keith Negus, *Music Genres and Corporate Cultures* (New York: Routledge, 1999).

handful to several hundred.²⁶ Furthermore, a song might appear under different genres in different taxonomies, and a genre in one taxonomy might act as a subgenre within another.²⁷ In addition, as mentioned by Cunningham²⁸ and Laplante,²⁹ individual listeners have their own perceptions of appropriate genre placement. Especially with regard to popular genres, some listeners may find it inappropriate to put stylistically different kinds of music in the same broad category. Conversely, other listeners might not have sufficiently specialized knowledge of music industry norms to understand why seemingly similar-sounding pieces are classified in different genres.³⁰ For these reasons, listeners might prefer to employ more individually-pertinent categorization,³¹ rather than top-down genre taxonomies. To some degree, the aforementioned differences in listener perception may relate to the fact that musicians can introduce stylistic codes that transgress the rules of certain genres, leading to the development of “mutations” that provide the foundation for new genres.³² Since such works might still convey close associations with antecedents or near-relatives, listeners and scholars of popular music may disagree about the genre to which a piece actually belongs.³³

In contrast to popular music, categorizations of classical music, or “Western art music,” tend to remain relatively stable, primarily due to the prestige that tradition has attached to this music.³⁴ Furthermore, at least until the emergence of critical musicology in the late 1980s and early 1990s (and even further back if one counts Adorno’s writings on music³⁵), traditional musicology has tended to emphasize the seeming autonomy of Western art music from its sociocultural contexts. This is in contrast to analyses of popular music, which Borthwick and

26. Stefaan Lippens, Jean-Pierre Martens, Tom De Mulder, and George Tzanetakis, “A Comparison of Human and Automatic Musical Genre Classification,” in *Proceedings of the IEEE International Conference on Acoustics, Speech, and Signal Processing*, Montréal, Québec, 17-21 May 2004 (Piscataway, NJ: IEEE, 2004), 233-36.

27. Aucouturier and Pachet, “Representing Musical Genre.”

28. Sally Jo Cunningham, Nina Reeves, and Matthew Britland, “An Ethnographic Study of Music: Implications for the Design of a Music Digital Library,” in *Proceedings of the Third ACM/IEEE-CS Joint Conference on Digital Libraries*, London, United Kingdom (Washington, DC: IEEE Computer Society, 2003), 5-15.

29. Laplante, Audrey, “Everyday Life Music Information-Seeking Behaviour of Young Adults: An Exploratory Study” (PhD diss., McGill University, 2008).

30. Ibid.

31. Ibid.

32. Fabbri, Franco, “What Kind of Music?” trans. Ivan Chambers, *Popular Music* 2 (1982): 131-43.

33. Cope, *Black Sabbath and the Rise of Heavy Metal Music*.

34. Fabbri, “What Kind of Music?”

35. Theodor W. Adorno, *Essays on Music*, selected with introduction, commentary, and notes by Richard Leppert; new translations by Susan H. Gillespie (Berkeley: University of California Press, 2002).

Moy,³⁶ Cope,³⁷ and Green³⁸ describe as tending to focus on its sociocultural aspects, rather than the traits of the music itself.

Even with the persistence of the oversimplified dichotomy underlying the “classical vs. popular” divide, authors such as Long,³⁹ Ross,⁴⁰ Schleifer,⁴¹ and Sullivan⁴² describe how numerous examples of genre transgressions and mutations⁴³ have occurred between them. Furthermore, in relation to Laplante’s dissertation⁴⁴ on music information-seeking practices, Laplante and Downie describe how young adult listeners’ ideas about “legitimate” music in 2000s Montreal varied from those found by sociologist Pierre Bourdieu in 1960s France: “One thing that differed from Bourdieu’s results was that legitimate tastes were not associated with classical or jazz music, but with independent, underground music, which, some participants were proud to say, is not as ‘easy’ or ‘accessible’ as popular music.”⁴⁵ In other words, one could ascribe traits of “universality, complexity, and originality,”⁴⁶ more typically associated with Western art music, to certain kinds of popular music.

However one explains it, the history of genre transgressions and mutations hints at the possibility of connections among various kinds of music, and alternative conceptualizations of musical similarity become potentially useful to people looking for music from unfamiliar genres. As described in the music information retrieval literature,⁴⁷ as well as writings in music psychology by Gabrielsson⁴⁸ and Wedin,⁴⁹ musical and extramusical traits associated with

36. Stuart Borthwick and Ron Moy, *Popular Music Genres: An Introduction* (New York: Routledge, 2004).

37. Cope, *Black Sabbath and the Rise of Heavy Metal Music*.

38. Lucy Green, “Ideology,” in *Key Terms in Popular Music and Culture*, ed. Bruce Horner and Thomas Swiss (Malden, MA: Blackwell, 1999), 5-17.

39. Long, *Beautiful Monsters*.

40. Ross, *The Rest Is Noise*.

41. Schleifer, *Modernism and Popular Music*.

42. Sullivan, *New World Symphonies*.

43. Fabbri, “What Kind of Music?”

44. Laplante, “Everyday Life Music Information-Seeking Behaviour of Young Adults.”

45. Audrey Laplante and J. Stephen Downie, “The Utilitarian and Hedonic Outcomes of Music Information-Seeking in Everyday Life,” *Library & Information Science Research* 33, no. 3 (2011): 208.

46. Green, “Ideology,” 7.

47. J. Stephen Downie, “Music Information Retrieval,” in *Annual Review of Information Science and Technology*, ed. Blaise Cronin (Medford, NJ: Information Today, 2003), 295-340.

48. Alfred Gabrielsson, “The Relationship between Musical Structure and Perceived Expression,” in *Oxford Handbook of Music Psychology*, ed. Susan Hallam, Ian Cross, and Michael Thaut (New York: Oxford University Press, 2009), 141-150.

49. Lage Wedin, “A Multidimensional Study of Perceptual-Emotional Qualities in Music,” *Scandinavian Journal of Psychology* 13, no. 1 (1972), 241-257.

listeners' favourite music could act as entrées that enable such discovery. For this reason, my doctoral research focuses on the opinions of self-described and self-selected "avid recreational music listeners,"⁵⁰ who consider music an integral part of their lives.

Research Methodology

Although my doctoral study asks a variety of questions about music information-seeking behaviours, it focuses primarily on the ways avid recreational music listeners perceive musical similarity and the importance of genre as an indicator. Potential clues about alternative notions of similarity emerge in the work done by Lamere⁵¹ and Bischoff et al.⁵² on tagging practices associated with music, wherein more colloquial alternatives to genre may emerge as additional signifiers of similarity. Similar principles apply to studies by Baumann and Halloran,⁵³ as well as Roos and Manaris,⁵⁴ who designed experimental systems that draw upon audio signals, rather than textual information about music. Nonetheless, the comparatively small number of studies about music information-seeking practices, by Cunningham et al.,⁵⁵ Inskip et al.,⁵⁶ Laplante,⁵⁷ and Laplante and Downie,⁵⁸ typically discuss similarity as one topic among many, rather than a specific focus. Taking the aforementioned factors into account, this study employs the following research questions:

50. Laplante's 2008 dissertation refers to several, but not all, participants as "avid music listeners." This study builds on the usage of that phraseology by adding the word "recreational," with the intention of focusing on persons who listen to music for leisure, pleasure, enjoyment, and the like. Along with determining how "avid recreational music listeners" conceptualize musical similarity, it is hoped that the data gathered from self-selected participants will also aid in developing a formalized definition of such persons.

51. Paul Lamere, "Social Tagging and Music Information Retrieval," *Journal of New Music Research* 37, no. 2 (2008): 101-114.

52. Kerstin Bischoff, Claudiu S. Firan, Wolfgang Nejdi, and Raluca Paiu, "Bridging the Gap between Tagging and Querying Vocabularies: Analyses and Applications for Enhancing Multimedia IR," *Web Semantics: Science, Services and Agents on the World Wide Web* 8, nos. 2-3 (2010): 97-109.

53. Stephan Baumann and John Halloran, "An Ecological Approach to Multimodal Subjective Music Similarity Perception," in *Proceedings of the Conference on Interdisciplinary Musicology (CIM04) Graz, Austria, 15-18 April, 2004*, ed. Richard Parncutt, Annkatrin Kessler, and Frank Zimmer, 1-6.

54. Patrick Roos and Bill Manaris, "A Music Information Retrieval Approach Based on Power Laws," in *Proceedings of the Nineteenth IEEE International Conference on Tools with Artificial Intelligence, Patras, Greece (Piscataway, NJ: IEEE, 2007)*, 27-31.

55. Cunningham, Reeves, and Britland, "An Ethnographic Study of Music."

56. Charles Inskip, Richard Butterworth, and Andrew MacFarlane, "A Study of the Information Needs of the Users of a Folk Music Library and the Implications for the Design of a Digital Library System," *Information Processing & Management* 44, no. 2 (2008): 647-662.

57. Laplante, "Everyday Life Music Information-Seeking Behaviour of Young Adults."

58. Laplante and Downie, "The Utilitarian and Hedonic Outcomes of Music Information-Seeking in Everyday Life."

- *RQ1*: How do listeners search for music, or information about music?
- *RQ2*: What motivates listeners to search for music, or information about music? How do they use such information?
- *RQ3*: How do listeners conceptualize similarity? To what extent do listeners conceptualize similarity on the basis of genre?
- *RQ4*: To what extent do searching and browsing tools and techniques impact perceptions of similarity?
- *RQ5*: To what extent does serendipitously finding music with similar traits, but from different genres, influence listeners' experiences of music information seeking? To what extent is such discovery important to them?

The findings will describe listeners' assessments of the usefulness of genre for categorizing music, and of the ways that current recommender systems typically operate. Furthermore, the study will provide insights into the ways in which listeners conceptualize "similarity," regardless of the structures of pre-existing systems for categorization and recommendation.

The self-selected "avid recreational music listeners" in this study are required to be at least 18 years of age, and they must not work with music in a professional capacity. The latter exclusion is intended to aid with understanding how non-professionals conceptualize their experiences with music, and to gauge their use of related technical terminology. However, the study includes respondents who regularly listen to music while engaging in other activities, as well as those who perform in amateur capacities. Following suggestions made by Lincoln and Guba⁵⁹ with regard to saturation points in qualitative research, along with the numbers of participants used in similar research, this study is gathering data from 20 respondents.⁶⁰

Recruitment for the study centres around London, Ontario, which has a population of more than 365,000,⁶¹ two institutions of higher learning (Fanshawe College and Western University), and a central location between two larger metropolitan areas (Detroit, Michigan; and the Greater Toronto Area). Furthermore, it has a reputation as an "average" test market for

59. Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry* (Beverly Hills, CA: Sage, 1985).

60. At the time of submission, interviews have been conducted with 18 participants.

61. Statistics Canada, *Focus on Geography Series, 2011 Census*, <http://www12.statcan.gc.ca/census-recensement/2011/as-sa/fogs-spg/Facts-cma-eng.cfm?LANG=Eng&GK=CMA&GC=555>.

introducing new products, services, and companies in Canada,⁶² such as Tim Hortons dark roast coffee.⁶³ Recruitment notices with tear-off tabs have been posted in a variety of venues, including public libraries, community centres, London's two major institutions of higher learning, and specialized music stores, to reflect a diverse demographic range. Word of mouth and snowballing have also acted as recruitment tools.

Following the increasingly popular "user-centred" approach that has emerged within library and information science (LIS) research over the past two decades,⁶⁴ as exemplified in studies by Harris and Dewdney,⁶⁵ Savolainen,⁶⁶ and Laplante,⁶⁷ in-depth semi-structured interviews act as the primary research technique. Such interviews have been used in studies on music information seeking, as well as studies in readers' advisory (RA). Even though RA is a separate area within LIS, it shares some elements relevant to music information behaviour research. These include an interest in the ways recreational readers find new books they might enjoy, and the degree to which various modes of categorization relate to their searches. RA studies also compensate for the relatively small amount of research about listeners and music information. As seen in studies by Dali,⁶⁸ Kofmel,⁶⁹ Moyer,⁷⁰ Ooi and Liew,⁷¹ Ross,⁷² and

62. Kelly Pedro, "Picture Perfect(ly) Average," *London Free Press*, November 7, 2011, <http://www.lfpress.com/news/london/2011/11/03/18922301.html>.

63. Hollie Shaw, "Tim Hortons to Offer New Dark Roast Coffee Blend in Two Test Markets," *Financial Post*, October 28, 2013, <http://business.financialpost.com/2013/10/28/tim-hortons-dark-roast-coffee/>.

64. Brenda Dervin, "What Methodology Does to Theory: Sense-Making Methodology as Exemplar," in *Theories of Information Behavior*, ed. Karen E. Fisher, Sandra Erdelez, & Lynne (E.F.) McKechnie (Medford, NJ: Information Today, 2005), 25-30.

65. Roma Harris and Patricia Dewdney, *Barriers to Information: How Formal Help Systems Fail Battered Women* (Westport, CT: Greenwood, 1994).

66. Reijo Savolainen, "Everyday Life Information Seeking: Approaching Information Seeking in the Context of 'Way of Life,'" *Library & Information Science Journal* 17, no. 3 (1995): 259-94.

67. Laplante, "Everyday Life Music Information-Seeking Behaviour of Young Adults."

68. Keren Dali, "'Ask Me What I Read': Readers' Advisory and Immigrant Adaptation," *New Library World* 114, nos. 11-12 (2013): 507-26.

69. Kim G. Kofmel, "Adult Readers of Science Fiction and Fantasy: A Qualitative Study of Reading Preference and Genre Perception" (PhD diss., University of Western Ontario, 2002).

70. Jessica E. Moyer, "Learning from Leisure Reading: A Study of Adult Public Library Patrons," *Reference & User Services Quarterly* 46, no. 4 (2007): 66-78.

71. Kamy Ooi and Chern Li Liew, "Selecting Fiction as Part of Everyday Life," *Journal of Documentation* 67, no. 5 (2011): 748-72.

72. Catherine S. Ross, "Finding without Seeking: The Information Encounter in the Context of Reading for Pleasure," *Information Processing and Management* 35, no. 6 (1999): 783-99.

Rothbauer,⁷³ the scope and methodological approaches of RA provide additional foundations for the present study's design. The interviews take place in public venues agreed upon by both the participants and the researcher, ideally on the basis of atmosphere and safety. In order to gain rich data on respondents' music information-seeking behaviours, the interview guidelines consist of foundational questions, with deviations occurring when deemed appropriate by the researcher and participant. Ideally, the interviews take approximately one hour, although several have lasted close to two hours, and a few have taken approximately three hours.

Data from the interviews will be triangulated with participant observation, using the "think-aloud" protocol, which allows researchers to observe the activities in which people engage "live." Whether done within online platforms, music stacks in libraries, or other places where listeners might search or browse for music, this approach can complement the interviews' self-reports on past experiences.⁷⁴ For this task, participants are asked to look for music they consider similar, regardless of whether it is based on genre, or some other musical or extra-musical trait. It also provides an opportunity to find new music "live," based on what they already enjoy. Interestingly, however, some participants have declined to do the exercise, citing such reasons as (1) not wanting to be watched, (2) lack of time, or (3) the exercise not reflecting the ways they typically find music.⁷⁵ In lieu of doing the exercise, some prefer to discuss hypothetical scenarios or expand on the interview discussion. For those who have done the exercise, it typically takes around 15 minutes.

At the end of each session, participants fill out a questionnaire of demographic data, based on "short form" census information collected by Statistics Canada in 2006⁷⁶ and 2011,⁷⁷ as well as questions from other studies about music information seeking and RA. The questionnaire aids in determining whether the sample reasonably represents the London and Middlesex County

73. Paulette M. Rothbauer, "Finding and Creating Possibility: Reading in the Lives of Lesbian, Bisexual and Queer Young Women" (PhD diss., University of Western Ontario, 2004).

74. Norman Blaikie, *Designing Social Research: The Logic of Anticipation* (Malden, MA: Polity, 2010).

75. The exercise was intended to replicate how participants typically look for (and discover) new music, which is one of the main reasons why it remains relatively unstructured. The original conceptualization also assumed that such seeking would occur within a systems-based context. However, some participants stated that they do not typically search or browse for music in such a manner. Rather, some usually find music in relatively "passive" ways, whether through recommendations by people they know, or serendipitous encounters in a variety of media and venues (such as concerts). Even in an open-ended exercise, such conditions cannot be replicated easily, if at all.

76. Statistics Canada, *Census 2006 - 2A (Short Form)*, <http://www12.statcan.gc.ca/census-recensement/2006/ref/about-apropos/version2A-eng.cfm>.

77. Statistics Canada, *2011 Census (2A)*, http://www23.statcan.gc.ca/imdb-bmdi/pub/instrument/3901_Q1_V4-eng.pdf.

region. Gaps that emerge can provide the basis for future research about specific groups of people, including those that have been historically underrepresented.

Originally proposed by Glaser and Strauss,⁷⁸ a grounded theory approach will be used to analyze the data, which consists of transcriptions from recorded interviews and field notes. The latter are important for highlighting salient points made by participants, especially if they either do not wish to be recorded, or if the recording somehow disappears before transcription is completed. The open-ended nature of grounded theory, which examines patterns, categories, and relationships that emerge from engagement with the data on its own terms, is appropriate due to the relatively small number of contextualized studies about music information seeking, as well as the lack of studies about musical similarity.

As pointed out by Blaikie,⁷⁹ Charmaz,⁸⁰ and Patton,⁸¹ an essential aspect of grounded theory is coding, which aids researchers with identifying concepts that emerge from their research, developing categories and subcategories for such concepts, and formulating theoretical frameworks. Throughout this process, memo-writing further strengthens the rationale behind the identification of patterns from the study. Building upon the data (in this study, interview transcriptions and field notes), memo-writing provides a foundation upon which broader abstractions eventually emerge, giving rise to conceptualizations and categories. This is followed by theoretical coding, which attempts to identify yet broader patterns and connections. Due to grounded theory's inductive nature, patterns that become apparent in newer data might require re-examination of earlier respondents' transcripts.⁸²

Conclusion

Taking into consideration the ambiguities of such seemingly "fixed" categories as genre, an open-ended approach to both genre and similarity in relation to music is appropriate. Whatever the findings, this study has direct implications for areas of LIS concerned with music, including categorization practices and recreational listeners' information behaviours. Certainly at a practical level, awareness of the broad possibilities of musical similarity, and perhaps by extension "omnivorousness"⁸³ of musical tastes, can inform the development of more nuanced

78. Barney G. Glaser and Anselm L. Strauss, *The Discovery of Grounded Theory: Strategies for Qualitative Research* (Chicago: Aldine, 1967).

79. Blaikie, *Designing Social Research*.

80. Kathy Charmaz, *Constructing Grounded Theory: A Practical Guide through Qualitative Analysis* (Thousand Oaks, CA: SAGE, 2006).

81. Michael Q. Patton, *Qualitative Research and Evaluation Methods* (Thousand Oaks, CA: Sage, 2002).

82. Charmaz, *Constructing Grounded Theory*.

83. Peterson and Kern, "Changing Highbrow Taste."

ways for listeners to find music they perceive as similar to what they already enjoy, whether within the same genre or across genres. Of course, this study does not intend to answer all questions about perceptions of musical similarity. Rather, both the study and its foundational literature act as starting points for discussion about the topic at a variety of levels and within a variety of contexts.

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From Sea to Sea: Vocal Works Featuring Canadian Poetry. Song cycle by Aaron Jensen. Toronto: Centrediscs CMCCD 20815, 2015. 1 compact disc (56:55). Performers: The SING! Singers (1st, 4th, 11th pieces); Countermeasure (2nd, 8th, 13th pieces); Elmer Iseler Singers (4th-5th, 12th pieces); Cawthra Park Chamber Choir (6th, 9th pieces); KAJAK Collective (7th piece); Canadian Men's Chorus (10th piece). Contents: Sing Me the Songs I Love, Once More / words by John Reade (4:50) – Eunoia / words by Christian Bök (3:46) – Uncle Josh / words by Samuel Cooper (3:08) – Uvavnuk Dreams / The Great Sea / words by Uvavnuk (7:06) – Spell for Jealousy / words by Jeni Couzyn (3:51) – Remember Thee! / words by George Frederick Cameron (4:23) – Poems in Braille / words by Gwendolyn MacEwen (6:38) – Onions / words by Lorna Crozier (5:34) – Beatitudes / words by Herménégilde Chiasson (4:59) – The Tramps / words by Robert Service (3:31) – Pulse / words by Shane Koyczan (3:56) – Rain in the Country / words by Lucy Maud Montgomery – Opera Somnia / words by Sylvia Legris (4:32).

From Sea to Sea is an exciting new addition to the repertoire of *a cappella* choral works created by Toronto composer Aaron Jensen. This song cycle is a tour de force exploration for choir as well as an homage to Canadian poets. The text for each of the thirteen songs comes from poets from every province and territory in Canada including Gwendolyn MacEwen, Lucy Maud Montgomery, Robert Service, Christian Bök, Lorna Crozier, and Shane Koyczan. *From Sea to Sea* was composed between 2007 and 2013 with its premiere at Harbourfront Centre in Toronto in May 2013 as part of SING! The Toronto Vocal Arts Festival.

Jensen's intelligence and sensitivity as a composer, as well as the impressive range of his compositional style, is revealed in his exploration of the genres of folk, classical, jazz, pop, and minimalism, as well as Inuit throat singing. The end result is a song cycle that contains thirteen perfect musical gems, each of which can also stand alone as a solo performance piece. The vocal ensembles that appear on the recording deliver wonderful, compelling performances. There is no hint of hesitancy in any of the performances; rather the participants engage with wholehearted devotion and enthusiasm, which is what these songs require. Jensen is a composer who understands the human voice and how to write effectively for it. He responds powerfully to these fine Canadian texts. One hears the full spectrum of vocal colours in these creative original songs.

The disc opens with "Sing Me the Songs I Love, Once More," performed by The SING! Singers. Jensen sets John Reade's text with unerring clarity as well as keen responsiveness to its



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emotional complexity. We can hear and feel the poignancy of the text in the lyrical, meditative quality of the music.

Christian Bök's playful text, "Eunoia," is set as a minimalistic, rhythmic romp. Spoken text is declaimed by various voices midst the background of an ever present musical cacophony. It is as if the singers are having a dialogue, sharing and alternating lines of text.

One of liveliest pieces is "Uncle Josh" (for female voices) characterized by the rhythm of the bodhrán drum and the excited screams and whoops of the singers. The Elmer Iseler Singers' performance of this piece is delightful; this song could be sung at any Newfoundland kitchen party!

"Uvavnuk Dreams/The Great Sea" is a highlight with its exploration of the human voice, evocative of vast landscape and the immense sea. Scott Peterson's overtone throat singing is rich and mesmerizing. Dissonant clusters of sound mix with the pulsating rhythm. There is a sense of both the ancient and the very new in this song. The music subtly morphs from one turn of thought to the other. The emotional barometer fluctuates from tense, aggressive, nervous, edgy sections to contemplative, meditative and peaceful resolve. The hand of a choral master is apparent in the palate of sound, what the voices sing at any moment, and how one texture leads to the next.

Jeni Couzyn's text is given a haunting, hypnotic harmonic palette in "Spell for Jealousy." In contrast, sweet, lyrical phrases characterize the poignant text of "Remember Thee!" These songs showcase the understated, captivating qualities of Jensen's compositional style.

Gwendolyn MacEwan's "Poems in Braille" is a hybrid of medieval chant and pop song with its pointillist writing, mirroring the braille alphabet. Andrea Koziol delivers an expressive solo performance.

Layers of onion skin are musically characterized in "Onions," text by Lorna Crozier. Sensual layers of sound build to an exciting operatic climax.

Herménégilde Chiasson's "Beatitudes" (sung in French) is both a cry and a prayer. These are lush texts and Jensen serves up some of his most moving music. The texts begin in mid-sentence and end with a comma, not a period. Tonal montage builds in harmonic fluidity as well as gently sculpted lines that seem to sing themselves.

"The Tramps," text by Robert Service, is a poignant piece for male singers. The verses are sung by the weary soldiers who fought the battles of World War I. A lovely solo voice builds to this full voice, passionate, intense proclamation: "We tramped the road to Anywhere, the magic road to Anywhere, the tragic road to Anywhere."

One of my favourites on the disc, “Pulse,” is an infectious jazz tune, featuring the composer playing the trumpet solo. From start to finish it is dazzling. Denzal Sinclair’s solo singing is beautiful and perfectly suited to this style of singing.

Again the bodhrán drum is featured “Rain in the Country,” text by Lucy Maude Montgomery. This is another piece for female voices. A catchy folk tune segues to a pop song with jazz scat singing.

The final song in the cycle, “Opera Somnia,” pays homage to the Icelandic pop musician, Björk, with its electronic, house, jazz and trip hop influences; great fun!

The album comes with a booklet in English and French that includes liner notes written by Aaron Jensen as well as his biography.

Kudos to Aaron Jensen for producing an eclectic, highly entertaining, and unique contribution to the contemporary choral literature.

Jane Leibel

Memorial University of Newfoundland

The Hallelujah Effect: Philosophical Reflections on Music, Performance Practice, and Technology. By Babette Babich. Farnham, Surrey: Ashgate Publishing, 2013. xv, 307 pp. ISBN 978-1-4094-4960-7.

Leonard Cohen's "Hallelujah" is a song with an unusual and complicated performance history. Whereas the initial recording by Cohen in 1984 was largely ignored and little known, many subsequent cover recordings by different artists have achieved high levels of critical and popular success and are often assumed to be the authentic original versions. Many listeners even hold special connections to these cover versions that define their understanding of the song. For me, it is the haunting performance by Jeff Buckley on his 1994 album *Grace*. For my eight-year-old daughter, it is the version of the song by Rufus Wainwright on the 2001 soundtrack album from the movie *Shrek*. For many Canadians, it is the riveting live performances by k.d. lang at the Canadian Juno Awards in 2005, the Canadian Songwriters Hall of Fame ceremony in 2006 at which Cohen was inducted, or the opening ceremonies of the Winter Olympics in Vancouver in 2010. For Babette Babich, the defining moment came during a game of what she calls YouTube poker on Facebook: in response to a friend's enthusiasm for the *Shrek* "Hallelujah," Babich "saw her Rufus Wainwright post and raised it by a k.d. lang" (25). Even though Babich was aware of Cohen's original version, the exchange prompted her to explore her response to the performance by lang, the working efficacy of media access and its ability to separate the song from the author, and the breadth of influence of the original that works backwards and forwards on other versions. In turn, this initiated her meditation on the nature of music in the context of today's network culture, a phenomenon she identifies as the Hallelujah effect.

Although the title of the book is taken from a song by Leonard Cohen with a specific performance by k.d. lang as a defining event, Babich's focus is not on popular music. She admits that she is "less a pop music fan than many others" and places herself "on the low end of the scale" in terms of her knowledge of this music (22). Instead, it is ultimately a book on music and philosophy in which Babich uses lang's performance of Cohen's song to extend her philosophical considerations into other areas.

The organization falls into three main divisions separated by interludes. The first division addresses Cohen's song, its rise to popularity through the various channels of social media, and the way k.d. lang comes to represent its living embodiment through the dramatic realization of her performances. Babich considers various performance practices to explore issues of voice,



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gender, and sexuality as Cohen's expression of male desire is reinterpreted through the subversive eroticism of lang's lesbianism. From here Babich turns, in the second division, to Adorno's account of the culture industry as it is experienced through modern technological mediation. This allows her to shift Adorno's theories of reproduction from radio broadcasts to the modern equivalent in social media. In the final division, Babich concludes with Nietzsche's writings on music, the nature of tragedy, and Beethoven in order to reflect on the meaning of music between antiquity and the present day. As Babich explains, "it is Nietzsche's extraordinary and complex conception of the becoming-human of dissonance that drives this exploration of the Hallelujah effect" (16).

It should be apparent from the above summary that this is an ambitious book. Babich connects, by way of Nietzsche and Adorno, the ideals of ancient Greek tragedy and the practices of music or *mousiké techné* to a performance of a Leonard Cohen song by k.d. lang as mediated through social media. She draws on a dizzying array of analytical disciplines that include gender and cultural studies, sociology, musicology, music theory, phenomenology, acoustics, semiotics, and, of course, a rich range of philosophical approaches. Given this broad scope, one wonders at the audience for the book. As Babich concedes, "readers whose interests do not run to Nietzsche's musings about the archaic 'spirit of music' (and its relation to the tragic work of art, ancient and modern) may and will certainly leave off reading in advance of the movement of this book to its third division" (15).

Overall, this is a thought-provoking book that seeks to understand our current media culture within a philosophical context. Babich's observations and conclusions are compelling, but the book is not without difficulties. These "philosophical reflections" include personal remarks and opinions, many detours, and loose threads that are not always drawn together. The writing is often entertaining but it is seldom straightforward. Babich refers forwards and backwards throughout the book, and tangential lines of thinking often continue into the lengthy footnotes. One must read with a fair amount of agility just to follow her arguments. Another difficulty is that Babich shifts effortlessly and often among disciplines and intellectual approaches. To follow and appreciate the discourse fully requires a rigorous intellectual background covering popular culture, gender and sexuality studies, various strands of philosophy, and a basic understanding of music theory. Specialists who are deeply interested in the topic—not just Leonard Cohen and k.d. lang, but the role of their performances in expressing meaning in music—will find this an engaging and rewarding book. I suspect that for many others, it will be a daunting experience.

J. Drew Stephen

University of Texas at San Antonio

Joni Mitchell: In Her Own Words: Conversations with Malka Marom. By Malka Marom (interviewer) and Joni Mitchell (interviewee). Toronto: ECW Press, 2014. xxv, 259 pp., illustrations. ISBN-10: 1-77041-132-1 ISBN-13: 978-1-77041-132-6

Many Canadians will remember the author of this book as the female singer in the duo, Malka & Joso, who introduced their audiences to the rich variety of folk music from around the world, singing in fourteen different languages on stage and radio/television programs during the mid-1960s. Being based in the Yorkville district of Toronto, Marom one night in 1966 at the Riverboat coffeehouse heard Joni Anderson Mitchell. Returning the next night to be again mesmerized by her songs, Marom gingerly asked Mitchell after her set if she could add some of her songs to her repertoire. Mitchell immediately wrote out the lyrics of “I Had a King,” “Night in the City” and “The Circle Game.”

Through the years, Marom remained fascinated about how Mitchell was able to express many of the same difficulties that she had had to face as a female singer/performer, as outlined in the informative introduction. Hearing that Mitchell was no longer granting interviews, Marom decided in 1973 to try to reconnect with her. That attempt led to the interview that forms part 1 of the book. Part 2 consists of the second interview done in 1979, while part 3 is an interview conducted in 2012.

The transcripts of these interviews are interspersed with the actual poems of Mitchell’s songs, usually after the interview passage has provided information about the person or incident out of which the subsequent text emerged. Also the book contains a number of reproductions of her striking paintings along with photographs. The only thing that is lacking is the sound of her distinctive voice and unique arrangements.

There are many passages in the book that do detail how she developed her music. Prior to reading this book, I had found the interview by Robert Enright (2001) to be the most enlightening in understanding Mitchell’s approach to sound.¹ This book presents further details about how she developed her numerous guitar tunings (69-74, 221, 235), and her use of sus(pension) chords (75). Her sensitivity to tunings and the resultant sounds that she wanted from various instruments comes across in discussions about why the bass or drums appear on some albums but not others. For example, Mitchell wanted the acoustic bass to be very resonant, but players were using “dead strings” (75) that were flat and toneless. Drummers were accustomed to placing a pillow inside their kit drum. When Mitchell would ask to have it removed, the drummer would often refuse since the resultant sound was not considered hip (76). Later she discovered that these practices had developed with the move to 33 1/3 vinyl format. Record companies wanted to place at least ten songs on a disc. Since bass sounds used up more space, producers tried to minimize the quantity needed by demanding skinnier sound (78).



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1. Robert Enright, “Words and Pictures: The Arts of Joni Mitchell,” *Border Crossings* 20, no. 1 (2001): 18-31.

Possibly because Mitchell's vocal range is naturally that of an alto (226-27), she found herself drawn to the sound of the viola. She discovered in Los Angeles that violas were not used in string ensembles that provided movie sound tracks. Spoken word is usually in the mid-range of what humans can hear, so violas were gradually eliminated from musical arrangements in order to not drown out the speaking voices (79).

From the earliest days of her career, Mitchell refused to follow given formulae for song hits (251). As a result, she mixed and produced all of her albums following her first one, *Song to a Seagull* (1968). As she says, "my music is music of inquiry" (p. 90). The book provides numerous examples of how she was slighted by industry executives and male musicians. It was only when she began to work with jazz musicians around 1973 that she could act on producing some of the sounds and arrangements that she wanted (44, 76-77).

The interviews indicate Mitchell's longstanding affinity for black culture (203). In addition to working with musicians such as Charlie Mingus, Mitchell also describes how she once dressed as a black man for a Halloween party in the 1970s (209-10). She completed the outfit by placing her rock award around her neck, which began a fad in the black community for wearing gold medallions (210)!² She also points out that the black writers appreciated and understood the album, *Don Juan's Reckless Daughter* (1977), whereas Caucasian writers dismissed it (206). Referring to the McGill University ceremony granting her an honorary doctorate in 2004, Mitchell was most touched by the rap poem, "She's So Black," given by Greg Tate of the *Village Voice* (206).

Although Mitchell apparently does not ascribe to any nationalism in her creative output, she feels most at home at her British Columbia residence near Sechelt. She refers to the melody of "Magdalene Laundries" as reminiscent of that landscape (178). Fellow Canadians including Leonard Cohen, Emily Carr and Buffy Sainte-Marie have been strong influences upon her poetry, of which the album *Hejira* (1977) is particularly noteworthy in terms of its evolution. The description of her initial exposure to First Peoples in Maidstone, Saskatchewan, explains her subsequent references to, and affinity for, their experiences in songs such as "Cherokee Louise" and "Paprika Plains."

In short, this book presents numerous insights into Mitchell's creativity as a composer, painter, poet and singer. Generally well-edited except for a typo of "than" instead of "that" on page 65 and the surname not being provided for "Graham" on page 51, the book could have benefitted with the presence of footnotes and especially an index. For example, Joni Mitchell takes particular pride in the anti-war ballet, *The Fiddle and the Drum*, showcasing the dancing aspect of her songs, but it is not referenced as being created by Alberta Ballet (212).

Elaine Keillor
Carleton University

2. Neither the interview nor Marom makes it clear as to what she considered her "rock award." Mitchell had won two Grammy Awards: Best Folk Performer (1969) and Best Arrangement Accompanying Vocalists (1974).

Magister Ludi: Music of Gordon Fitzell. Performed by Ensemble contemporain de Montréal; Véronique Lacroix, artistic director. Toronto: Centrediscs CMCCD 20414, 2014. 1 sound disc (60:01). Contents: *Magister Ludi* (11:14) – *violence* (10:29) – *Flux* (15:35) – *Pangaea ultima* (10:58) – *evanescence* (11:45).

Recorded by the Ensemble contemporain de Montréal under the direction of Véronique Lacroix, *Magister Ludi* showcases five works by the high modernist composer, Gordon Fitzell. Fitzell's musical language is gestural and abstract, and his scores combine both traditional and graphic notation, the latter providing opportunities for musicians to improvise. His interest in altered perceptions of time—e.g., thinking of it less as a continuum and more as a succession of “now moments...with no beginning, middle, or end”—is central to the music on this disc.¹

The title track, *Magister Ludi*, scored for a flute octet (pairs of piccolos, sopranos, altos, and basses, played here by L'Ensemble de flûtes Alizé) plus cello, and conceived “in the spirit of Herman Hesse's *The Glass Bead Game*,” is “intended as an audacious expression of the...seemingly eternal presence of the universe.” Constructed in a single, long arc, it begins with a gradual unfolding of brief, foreground, instrumental figures over a background of sustained low sounds, all emanating from, and returning to, silence. Creating a sense of time on a vast scale, the opening zen-like stasis slowly gives way through accretions of intensity, texture, volume, tessitura, and dissonance, to an intense middle section of superimposed layers of sound (Fitzell calls them “strata”) before slowly dissolving into the silence that “has always been.”

Pangaea Ultima is another musical study on what Fitzell calls “experiential time”—in this case, time on the scale of continental drift. The title refers to the supercontinent that may form about 250 million years from now, according to calculations based on the directions and rates at which the earth's tectonic plates are shifting. This is another work in arc form, moving from silence to agitation and back, as the composer tries “to reflect the rifting and patching movement characteristic of the supercontinent cycle.” From a calm opening with vibraphone and flute, it builds to a central section of frenetic bass clarinet activity over piano clusters, presumably depicting the raw energy of plate tectonics. About three-quarters of the way through, an atmospheric passage, with treble glissandi resembling whale calls in the strings and electric guitar, sets up the slow subsidence to silence.

Flux experiments with “perceived variances in the flow of experiential time.” Two contrasting musical events open the work: one an agitated linear element played by unaccompanied clarinet; the other a massive, dissonant, vertical sonority played by the ensemble. Though Fitzell doesn't allude anywhere that I could find to Edgard Varèse's concept of sound “objects” imbued with mass and depth, there seems to be some common ground shared by the two composers. Besides the concept of sound strata mentioned above, Varèse employed similar juxtapositions of static blocks of sound against dynamic solo



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1. All citations are taken either from the CD booklet or from a [podcast interview](#) of Fitzell produced by SOUNDLAB.

lines in several works (e.g., the beginning of *Intégrales*). Separated by ever shorter silences, the durations of which were determined by applying a retrograde Fibonacci sequence, Fitzell's two musical gestures eventually merge (the "flux" in question) into a single entity, breaking down the earlier dichotomy and achieving what the composer terms "an elongated state of now" by combining elements of both into a single "sound cloud" as the work continues.

Much of the work, *violence*, is surprisingly calm and subdued, and the listener once again gets the impression of events taking place very slowly. Unpitched sounds (e.g., key-tapping, air blown through instruments, bow-bouncing) create an unsettling "subtext of violence" around the edges of quiet pitched material played by piano, clarinets, and strings, over long "pedal" tones sounding on crystal glasses. Solo, cadenza-like passages on flute, cello, and violin take place at intervals throughout the work. At about the two-thirds point, aggressive interjections by cello and cymbals lead to extreme piccolo and clarinet dissonances over piano, followed by a brief assertive flurry from the violin over repeated gong strokes, but these soon pass, and the work closes peacefully.

Evanescence, the only work on the disc to include an electro-acoustic element, adds pre-taped and live, interactive electronic sounds to the *Pierrot Lunaire* instrumentation used in *violence*, on which *evanescence* is based. Calling them "sister" works, Fitzell has essentially added the electronics to the existing score of *violence*. This new element lends a long-breathed continuity and sonic foundation to the work that Fitzell achieves to a lesser extent in the other works on the disc by using crystal glasses or by elevating silence to a structural level.

Throughout the disc, Fitzell creates vivid tone colours through pitch-bending, multi-phonics, quarter-tones, slow vibrato oscillations, flute whistle tones and "breathy" passages, air blown through instruments, fingers slapping tone holes, and flutter tonguing, among other extended techniques on the wind instruments. The string techniques include multiple stops, harmonics, pizzicati, upward and downward glissandi, bowing *sul ponticello*, and bouncing or "grinding" the bow on the strings.

Fitzell is fortunate to have the Ensemble Contemporain de Montréal championing this music. Every performance on the disc is extremely well done. Individual parts are executed with great skill and intelligence, and the collective results are superb. Véronique Lacroix is to be congratulated for the discipline exhibited by the ensemble, and for the obvious care she and her musicians took in interpreting each work. The recording engineer and producers are also to be commended for the exceptionally clean, balanced pickup, and for the impeccable distribution of sounds in the final mix.

Timothy Maloney
University of Minnesota

Myth, Legend, Romance: Concertos of Elizabeth Raum. Toronto: Centrediscs CMCCD 20615, 2015. 1 compact disc (73:56). Contents: *Persephone and Demeter* (Erika Raum, violin; Rivka Golani, viola; Regina Symphony Orchestra; Victor Sawa, conductor) (17:36) — *Sherwood Legend* (Kurt Kellan, horn; Calgary Philharmonic; Victor Sawa, conductor) (24:03) — *Concerto for Violin and Orchestra* (Erika Raum, violin; Sneak Peek Orchestra; Victor Cheng, conductor) (32:17).

Concertos have always been popular with audiences. Quite apart from the pleasure we take in feats of virtuosity, there is also the fact that the presence of a soloist in front of the orchestra provides a focus for our attention—a musical protagonist whose journey we can follow as the concerto unfolds. However, concertos pose some constructional challenges. Composers since Mozart have grappled with the fundamental question of how to distribute the musical substance successfully between the soloist and orchestra, so as to achieve a coherent musical fabric where the orchestra does not degenerate into a bland background for the spot-lit soloist. And at our current point in musical history composers have to compete with a large repertoire of existing Romantic virtuoso concertos, particularly for piano. To put it bluntly, is there much point these days in trying to outdo Rachmaninov or Prokofiev in the provision of yet another virtuoso vehicle? As for the notion of soloist as the protagonist of a musical story: the concept is inapplicable to a lot of late twentieth-century music where the focus is on purely textural and sonic elements rather than a traditional thematic-harmonic narrative. Once a composer regards the orchestra itself as a giant aggregation of soloists there is little opportunity for a featured soloist to stand out from the crowd, so to speak.

And yet ... Like bumblebees who fly in defiance of aerodynamic science, or writers who ignore the death sentence long since pronounced on the novel, some composers happily manage to respond to commissions for new concertos. *Myth, Legend, Romance* is a new Centredisc of three concertos by Saskatchewan-based composer Elizabeth Raum, which provides appealing evidence why this is so. It brings together recordings made in 1997, 2007 and 2014, two of them featuring her daughter, violinist Erika Raum. The first two concertos are program music, with an extra-musical story to tell or picture to paint, while the third is very much in the virtuoso tradition of a century ago. Within this narrative and pictorial framework, the soloists do indeed fulfil the role of musical protagonist whose adventures we follow over the course of the concerto.

The first work, *Persephone and Demeter*, is a double concerto for violin and viola. The detailed booklet program notes—anonymous, but perhaps supplied by Raum—invite us to identify the solo violin and viola with the mythological daughter and mother, while the orchestral tuba has a walk-on part as Hades, the god of the underworld who abducts Persephone in the middle of the first movement. Her life in Hades' kingdom, Demeter's search for her, and the bargain Demeter strikes for her daughter's rescue play out in the remaining three movements, which consist respectively of a waltz, a dirge, and, after a preamble, a recapitulation of the basic elements of the first movement. Violist Rivka Golani joins Erika



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Raum in bringing this musical story deftly to life, aided by some fine playing from the Regina Symphony conducted by Victor Sawa.

Sherwood Legend was written for hornist Kurt Kellan, who performs the concerto here with the Calgary Philharmonic, again with Victor Sawa as conductor. Kellan was still serving as the orchestra's principal horn at the time this recording was made in 1997, and the work has clearly been tailored to his talents. His fondness for the film scores of Erich Korngold, so the booklet program notes tell us, has determined the basic style and shape of the work as "movie music without the movie." One of Korngold's best-known Warner Brothers scores was for *The Adventures of Robin Hood*, so it seems natural enough that the solo horn should become an Errol Flynn-like character, rampaging through three vividly pictorial movements. The late Romantic movie score idiom inevitably invites comparisons to the second of Richard Strauss's horn concertos; like that earlier work, this is an exhilarating virtuoso joyride.

The final work is the *Concerto for Violin and Orchestra*. It is the most ambitious, not only in being the longest of the three concertos, but also in being written for an instrument for which there is no shortage of existing masterpieces. It is also the least programmatic of the three works on the disc; although the booklet notes give it the subtitle "Faces of Woman," this does not appear anywhere on the Canadian Music Centre score that I consulted. (Presumably it has the composer's blessing, and the CD artwork has been inspired by this title.) It is something of a family affair, written especially for violinist Erika Raum, and indeed the composer goes so far as to incorporate music by Erika, written for her sister Jessica's wedding, into the second and fourth movements.

The sombre first movement is in slow waltz time and oscillates between B minor and F minor; its only unconventional feature is the accompanied cadenza, which unfolds over a long pedal note on timpani and double basses. The second movement is an actual waltz which evokes almost too vividly the ghost of Prokofiev with an occasional touch of Mahler. The third and fourth movements are less conventional and correspondingly more interesting, both in their improvisatory structures, and their less conservative rhythmic and melodic vocabulary (a recurring theme in the last movement is almost a twelve-tone row). Erika Raum sounds understandably at home in this music, returning to make this recording last year in Toronto after having given the premiere performance twenty years earlier. She is ably accompanied by the Sneak Peek Orchestra under its founding conductor Victor Cheng.

These three concertos are very "audience-friendly" music. Elizabeth Raum has a fine ear for orchestral colour, something one is tempted to attribute to her long career as principal oboist with the Regina Symphony Orchestra. She deploys a traditional harmonic and melodic vocabulary that will hold no terrors for any listener who is comfortable with, say, Prokofiev and Poulenc. It often seems to be the case that composers such as Raum who also work in film and television are not self-conscious about writing music that is mainstream and conservative in style. By concentrating on simply giving pleasure to audiences and performers, Raum demonstrates that opportunities can still be found to say fresh things within a framework as traditional as the virtuoso concerto.

Alastair Boyd
University of Toronto

Points of Departure. Nicholas Papador, percussion. Toronto: Centrediscs CMCCD 20715, 2015. 1 compact disc (55:35). Contents: *A Very Welcome* / Nicholas Papador (5:08) – *Les petites reprises* / Isabelle Panneton (4:55) – *Ariane endormie* / Nicolas Gilbert (8:49) – *Points d’émergence* / François Rosé (15:37) – *Invisible Cities* / Linda Catlin Smith (10:04) – *Night Chill* / Christien Ledroit (11:01).

Percussionist Nicholas Papador enjoys a diversified career. He has performed extensively as a soloist and chamber musician throughout Canada to great praise. Papador also maintains a successful career as an educator at the University of Windsor, where he has served as a faculty member since 2005. Yet Papador wears a third hat—that of an accomplished composer; his works thus far are entirely for percussion.

Points of Departure is a new Canadian Music Centre Centrediscs release on which Papador performs percussion works by six Canadian composers (one by Papador himself). There is an intriguing order to the six compositions, one that engenders an arch design to the overall recording with respect to the instrumentation. For instance, the first two are scored for solo marimba; the third is for solo vibraphone; the fourth is scored for a small group of three metal, three wood, and three drum instruments (all played by one performer); the fifth and sixth works are for solo vibraphone and marimba, respectively.

The disc begins with Papador’s 2008 *A Very Welcome*. In his program notes, Papador indicates that the solo marimba piece was written for his wife Johanna to celebrate the birth of their son. In essence, the ternary-designed work is an etude for the instrument featuring arpeggios and extended intervals for each hand. The ebullient mood of the piece no doubt reflects the circumstances behind the composition’s origin.

The next work is Isabelle Panneton’s solo marimba *Les petites reprises* from 1992. In this ternary-designed composition, the outer portions feature a spirited series of rapid passages, trills, and tremolo harmonies; the interval of a third is a prominent harmonic element. The contrasting middle section contains slow, chorale-like textures. Panneton notes that the title is a simple reference to the abridged reprise of the opening material.

Scored for solo vibraphone, Nicolas Gilbert’s 2005 *Ariane endormie* is a beautiful, contemplative work. The arch design of the piece can be attributed to the program underlying the piece. Gilbert suggests that the calm opening represents Ariadne’s slumber; the restless middle portion of the composition identifies her agitated sleep, which returns to the quiet repose that ends the work.

François Rose’s *Point d’émergence* dates from 2000; at fifteen minutes in duration, it is the longest work and the title track of the album. As his program notes elucidate, the piece is organized into a type of continuous variation design. For instance, the opening three-minute section contains seven phrases. In the first phrase, there is an interactive dialogue of a primary motive among the three instrumental



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families; each of the six subsequent phrases contains further development of this imitative texture; however, each phrase becomes incrementally shorter, generating a sense of acceleration to the overall section. Succeeding sections essentially modify this design, where each section explores both contrapuntal and rhythmic variations on this primary motive.

Invisible Cities is a 1982 solo vibraphone work by Linda Catlin Smith. She writes that the inspiration for this work is drawn from Italo Calvino's novel of the same name. Specifically, just as Calvino portrays a different city in each chapter, yet each is fundamentally always a description of Venice, each section of Smith's work is a variation of a series of harmonic gestures, where rising three- and four-note chords in which minor second/major seventh and perfect fourth/fifth intervals feature prominently throughout. The slow tempo of the work combined with extensive use of the instrument's sustain pedal engenders a meditative, luminous quality to the composition.

The final work on the recording is Christien Ledroit's 2004 *Night Chill* for marimba and electronics. Although not a programmatic work per se, Ledroit writes that "the title refers to the general feeling of the piece and the senses that surrounded me during its composition—the rustling of leaves, bare trees and cool nights." The piece is a type of rondo design: the refrains are toccata-styled virtuosic passages cast within a strict meter (11/16); by contrast, the episodes are quite free, contemplative improvisatory exchanges between the marimba and electronic sounds (some of which are computer generated, while others are taped sounds of the marimba). The introduction begins with slow, interactive material for the marimba; there is a child-like naivety to the music. As the piece unfolds, the refrain becomes more exuberant and the episodes more complex in their instrument/electronic dialogue, culminating in the violent torrent of activity that ends the composition.

These six divergent works demand a consummate musician to negotiate their broad range of technical challenges. They also contain a wealth of pitch and harmonic relationships that the performer must convey in a meaningful and engaging manner. Simply put, Papador's performances are spectacular. Not only does he handle complex rhythms with aplomb, his flawless musicianship also summons for the listener a broad range of emotions—from extensive energy to profound subtlety. With each listening, I became ever more engrossed in these fascinating and intricate compositions.

Full marks go to recording engineer Douglas Romanow and the sound mastering by Graemme Brown for their work in generating the excellent sound and balance throughout the disc. The liner notes are serviceable, and appear to have been procured from the composers' web sites or the CMC library. In sum, this is an exceptional release of contemporary percussion works by one of Canada's vital performers. May there be many more!

Edward Jurkowski
University of Lethbridge