



CANADIAN ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES
ASSOCIATION CANADIENNE DES BIBLIOTHÈQUES, ARCHIVES ET CENTRES DE DOCUMENTATION MUSICAUX

CAML REVIEW

REVUE DE L'ACBM

VOL. 46, NO. 2

AUGUST / AOÛT 2018

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

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

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CAML Review / Revue de l'ACBM : <http://caml.journals.yorku.ca>

CAML / ACBM : <https://www.caml-acbm.org>

Section québécoise de l'ACBM / Quebec Chapter of CAML : <http://www.sgacbm.org>

Message from the President / Message de la présidente

What a busy summer it has been! It has been lovely to catch up with many of you over the past few months during conferences and summer travels.

In late May, we gathered for the 2018 CAML meeting at the University of Regina. Both Tim Neufeldt (Program Chair) and Gillian van der Ven (Local Arrangements Coordinator) did an excellent job ensuring the meeting was a success. The program featured a mix of papers and workshops, providing an engaging format and much food for thought. There were 12 excellent sessions on a range of topics, including decolonizing music libraries, backwards design in information literacy, and CRTC's MAPL coding in the CBC Radio library collections. Many thanks to all the organizers, presenters, and attendees for making this another productive and thoughtful meeting!

This year's AGM took place during the annual conference and brought about several significant changes to the Board. Kyla Jemison (University of Toronto) finished her term as Membership Secretary after six years of service in this capacity, and we welcomed Becky Smith (Memorial University) to the position. Rob van der Bliëk (York University) has stepped down as Treasurer after nine years of service on the Board, and Tim Neufeldt (University of Toronto) has now stepped into the role. I want to extend thanks to both Kyla and Rob for their service to CAML for so many years, and

L'été a été bien rempli! Au cours de mes déplacements et en me rendant à divers congrès cet été, j'ai eu la joie de revoir bon nombre d'entre vous.

À la fin mai, nous nous sommes réunis lors du Congrès 2018 de l'ACBM à l'Université de Regina. Par leur excellent travail, Tim Neufeldt (responsable du comité de programme) et Gillian van der Ven (responsable des préparatifs sur place) ont veillé à la réussite de cette réunion. Au programme, une variété d'exposés et d'ateliers suscitant l'intérêt et la réflexion. Les douze séances captivantes couvraient toute une gamme de sujets, y compris la décolonisation des bibliothèques de musique, la conception à rebours dans la maîtrise de l'information, ainsi que la fonction que remplit le système MAPL du CRTC dans la discothèque de Radio-Canada. Je remercie sincèrement tous les organisateurs, présentateurs et participants qui ont su faire de ce congrès un événement fructueux et instructif.

L'AGA, qui s'est tenue pendant le congrès, a entraîné plusieurs changements au sein du CA. Après avoir été secrétaire des adhésions durant six ans, Kyla Jemison (Université de Toronto) a été remplacée par Becky Smith (Université Memorial). Rob van der Bliëk (Université York) a quitté son poste de trésorier après l'avoir occupé pendant neuf ans, et Tim Neufeldt (Université de Toronto) lui a succédé. Je remercie Kyla et Rob pour les bons et loyaux services qu'ils ont rendus à l'ACBM pendant tant d'années et pour avoir facilité la période de transition de leurs

for supporting the new Board members through the process of knowledge sharing and transition. As well, Brian McMillan (Western University) completed his term as Past President this year. I would like to thank Brian for his support over the past years as he has shared his knowledge of the position and the Association with me on many occasions. I am pleased to report that Houman Behzadi (University of Toronto) has moved into the role of President-Elect, vacating the position of Member at Large. Jan Guise (University of Toronto) served as Nominations Officer again over the 2017-18 year and continued this work with the call for a Member at Large after the 2018 CAML meeting. I am happy to report that the Board appointed Margaret Ashburner (Library and Archives Canada) to this position in August 2018. I want to extend a hearty welcome to all our new Board members and look forward to working together over the upcoming year.

During the AGM, I reported that CAML's 2019 annual conference will once again be held during the Congress of the Humanities and Social Sciences, this time in Vancouver, BC, in early June. We will be working alongside the Canadian University Music Society (MusCan) to coordinate the meeting. Kevin Madill (University of British Columbia) has volunteered to take on the role of CAML's Local Arrangements Chair and Marc Stoeckle (University of Calgary) will be taking on the role of Program Chair. I encourage anyone who is interested in joining the Program Committee to reach out to me directly.

successeurs en partageant leurs connaissances avec eux. De même, le mandat d'ancien président de Brian McMillan (Université Western) a pris fin cette année. Je lui suis reconnaissante du soutien qu'il m'a apporté au fil des dernières années et du savoir qu'il m'a transmis au sujet de mon poste et de l'association. Je suis heureuse de vous annoncer que l'on a désigné Houman Behzadi (Université de Toronto) comme président; il n'est donc plus conseiller. Janneka Guise (Université de Toronto) a été encore une fois responsable des mises en candidature pour l'année 2017-2018 et s'est occupée des appels de mise en candidature, après le Congrès 2018, visant à pourvoir le poste de conseiller. Le CA a nommé Margaret Ashburner (Bibliothèque et Archives Canada) à ce poste en août 2018. Je souhaite chaleureusement la bienvenue à tous les nouveaux membres du CA et suis enthousiaste à l'idée de collaborer avec chacun de vous dans le courant de la prochaine année.

Durant l'AGA, je vous ai fait savoir que le Congrès 2019 de l'ACBM se tiendra de nouveau en même temps que celui de la Fédération des sciences humaines à Vancouver, C.-B., au début juin. Nous travaillerons de concert avec la Société de musique des universités canadiennes (MusCan) pour coordonner cette réunion. Kevin Madill (Université de la Colombie-Britannique) s'est porté volontaire pour assumer le rôle de responsable des préparatifs sur place (pour l'ACBM) et Marc Stoeckle (Université de Calgary) sera responsable du comité de programme. J'encourage toute personne souhaitant se joindre au comité de programme à communiquer avec moi.

I was pleased to attend the 2018 IAML Congress in Leipzig, Germany, along with several other Canadian delegates, from July 22 - 27. Leipzig served as a beautiful and historic location for the meeting. The Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig (home to a long list of alumni of the institution, including Felix Mendelssohn, Robert Schumann, Niels Gade, Edvard Grieg, and Leos Janacek) hosted many of the conference sessions and meetings. Conference guests were also able to partake in excursions to notable historical sites including the Mendelssohn-Haus, Schumann-Haus, Bach Archive, and Thomaskirche, among others. Check out the IAML [conference diaries](#) to read more about the event's highlights.

During IAML, I attended the meetings of national representatives and of the Copyright Committee. The Copyright Committee, thanks in large part to the work of Chair Claire Kidwell, has produced an [extensive resource](#) outlining a comparison of national copyright practices as they relate to music librarianship. I want to thank CAML member Scott MacDonald (Western University) for working to compile the Canadian portion of the report. The conference program featured contributions by Canadian members, including: "Can I listen to that online? Building AV access platforms" (H. Behzadi, moderator), "[Findings from a survey on local music collecting and collections in Canadian libraries](#)" (C. Doi and S. Luyk, presenters), "[Everyday succession planning in music libraries](#)" (J. Guise, presenter), "[Does the data ring true? An analysis of electronic music](#)

C'est avec joie que je me suis rendue au Congrès 2018 de l'AIBM à Leipzig, Allemagne, en compagnie de plusieurs autres délégués canadiens, du 22 au 27 juillet. Leipzig a servi de cadre historique et pittoresque à cette réunion. Maintes séances et réunions se sont déroulées dans la *Hochschule für Musik und Theater « Felix Mendelssohn Bartholdy » Leipzig*, établissement qu'ont fréquenté de nombreux musiciens, y compris Felix Mendelssohn, Robert Schumann, Niels Gade, Edvard Grieg et Leos Janacek. Les congressistes ont également pu visiter des sites historiques bien connus comme la *Mendelssohn-Haus*, la *Schumann-Haus*, les *Bach Archiv* et la *Thomaskirche*, entre autres. Pour en savoir davantage au sujet des faits saillants de ce congrès, veuillez consulter le [Journal de bord du congrès](#) (en plusieurs langues).

Durant le Congrès de l'AIBM, j'ai assisté aux réunions des représentants nationaux ainsi qu'à celles du comité sur le droit d'auteur. Ce dernier, grâce en grande partie au travail de la présidente Claire Kidwell, a produit un [document exhaustif](#) (en anglais seulement) comparant les pratiques de divers pays en matière de droit d'auteur du matériel musical. Je remercie Scott MacDonald (Université Western), membre de l'ACBM, d'avoir compilé les renseignements relatifs au Canada dans ce rapport. Des membres canadiens ont fait des présentations à ce congrès, y compris : « Puis-je écouter ça en ligne? Bâtir des plateformes donnant accès à l'audiovisuel » (H. Behzadi, modérateur); « [La collecte de musique locale dans les bibliothèques canadiennes : un sondage national](#) » (C. Doi et S. Luyk, présentateurs; en anglais seulement); « [La planification de la relève au quotidien dans les bibliothèques de musique](#) » (J. Guise, présentatrice); « [Les données sonnent-elles juste? Une analyse des](#)

[journals at McGill University](#)” (J. Hafner, presenter; C. Leive, D. McKinnon, and A. Senior, contributors), “The well-tempered catalogue – the new RDA Toolkit and music resources” (D. Paradis, presenter), and a post-conference [SIMSSA workshop](#) (I. Fujinaga and E. Hopkins, facilitators). During the AGM, our own Katherine Penner (University of Manitoba) received recognition as the inaugural recipient of the Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel Award.

I hope you will enjoy the photos of venues and events, on the following pages, which have been contributed by some of the CAML members in attendance.

As we transition into fall, I am looking forward to attending the joint meeting of the New England (NEMLA) and New York State/Ontario (NYS/O) Chapters of the MLA and the Québec Chapter of CAML (SQACBM). The meeting will be held at McGill University’s New Residence Hall on November 8th and 9th, 2018. Registration details and the conference program are now posted on the [SQACBM website](#). I hope to see many of you in Montreal this November!

Carolyn Doi
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[journaux de musique électroniques à l’Université McGill](#) » (J. Hafner, présentateur; C. Leive, D. McKinnon et A. Senior, collaborateurs; en anglais seulement); « Le catalogue bien tempéré – le nouveau RDA Toolkit et les ressources musicales » (D. Paradis, présentateur); ainsi qu’un [atelier SIMSSA](#) (I. Fujinaga et E. Hopkins, animateurs; en anglais seulement) s’étant tenu après le congrès. Durant l’AGA, Katherine Penner (Université du Manitoba) a été la première à recevoir une subvention du Fonds Liesbeth-Hoedemaeker-Cohen pour assister au Congrès de l’AIBM.

J’espère que les photos (ci-dessous) de lieux et d’événements, qui nous ont été envoyées par des membres de l’ACBM présents au congrès, sauront vous plaire.

À l’automne, je me rendrai avec plaisir à la réunion conjointe des sections régionales de la Nouvelle-Angleterre (NEMLA) ainsi que de l’État de New York et de l’Ontario (NYS/O) de la Music Library Association, de même qu’à la réunion de la Section québécoise de l’ACBM. Cette dernière se tiendra à la New Residence Hall de l’Université McGill les 8 et 9 novembre 2018. Les renseignements relatifs à l’inscription et au programme sont affichés sur le [site Web de la Section québécoise de l’ACBM](#). J’espère vous voir en grand nombre à Montréal, en novembre!

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



Opening reception at the Neue Rathaus, Leipzig | Réception d'ouverture à la Neue Rathaus, Leipzig | Photo: J. Guise



Conference presentation by D. Paradis | Présentation de D. Paradis au congrès | Photo: J. Hafner



Canadian IAML delegates at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig | Délégués canadiens à l'AIBM à la Hochschule für Musik und Theater « Felix Mendelssohn Bartholdy » Leipzig | Photo: C. Doi



Bach anniversary concert at the Thomaskirche. | Concert anniversaire de Bach à la Thomaskirche | Photo: H. Behzadi

CAML Conference 2018 - Gathering Diversities: Abstracts

Congrès de l'ACBM 2018 - Diversités convergentes : Résumés de communications

May 31 – June 1, 2018, University of Regina (Saskatchewan)
31 mai au 1^{er} juin 2018, Université de Regina (Saskatchewan)

Thursday, May 31

Plenary Session

Chair: Tim Neufeldt, University of Toronto

Neechie Beats: A Music Librarian's Introduction to Indigenous Music Scenes

Anne Carr-Wiggin, Kayla Lar-Son, and Tanya Ball, University of Alberta

Academic librarians across Turtle Island, or what is now known as Canada, are attempting to address the many concerns surrounding the Truth and Reconciliation Commission (TRC) with various Indigenizing and decolonizing initiatives. Before venturing into this realm, however, there are many crucial components to consider, which should be specific to each department. For this presentation, Anne Carr-Wiggin, Kayla Lar-Son, and Tanya Ball will unpack some of the concerns surrounding Music Librarianship and Indigenous initiatives. Some of the questions that we aim to flesh out include:

- What is traditional Indigenous music?
- Addressing stereotypes surrounding Indigenous music
- What does Indigenous music look like now?
- As educators, what are some specific social contexts that we should be aware of? For example, who has the right to Indigenous music and what's the deal with cultural appropriation?

Jeudi 31 mai

Séance plénière

Président : Tim Neufeldt, Université de Toronto

Le rythme neechie : une introduction à la musique autochtone pour les bibliothécaires de musique

Anne Carr-Wiggin, Kayla Lar-Son, and Tanya Ball, Université d'Alberta

Des bibliothécaires d'établissements d'enseignement supérieur partout sur l'île de la Tortue (le Canada actuel), de concert avec des responsables d'initiatives visant à autochtoniser et à décoloniser les Autochtones, tentent d'aborder les nombreuses préoccupations que suscite le rapport de la Commission de vérité et réconciliation du Canada. Avant de s'aventurer dans ce domaine, ceux-ci doivent toutefois considérer maintes composantes cruciales et particulières à chaque département. Durant la séance, Anne Carr-Wiggin, Kayla Lar-Son et Tanya Ball expliqueront certaines des inquiétudes que soulèvent les initiatives propres à la bibliothéconomie de la musique et aux Autochtones. Elles traiteront, entre autres, des questions ci-dessous :

- définir la musique autochtone traditionnelle;
- énoncer les stéréotypes qui circulent concernant la musique autochtone;
- indiquer ce qu'est la musique autochtone à l'heure actuelle;
- conscientiser les éducateurs aux divers contextes sociaux; p. ex. : qui peut s'attribuer la musique autochtone et qu'en est-il de l'appropriation culturelle?

This session will continue with conversations specifically geared towards librarians. Lastly, the presenters will share current projects they are working on at the University of Alberta with the hopes of inspiring action at to participants' home universities.

Session 1

Chair: Houman Behzadi (University of Toronto)

Everyday Succession Planning in Music Libraries

Janneka Guise, University of Toronto

The population of professional music librarians is at or nearing retirement age. As music librarians retire, library administrators must decide how and whether to fill those vacancies alongside other demands on their dwindling resources. Librarians in other departments are retiring too, and with the trend away from subject specialists toward functional specialists some library administrators are taking this opportunity to re-write job descriptions. Music librarians are increasingly called upon to advocate for, and justify, their continued existence. While library administrators weigh their options in allocating dwindling resources, they often appoint internal colleagues to temporary “acting” positions to bridge a gap between a departing librarian and a permanent replacement. Although it sometimes seems as though the departing librarian has little say in the outcome, there are things we can do every day to identify and prepare potential successors for our jobs, and to prepare our jobs for the successors.

This session will include a literature review on library succession planning, an environmental scan demonstrating the need for succession planning in music libraries, and a discussion of best practices

Une discussion pour les bibliothécaires suivra. Enfin, les présentatrices parleront des projets actuels dans lesquels elles sont impliquées à l'Université de l'Alberta, en espérant que leur expérience incitera les participants à passer à l'action dans leur université respective.

Séance 1

Président : Houman Behzadi (Université de Toronto)

La planification de la relève au quotidien dans les bibliothèques de musique

Janneka Guise, Université de Toronto

De nombreux bibliothécaires de musique professionnels approchent de la retraite ou sont d'âge à la prendre. Lorsque ceux-ci se retirent, les administrateurs de bibliothèque doivent décider de la façon dont pourvoir leur poste ou même s'ils vont l'assigner à une autre personne, car ils doivent répondre à de nombreuses exigences avec des ressources limitées. Les bibliothécaires des autres facultés prennent aussi leur retraite; or, comme la tendance veut que l'on engage des spécialistes fonctionnels plutôt que des spécialistes d'une discipline, certains administrateurs de bibliothèque saisissent cette occasion pour récrire les descriptions de tâches. De plus en plus, les bibliothécaires de musique doivent justifier leur présence et défendre leurs intérêts. Pendant que les administrateurs de bibliothèque supputent leurs options et jugent de la meilleure manière de répartir les ressources qui s'amenuisent, ils demandent souvent à des collègues à l'interne d'agir par intérim en attendant de trouver un remplaçant permanent au bibliothécaire. Même s'il semble que le bibliothécaire qui s'en va n'a rien à dire à ce sujet, il peut entreprendre des démarches au quotidien afin de trouver et de former des successeurs potentiels, en plus d'organiser son travail pour faciliter cette transition, le moment venu.

Durant cette séance, j'analyserai de la documentation portant sur la planification de la relève dans les bibliothèques, je ferai un survol de la situation pour démontrer le besoin de planification de la relève et je parlerai des meilleures pratiques que les bibliothécaires de musique peuvent incorporer à leur quotidien afin de faciliter la

music librarians can build into their day-to-day work to improve succession planning at their own institutions. Attendees will develop their understanding of succession planning, have opportunities for reflective practice and discussion, and will take away ideas to put into practice immediately.

Harmonious Symbiosis: Partnering with Student Workers in Music Libraries

Cathy Martin, McGill University

How do music libraries benefit from hiring students, or instituting research or professional partnerships with them, and what do these students gain from working in such an environment? At McGill University's Marvin Duchow Music Library, students are involved in a range of tasks and projects, from undergraduates who provide users with advice about circulating equipment, to postdoctoral researchers who enhance access to special collections. The students' individual credentials and interests—musical, technological, linguistic, and others—combine with those of full-time staff, leading to improvements in the Library's service offerings. The session will include descriptions of various student tasks, projects, and initiatives, while demonstrating the impact of these collaborations on student workers and on the Library's specialized users.

Séance 2

Chair: Rob van der Bliek (York University)

Keeping it Canadian: How the CRTC and MAPL Coding Support Canada's Musicians

Lorne Shapiro, Canadian Broadcasting Corporation

In the competitive broadcast arena, there are a few tools that have been implemented to highlight Canadian artists from among their non-Canadian peers. The CRTC had

planification de la relève dans leur milieu de travail. Les personnes présentes comprendront mieux ce qu'est la planification de la relève, auront l'occasion d'y réfléchir et d'en discuter, et pourront immédiatement mettre en pratique les nouvelles idées reçues.

Une symbiose harmonieuse : partenariats avec les étudiants employés des bibliothèques de musique

Cathy Martin, Université McGill

Pour les bibliothèques de musique, quel avantage y a-t-il à engager des étudiants et à créer des partenariats professionnels ou de recherche avec eux, et comment les étudiants profitent-ils de travailler dans un tel environnement? À la bibliothèque de musique Marvin Duchow de l'Université McGill, les étudiants participent à tout un éventail de tâches et de projets. Par exemple, des étudiants du premier cycle offrent des conseils aux usagers quant à l'emprunt d'équipement et des chercheurs des cycles supérieurs facilitent l'accès des usagers aux collections spéciales. Les compétences et les champs d'intérêt musicaux, technologiques, linguistiques ou autres de l'étudiant s'amalgament à ceux du personnel à temps plein et contribuent à l'amélioration du service de la bibliothèque. La séance comprendra une description des tâches, des initiatives et des projets divers entrepris par des étudiants, et démontrera l'incidence de notre collaboration sur les étudiants employés à notre bibliothèque ainsi que sur les usagers spécialisés qui la fréquentent.

Séance 2

Président : Rob van der Bliek (Université York)

Préserver la culture canadienne : le rôle que jouent le CRTC et le système MAPL en vue de soutenir les musiciens canadiens

Lorne Shapiro, Radio-Canada

Sur le marché concurrentiel de la radiodiffusion, on a établi des règles pour avantager les artistes canadiens par rapport à leurs pairs non canadiens. Le CRTC a intégré des paramètres servant à définir musique et musiciens canadiens, et a instauré un

devised a system to indicate what qualifies as Canadian music and musicians, and implemented a quota of Canadian music for airplay that Canadian broadcasters have to meet. It has worked to highlight Canadian musicians on air, who might have otherwise not had the opportunity to be selected for airplay.

What kind of system is in place in the arena of the public and/or academic library to highlight Canadian musicians and their music? Is there a need or desire to start highlighting this country's talent in areas other than the broadcast environment?

In this presentation, I will explain what the MAPL system is and how it is used in the broadcast environment to guide on-air programming choices. I will also lead a discussion on what defines Canadian music within and without the context of the MAPL system and whether or not a system such as this might have any application in other collections of Canadian music.

RDA for Everyone

Kyla Jemison, University of Toronto

As libraries across the country move toward adopting RDA, certain changes will be seen in libraries' public catalogues. Recognizing these changes and understanding the information that they convey can be helpful for all library catalogue users, especially when searching for music materials, as an RDA record offers greater context and detail about an item than was possible under AACR2 standards. Focusing on just five significant changes, this presentation will provide an introduction to the new information available in catalogue records. Under RDA guidelines, there is a greater emphasis on transcription and readability, making it easier for users to identify the correct record and everyone involved in its creation, and to be clearer when describing details like editions, durations, and

quota que les radiodiffuseurs canadiens doivent respecter. Il veille à accorder, à la radio, une place de choix aux musiciens canadiens que les stations n'auraient peut-être pas opté d'intégrer à leur programmation.

Existe-t-il un système, dans les bibliothèques publiques ou les établissements d'enseignement secondaire, pour mettre en valeur les musiciens canadiens ainsi que leur musique? Éprouvons-nous le besoin de faire valoir les Canadiens talentueux dans d'autres domaines que celui de la radiodiffusion?

Dans la présentation, j'expliquerai le système MAPL et son utilité, dans le domaine de la diffusion, pour déterminer les choix de programmation. Je parlerai également de ce qui définit la musique canadienne dans le contexte du système MAPL et à l'extérieur de ce même contexte, et des applications possibles de ce système dans d'autres collections de musique canadienne.

La norme RDA pour tous

Kyla Jemison, Université de Toronto

Comme les bibliothèques à l'échelle du pays adoptent la norme RDA, elles apporteront bientôt certains changements à leur catalogue. Tous les utilisateurs des catalogues trouveront utile de connaître ces changements et de comprendre ce qu'ils impliquent, particulièrement quand ils souhaiteront trouver du matériel musical, car les RDA fournissent un contexte plus large de l'œuvre et plus de détails que ne le faisaient les anciennes Règles de catalogage anglo américaines (RCAA2). La présentation traitera de seulement cinq changements importants et mettra l'accent sur la nouvelle information disponible dans les catalogues. Étant donné que la norme RDA souligne la transcription et la lisibilité, les usagers auront moins de difficulté à trouver la bonne notice bibliographique de même que tous ses créateurs, et y verront plus de détails relatifs aux diverses éditions, à leur durée et aux erreurs typographiques. Les notices comportent désormais plus de renseignements au sujet des créateurs, des compositions, des spectacles, ainsi que des gens et des œuvres connexes. Rédigée en langage

typographical errors. Catalogue records now include more information about creators, compositions, performances, and associated people and works. Using both computer-readable and human-readable language, an RDA record clarifies this information for all users and makes it easier for everyone to find exactly what they are seeking. RDA also instructs cataloguers to include more information within authority records, providing greater context for creators and works with uniform titles. These changes are leading to more informative catalogue records, and this presentation will help anyone who uses a library catalogue to understand what they will be seeing as libraries move forward with RDA.

Session 3 / Séance 3

Chair: Cathy Martin (McGill University)

Collecting Local Music in Canadian Libraries: A National Survey

Carolyn Doi, University of Saskatchewan

Sean Luyk, University of Alberta

Katelyn Hicks, University of Saskatchewan

Local music artifacts are often unpublished or independently produced, making them difficult to collect. Local music collectors in libraries may encounter barriers in obtaining and preserving them. This has resulted in a wide variety of methods for collecting local music (often undocumented), and various strategies for notifying the public that such collections exist. This research explores the connection between music and place as it relates to the practices of local music collectors and collecting in Canadian cultural heritage institutions. Specifically, it explores the following research questions:

1. Where are collections of local music held, what music(s) do they document, and what historical value do they possess?

déchiffrable par ordinateur et lisible pour l'humain, la notice RDA clarifie cette information pour tous les usagers et leur permet de découvrir exactement ce qu'ils cherchent. Selon la norme RDA, les catalogueurs doivent inclure plus d'information dans les fichiers d'autorité de nom, produisant ainsi des titres uniformes pour les œuvres et plus de renseignements sur les créateurs. Or, ces ajouts se traduisent en notices bibliographiques plus détaillées. La présentation aidera tous ceux qui se servent d'un catalogue de bibliothèque à comprendre les changements qui s'opéreront dans les bibliothèques quand elles adopteront la norme RDA.

Session 3 / Séance 3

Présidente : Cathy Martin (Université McGill)

La collecte de musique locale dans les bibliothèques canadiennes : un sondage national

Carolyn Doi, Université de la Saskatchewan

Sean Luyk, Université d'Alberta

Katelyn Hicks, Université de la Saskatchewan

Il arrive couramment que les objets de collection relatifs à la musique locale demeurent non publiés et de production indépendante, ce qui en complique la collecte. Les collecteurs de musique locale dans les bibliothèques peuvent éprouver des difficultés à les obtenir et à les conserver. Par conséquent, il existe de nombreuses méthodes (souvent non documentées) pour faire la collecte de musique locale et diverses stratégies pour conscientiser le public à l'existence de ces collections. Notre projet de recherche examine le lien entre la musique, son lieu d'origine et les pratiques utilisées par les collecteurs de musique locale, et la collecte de musique dans les institutions vouées au patrimoine. Plus précisément, il étudie les questions suivantes :

1. Où garde-t-on les collections de musique locale et quel en est le contenu ainsi que la valeur historique?
2. Pour les collecteurs, quelle est la valeur perçue de collecter de la musique locale?

2. What is the perceived value of collecting local music for collectors?
3. What are the local music collection management practices currently in use and can these practices be improved?

As part of a larger study on local music collecting—*Sounds of Home: Exploring Local Music Collections and Collecting in Canada*—we distributed an online questionnaire to local music collectors in public, academic, and special libraries. This paper presents a summary and analysis of the survey findings, which reveal insights into practices, beliefs, and strategies surrounding local music collecting in Canadian libraries. The results give a detailed picture of how local music collectors choose to approach aspects of collection management, collection development, access, digital innovations, challenges, and planning when working with local music collections. This data also contributes to building a more complete picture of where local music collections are located and distributed in Canada.

What Do We Have Here? Rossini in a Canadian Prairie Archive

David Bindle, University of Saskatchewan

David Kaplan was a musician, composer, conductor, educator, humanitarian and a collector. With his passing in 2015 at age 91, he left behind a legacy to the University of Saskatchewan that included some 400 instruments procured from his many travels around the globe as well as 84 boxes of archival materials. Found hidden in the stacks of materials donated by his estate were four volumes of music manuscript consisting of music from Gioachino Rossini's opera *Armida* dated 1818, Napolis (Naples) where Rossini was the director of two opera houses at the time. One of our first tasks was to determine if this manuscript is in Rossini's own hand. We will look at comparative samples and seek out the

3. À l'heure actuelle, quelles pratiques de gestion emploie-t-on en matière de collecte de musique locale et peut-on y apporter des améliorations?

Dans le cadre d'un projet de recherche élargi portant sur la collecte de musique locale — *Sons familiers : étudier les collections et la collecte de musique locale au Canada* —, nous avons distribué un questionnaire en ligne à des collecteurs de musique locale rattachés à des bibliothèques publiques, spécialisées et d'établissements d'enseignement supérieur. La présentation se veut un sommaire et une analyse des résultats du sondage, qui jettent une lumière sur les pratiques, les croyances et les stratégies concernant la collecte de musique locale dans les bibliothèques canadiennes. Ce bilan nous fournit une image détaillée des manières dont les collecteurs de musique locale s'y prennent pour gérer leur collection, la développer et y favoriser l'accès; du genre de planification qu'ils adoptent; des difficultés qu'ils doivent surmonter; et de la part qu'y joue l'innovation numérique. Grâce aux données recueillies, nous avons une meilleure idée des lieux où se situent les collections de musique locale et de leur distribution au Canada.

Quelle est la situation? Rossini dans une archive des Prairies

David Bindle, Université de la Saskatchewan

Musicien, compositeur, chef d'orchestre, éducateur, humanitaire et collectionneur, David Kaplan est décédé en 2015, à 91 ans. À sa mort, il a légué à l'Université de la Saskatchewan 400 instruments acquis lors de ses nombreux voyages autour du monde ainsi que 84 boîtes de matériel à archiver. Or, dans ces boîtes se trouvaient quatre volumes de manuscrits de musique : l'opéra *Armida* de Gioachino Rossini, daté de 1818 à Naples, où Rossini était à l'époque directeur de deux maisons d'opéra. L'une de nos premières tâches a consisté à déterminer si ce manuscrit avait bel et bien été rédigé par Rossini. En nous basant sur ce que nous savons de son flux de production et du temps qu'il a passé à Naples, nous comparerons des échantillons du matériel reçu afin d'évaluer son importance. Nous nous pencherons également sur la valeur pédagogique de ces

significance of these scores through what we have learned about Rossini's compositional workflow and his time in Naples. We will also explore the pedagogical value of these scores in both the music classroom and in the archives.

Friday, June 1

Session 4

Chair: James Mason (University of Toronto)

Collections in Flux: A Glimpse into the Sights and Sounds Found Within NSCAD's Institutional Repository

Lelland Reed, Nova Scotia College of Art and Design

As the oldest degree granting art school in Canada, Nova Scotia College of Art and Design (NSCAD) University has a long history of furthering practice and scholarship in the visual and conceptual arts and culture. This history is disseminated through NSCAD's institutional repository, a diverse collection of digital surrogate materials including books, theses, administrative documents, scrapbooks, as well as video and audio materials directly related to NSCAD's creative and scholarly output. NSCAD's institutional repository is part of the CAIRN network of Atlantic Islandora repositories, a consortia initiative that the NSCAD Library has embraced. This presentation provides a look into the collections contents of particular interest to music researchers found within the NSCAD Audio Archive. This unique collection consists of digitized audio tape containing radio shows, interviews, artist talks and lectures, and performances of visual, conceptual, and sound artists including Carolee Schneemann, John Giorno, Philip Glass, and Agnes Denes among others. The future of this evolving collection will also be discussed.

partitions tant pour l'enseignement de la musique que pour les archives.

Vendredi 1 juin

Séance 4

Président : James Mason (Université de Toronto)

L'évolution des collections : un regard sur le matériel du dépôt institutionnel du Nova Scotia College of Art and Design

Lelland Reed, Nova Scotia College of Art and Design

Le Nova Scotia College of Art and Design (NSCAD) est le plus ancien établissement d'art conférant des grades au Canada. Il perpétue donc une longue tradition d'érudition et de pratique dans le domaine des arts visuels et conceptuels. Son histoire est documentée dans le dépôt institutionnel du NSCAD, une collection variée de substituts numériques, qui comprend livres, thèses, documents administratifs, albums de coupures, de même que fichiers vidéo et audio tirés directement des productions créatives et érudites du NSCAD. Le dépôt institutionnel du NSCAD fait partie du réseau CAIRN du Conseil des bibliothèques universitaires de l'Atlantique, un consortium auquel la bibliothèque du NSCAD a adhéré. La présentation fournira un aperçu du contenu des archives audio du NSCAD susceptible d'intéresser tout particulièrement les chercheurs en musique. Cette collection originale comprend des enregistrements numérisés (à partir de bandes magnétiques audio) d'émissions radiophoniques, d'interviews, de présentations et de cours magistraux donnés par des artistes, de spectacles visuels et conceptuels, et de représentations offertes par des artistes du son, notamment par Carolee Schneemann, John Giorno, Philip Glass et Agnes Denes. Je parlerai également de l'avenir de cette collection en pleine évolution.

The Great 78 Project

Alexis Rossi, Internet Archive

From 1898 through the 1950s, an estimated 3 million sides were published on 78rpm discs. While popular works have been transferred into more modern formats, countless recordings are trapped on discs that most people cannot play anymore. The Internet Archive and our partners have collected more than 200,000 78rpm discs from 20+ collectors and institutions, and we've begun a mass digitization effort meant to preserve these works for research and discovery. Our goal is to digitize every 78 ever produced; we would like to ensure that future generations can experience the full range of our musical history.

To date we have digitized more than 50,000 recordings and we are adding about 5,000 new sides to the collection each month. In this presentation we will discuss our methods for collecting and digitizing the 78s, give you an overview of the current collections, and discuss some of the metadata enhancements and preliminary research that has been completed. We are looking for help! Come find out how you can use this collection, and perhaps contribute.

Session 5

Chair: Laura Snyder (Mount Allison University)

Information Literacy and Backwards Design

Tim Neufeldt, University of Toronto

This case study presents strategies used to design an information literacy workshop for first-year music students at the Faculty of Music, University of Toronto. It covers the method of approach to identify learning outcomes expected within the department

Le grand projet des 78 tours

Alexis Rossi, Internet Archive

On estime que trois millions de faces de disques ont été gravées sur des 78 tours de 1898 jusqu'à la fin des années 1950. Bien qu'on ait déjà converti les œuvres populaires à des formats modernes, d'innombrables enregistrements existent toujours sur des disques que personne ne peut plus faire jouer. Avec ses partenaires, l'Internet Archive a récupéré, chez plus de 20 collectionneurs et établissements, plus de 200 000 78 tours et a entrepris un vaste projet de numérisation dans le but de les préserver pour en faciliter la recherche et la découverte. Elle s'est fixé pour but de numériser tous les 78 tours jamais gravés, car elle veut que les générations à venir connaissent toute l'étendue de notre patrimoine musical.

À ce jour, elle a numérisé plus de 50 000 enregistrements et, chaque mois, elle ajoute à ce nombre environ 5 000 faces. Dans la présentation, je parlerai des méthodes de collection et de numérisation des 78 tours, des collections actuelles, des recherches préliminaires complétées et de la mise en valeur des métadonnées. Nous sommes à la recherche de volontaires! Venez voir comment profiter de cette collection et peut être même contribuer à son développement.

Séance 5

Présidente : Laura Snyder (Université Mount Allison)

La maîtrise de l'information et la conception à rebours

Tim Neufeldt, Université de Toronto

Au moyen d'une étude de cas, je présenterai les stratégies utilisées afin de créer un atelier de maîtrise de l'information pour les étudiants de première année à la faculté de musique de l'Université de Toronto. La séance traitera de la méthode employée pour déterminer quels sont les résultats d'apprentissage auxquels s'attend la

and matching them to the information literacy framework using backwards design.

Session 6

Chair: Carolyn Doi (University of Saskatchewan)

Audio-Visual Editing Technology in Academic Libraries: A Case Study on Planning, Implementing and Assessing Audio-Visual Space

Marc Stoeckle, University of Calgary

The University of Calgary's main library, the Taylor Family Digital Library, recently completed an overhaul of its Audio/Visual Editing Suites for research and learning purposes. The former set-up was broken, limited, out dated and insufficient for supporting research and learning on campus. This session will cover how the implementation of a new design and new technology is working to foster interdisciplinary research into oral history, music film and animation. The new suites include professional audio/visual editing soft- and hardware: microphones, midi-keyboards, speakers, audio-interfaces, compressors, pre-amps, midi controller, Logic Pro X, etc. The library also provides access to portable audio-recorders, cameras, etc. for users to create audio-visual material outside the library. We will focus on a step-by-step explanation on how to set-up an A/V suite in an academic library, policy development and pre- and post-assessment outcomes. The presentation seeks to inform and help other academic librarians with the implementation of audio/visual editing space to support learning and research for undergraduates, graduates and academic staff. We also cover programming needed outside of the suites to teach learners how to optimally use the space. Libraries are often the hub on campus for all students

faculté et les harmoniser à ce cours grâce à la conception à rebours.

Séance 6

Présidente : Carolyn Doi (Université de la Saskatchewan)

La technologie d'édition audiovisuelle dans les bibliothèques des établissements d'enseignement supérieur : une étude de cas portant sur la planification, l'évaluation et la création d'un espace audiovisuel

Marc Stoeckle, Université de Calgary

La bibliothèque principale de l'Université de Calgary, la Taylor Family Digital Library, vient de compléter une restructuration de ses programmes d'édition audio et visuelle à des fins de recherche et d'apprentissage. Nos anciens programmes étaient désuets, limités et incapables de soutenir la recherche et l'apprentissage sur le campus. La séance révélera de quelle manière le nouveau concept et la nouvelle technologie engagent à la recherche interdisciplinaire dans les domaines de l'histoire orale, du film et de l'animation. Les nouvelles suites logicielles incluent un matériel et des logiciels professionnels en édition audiovisuelle : microphones, claviers MIDI, haut parleurs, interfaces audio, logiciels de compression, préamplificateurs, séquenceurs MIDI, Logic Pro X, etc. De plus, la bibliothèque prête, entre autres, des caméras et des magnétophones portatifs aux usagers pour leur permettre de créer du matériel audiovisuel à l'extérieur de la bibliothèque. Je me concentrerai sur une explication détaillée de l'installation d'une suite logicielle pour l'audiovisuel dans la bibliothèque d'un établissement d'enseignement supérieur, de l'élaboration d'une politique et de l'évaluation des résultats. La présentation a pour but d'aider les bibliothécaires dans les établissements d'enseignement supérieur à mettre en place des installations d'édition audiovisuelle afin de promouvoir l'apprentissage et la recherche chez les étudiants de premier cycle et des cycles supérieurs, ainsi que chez le professorat. J'y parlerai aussi de la programmation nécessaire pour favoriser une

and with the right design and technology they can be pivotal in enhancing learning and research through these unique spaces. Attendees will leave with ideas and a greater understanding of what is required to make these projects successful on their own campus.

Library Services for Faculties Producing Creative Works

Katherine Penner, University of Manitoba

Librarians at the University of Manitoba Libraries (UML) find their roles shifting to provide more visible research services for faculty and move simultaneously towards the goals of all their stakeholders: Faculties, Libraries, and the Institution. In the case of the Eckhardt-Gramatté Music Library, first steps involve (a) making faculty aware of the research/creative works services and tools available, and (b) assisting in the dissemination of their work.

All UM researchers are encouraged to deposit work into the institutional repository. However, publisher restrictions paired with a difficult interface often discourage participation. For those producing creative works as scholarly output, formats don't always conform, and the interface doesn't work for their purposes. Dataverse provides a structure able to hold large amounts of data for collaborative work. As it provides varied access for different users and file collections, it works for any stage in the research process. When examined for music purposes, Dataverse appears to provide a secure, stable platform for collaborating on recorded works.

To display completed creative works of our faculty members and to improve access, staff of UML hope to create a searchable, streaming, recital database with the UM Digital Collections system. The pilot

utilisation optimale des installations chez les utilisateurs. Les bibliothèques constituent souvent le centre du campus vers lequel convergent les étudiants. En prêtant une attention particulière à la conception des bibliothèques et à la technologie que nous y offrons, nous pouvons favoriser l'apprentissage et la recherche par leur moyen. Les personnes présentes repartiront avec de nouvelles idées et une meilleure compréhension de ce qu'il faut pour garantir la réussite de tels projets sur leur propre campus.

La bibliothèque au service des facultés pratiquant des activités créatives

Katherine Penner, Université du Manitoba

Le rôle des bibliothécaires des University of Manitoba Libraries (UML) change. Ils doivent procurer des services de recherche plus visibles aux membres du corps professoral tout en poursuivant les mêmes buts que tous leurs acteurs, soit les facultés, les bibliothèques et l'établissement. À la bibliothèque de musique Eckhardt-Gramatté, nous avons entamé le processus en (1) conscientisant le corps professoral aux outils ainsi qu'aux services de recherche et de créativité à leur disposition, et (2) en collaborant à la diffusion de leurs travaux.

Nous encourageons tous les chercheurs associés à la UML à entreposer leurs travaux dans le dépôt de l'établissement. Toutefois, une interface peu conviviale et certaines restrictions imposées par des maisons d'édition rebutent souvent les chercheurs. Ceux qui élaborent des œuvres créatives dans le cadre de leur enseignement découvrent que les formats ne sont pas toujours compatibles avec leur travail et que l'interface n'y convient pas. La structure de Dataverse lui permet de stocker de grandes quantités de données, ce qui facilite les travaux collaboratifs. Comme il accorde un accès aux divers usagers de même qu'aux collections de fichiers, on peut s'en servir à toutes les étapes de la recherche. Dans le domaine de la musique, Dataverse procure une plateforme fiable et stable, grâce à laquelle on peut contribuer à des enregistrements.

collection would hold faculty recitals, with the possibility of expansion to student recitals. With a Libraries-wide shift toward better exemplifying the benefits of Faculty collaboration, development of this collection would accomplish that goal.

This presentation covers processes, challenges, and opportunities in utilizing library systems to connect, collect, access, and display creative works.

Session 7

Chair: Brian McMillan (Western University)

The Immateriality and Materiality of Music Collections: Current Problems and Possible Solutions

Houman Behzadi, University of Toronto

Rob van der Blik, York University

Collection development was once defined as the title-by-title selection of materials with the end goal of keeping the collection responsive to the needs of its users. Today, selection alone can no longer guarantee the ultimate relevancy or longevity of library collections. The fluctuating balance between access and ownership is challenging the core mandate of libraries when it comes to possession and preservation of content. Money that was used to acquire materials is now hardly enough to secure temporary access to good information. In recent years, librarians have had relatively good success in managing the electronic book and serials worlds, but the same cannot be said about audiovisual materials and other special formats, such as born-digital music scores.

In this session, the presenters will open up discussions about issues stemming from these conditions. Houman Behzadi will discuss the increasing importance of digital preservation and trusted digital repositories (TDR) for Canadian music libraries. Rob van

Dans le but de mettre à la disposition du public les œuvres créatives du corps professoral et d'en améliorer l'accès, le personnel des UML veut créer une base de données consultable des récitals et offrir la diffusion en continu au moyen du système de collections numériques de l'université. On trouverait, dans cette collection pilote, les récitals donnés par les professeurs et, à la longue, peut être ceux des étudiants. Le développement de cette collection démontrerait les avantages d'une meilleure collaboration au sein de la faculté.

La présentation couvrira les difficultés qu'affrontent les usagers des bibliothèques souhaitant utiliser les systèmes de bibliothèque pour collecter des œuvres créatives, y accéder et les afficher, ainsi que les processus à employer et les occasions favorables qui s'offrent à eux.

Séance 7

Président: Brian McMillan (Université de Western Ontario)

L'immatérialité et la matérialité des collections de musique : problèmes actuels et pistes de solutions

Houman Behzadi, Université de Toronto

Rob van der Blik, Université York

L'enrichissement d'une collection correspondait autrefois à sélectionner le matériel titre par titre, dans le but de répondre aux besoins des usagers. De nos jours, la sélection à elle seule ne garantit pas la pertinence ou la longévité des collections. L'équilibre précaire entre la facilité d'accès et le droit de propriété nous fait repenser le mandat des bibliothèques en ce qui concerne l'achat de contenu et sa conservation. Les fonds réservés à l'acquisition du matériel par le passé ne suffisent plus à nous donner un accès temporaire à une bonne information. Au cours des dernières années, les bibliothécaires ont assez bien réussi à gérer les livres électroniques et les ouvrages numériques en cours de publication. On ne peut toutefois pas dire la même chose quand il s'agit de matériel audiovisuel ou

der Bliet will then talk about a number of format-related challenges in music collection development. Both presenters will also address the benefits and difficulties of inter-institutional collaborations in the current music collection development climate. A 30-minute group discussion period will be included at the end of the session.

d'autres formats, comme les partitions musicales numériques dès l'origine.

Lors de la séance, les présentateurs ouvriront un débat portant sur les problèmes que soulèvent ces conditions. Houman Behzadi parlera de l'importance accrue de la conservation numérique et du dépôt numérique fiable (DNF) pour les bibliothèques de musique canadiennes. Rob van der Bliet traitera ensuite d'un certain nombre de difficultés reliées aux formats en matière d'enrichissement des collections de musique. Les deux présentateurs aborderont la question des avantages et des désavantages qui découlent de la collaboration entre établissements dans le climat actuel. Une discussion de groupe de 30 minutes clôturera la séance.

Minutes of the 2017 CAML/ACBM Annual General Meeting

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

Saturday, May 27, 2017, 11h00 – 12h30

Edward Johnson Building, Room 130, University of Toronto

(As approved at the 2018 CAML AGM, June 1, 2018)

Meeting called to order: 11h05

Attendees

Stacy Allison-Cassin, Houman Behzadi, Maria Calderisi, Scott Cowan, Carolyn Doi, Monica Fazekas, Francine Forget, Jan Guise, Kyla Jemison, Veronica Kmiech, Cathy Martin, James Mason, Joan McGorman, Brian McMillan, Kathleen McMorrow, Suzanne Meyers Sawa, Tim Neufeldt, Maureen Nevins, Daniel Paradis, Katherine Penner, Lisa Philpott, Leland Reed, Lorne Shapiro, Laura Snyder, Joseph Trivers, Rob van der Bliet, Lucinda Walls, Deborah Wills

Approval of agenda

- Motion to approve (Tim), seconded (Jan). Carried.

Approval of minutes of 2016 AGM

- Add Carolyn to list of attendees
- Changes to Cataloguing Committee Report:
 - Amendment of first sentence: The RSC Music Working Group worked on preparing seven revisions to submit to the RDA Steering Committee.
 - Change “American rules” to “Anglo-American rules”
- Motion to approve the minutes with changes (James), seconded (Jan). Carried.

Business arising

- Terms of reference of the audit committee have been revised by the board

Reports

- Reports were submitted in writing before the meeting

President's report (Brian)

- CAML released a statement denouncing the events of racism and xenophobia following the election of the U.S. President. The board thanks those who sent messages of support.

- CAML co-sponsored the first Pan-American regional IAML conference with IAML and MLA in February
- Special thanks to Tim and Stacy who chaired the programme committee for Canada 150 and spearheaded the “Wikipedia Summit”
- CAML Review published its first peer-reviewed paper
- Awards committee launched a new award to support members’ research
- CAML sadly notes the passing of Cheryl Martin, a dedicated member of CAML
- It has been an honour to serve as president

Treasurer’s report (Rob)

- An updated report was circulated during the conference
- 2016: CMC book project subsidized for \$1000
- 2017: the \$25,000 in assets represents registration fees added to the account. Amounts removed equal what we owe to the other societies involved in the conference
- Proposed budget: on track. Possible income from conference not yet included
- Question: should we provide a fixed amount of funding for speakers? Brian has contacted the president of MusCan for that society’s input. Agreement that board will then determine the best way to proceed.

Audit Committee’s report (Tim Neufeldt/Maureen Nevis)

- Audit committee would like to see more details about PayPal transactions
- Committee thanks Rob for his work
- ACTION: Committee will submit report in writing

Membership Secretary’s report (Kyla)

- Individual and institutional membership is down
- New personal members: Katherine Penner, University of Manitoba; Scott Cowan, University of Windsor; Veronica Kmiech, completing Education degree at University of Saskatchewan; Francine Forget, MIS student
- Have not yet received an invoice from IAML
- Added a donation button on registration form. CAML does not have charitable status, but donations will be acknowledged

Communication Officer’s report (James)

- Main work this past year: to make the web site secure and accessible at all our institutions. Work was successful.
- Hope to broaden communication efforts beyond our membership

CAML Review report (Cathy)

- Megan Chellew and Deborah Wills continue as associate editors
- Desmond Maley has finished his term as review editor
- Brian Thompson is the new review editor
- First issue of 2017 will appear soon
- Peer review process is in place. First article by Houman. Submission guidelines are on the web; guidelines for reviewers were also completed.
- Still investigating how to make content more accessible by Google

Nomination Officer's report (Jan)

- Two positions open; one nomination received for each position
- Secretary: Katherine. Acclaimed
- Member-at-large: Houman. Acclaimed

Cataloguing Committee report (Daniel)

- Four revision proposals made, notably:
 - 6.15 replaced completely
 - Two important access points for musical works were merged

RILM report (Brian)

- Report submitted by Sean Luyk, who is stepping down as chair. New chair needed. Send expressions of interest to RILM

RISM report (Brian)

- Position has been open since the death of Cheryl Martin. One person interested, not yet confirmed

RIPM report (Brian)

- No activity. All runs are now indexed, thanks to Kathleen

Québec Chapter report

- Current board: Rémi Castonguay, Rachel Gagnon, Christiane Melançon, Denis Thibault

Awards Committee report (Houman)

- Committee members: Jan, Stacy and Meghan Goodchild
- First-time presenter award: Veronica
- First-time attendee award: Katherine
- First-time presenter award is now called the Cheryl Martin award
- Helmut Kallmann Award Committee: Jan, Maria and Houman. Winner will be announced at the banquet.

Collections Committee report (Houman)

- Sean has stepped down from the committee. Looking for expressions of interest

Motion to accept reports

- Moved (Jan); seconded (Joan). Carried.

CAML Conference 2018

- MusCan is interested in meeting with Congress in Regina
- General interest from CAML for meeting with Congress
- If Regina not possible, MusCan has suggested Edmonton, Winnipeg or Kingston
- CAML does not currently have a member in Regina. Carolyn will contact a former member who is in Regina
- Stacy: remarked on the usefulness of meeting with other groups and on the work that Congress does for us
- Jan: Congress would be the best choice; Winnipeg would have excellent facilities
- Monica: we need to maintain our relationship with Congress for their advocacy work with copyright
- Consensus: CAML members would like to meet in Regina

Other Business

- Handover of Helmut camel to Carolyn
- Carolyn thanked Brian for his work on the board

Adjournment

- Motion to adjourn (Houman)
- Meeting adjourned at 12h00

Respectfully submitted,
Deborah Wills, Recording Secretary

Cataloguing Committee

Report of activities since CAML's 2017 AGM in Toronto, Ont.

(As submitted for the 2018 CAML AGM, June 1, 2018)

As Chair of the Committee, Daniel Paradis attended two teleconferences meetings of the Canadian Cataloguing Committee (CCC), the first on October 11, 2017 and the second on May 9, 2018. Due to the RDA Toolkit Restructure and Redesign Project (3R) project, there was no RDA revision proposal to review this year. A significant part of the October meeting was devoted to issues of an administrative nature. On the one hand, because of the dissolution of the Canadian Library Association and the creation of the Canadian Federation of Library Associations in 2016, CCC's terms of reference needed to be updated. On the other hand, the creation of the North American RDA Committee (NARDAC), which will represent the North American region on the RDA Steering Committee (RSC), required that CCC gave its input on the new body's terms of reference.

According to its new terms of reference, CCC consists of two representatives from each of the three founding organizations and single representatives from the consulting organizations. It can also include up to three members-at-large (two have been appointed at this time).

Founding and successor organizations are:

- Canadian Federation of Library Associations (CFLA), successor to the founding organization, Canadian Library Association
- Association pour l'avancement des sciences et des techniques de la documentation (ASTED)
- Library and Archives Canada (LAC), successor to the founding organization, National Library of Canada.

Consulting organizations are:

- Association of Canadian Map Libraries and Archives (ACMLA)
- Bibliothèque et Archives nationales du Québec (BAnQ)*
- Canadian Association for Information Science (CAIS)
- Canadian Association of Law Libraries (CALL)
- Canadian Association of Music Libraries, Archives and Documentation Centres (CAML)
- Canadian Association of Research Libraries (CARL)
- Canadian Council of Archives (CCA)
- Library of Parliament.*

* Organizations marked with an asterisk are new CCC members.

Although CCC always aims to reach a decision by consensus, provisions have been made in case a ballot needs to be conducted. Previously, only the representatives of the founding organizations had a right to vote. This right is now extended to the representatives of the consulting organizations, including CAML.

The North American RDA Committee (NARDAC) has been established as the entity responsible for representing the North American region (Bermuda, Canada, Greenland, Saint Pierre and Miquelon, and the United States of America) on the RDA Steering Committee. Its current six members represent the following organizations: the American Library Association, the Canadian Committee on Cataloguing, and the Library of Congress. Its first meeting was convened on February 28, 2018. More information about its members and terms of reference can be found on the RSC website at <http://www.rda-rsc.org/northamerica>.

As Chair of the Committee and Canadian representative, Daniel Paradis is also a member of the RSC Music Working Group. Because new revision proposals are not accepted during the 3R Project, the Working Group has no new activity to report.

It should be noted that the initial release of the redesigned RDA Toolkit is scheduled for June 13, 2018. It was announced that this will be a beta version of the new site in English only, which will include, among various features, an initial implementation of IFLA's Library Reference Model and reorganized RDA instructions. Periodic updates following the initial June release will include further improvements as well as the introduction of translations and policy statements. The goal is to have the site fully functional in early 2019. For more information, please refer to the full announcement [here](#).

Following Terry Horner's retirement from the University of British Columbia, the current roster of the Committee is as follows:

Megan Chellew, McGill University

Carolyn Doi, University of Saskatchewan (ex-officio)

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

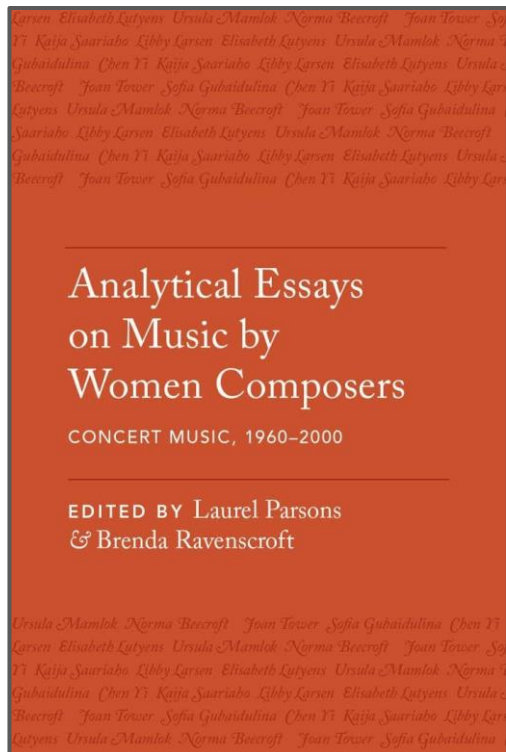
Andrew Senior, McGill University

I would like to give a warm thank you to Terry for his service on the Committee. I would also like to take this opportunity to invite all interested persons to apply to be part of the Committee. The charge of the Committee is as follows:

The Cataloguing Committee shall be responsible for giving advice on proposed rule changes as brought forward by the Canadian Cataloguing Committee. The Committee should also play a role in communicating information to members about developments in the field of music cataloguing.

Committee members must be members in good standing of CAML for the duration of their appointment. It is expected that members will bring their experience, skills and knowledge to group discussion. If you are interested in getting involved with the Committee, please send me a brief application by email stating 1) your background in the field of cataloguing, especially your experience with RDA and 2) how your background and experience can support the work of the Committee.

Respectfully submitted by
Daniel Paradis, Chair
daniel.paradis@banq.qc.ca



Analytical Essays on Music by Women Composers: Concert Music from 1960-2000. Edited by Laurel Parsons and Brenda Ravenscroft. Analytical Essays on Music by Women Composers, vol. 3. New York: Oxford University Press, 2016. 258 pp. ISBN 9780190236892.

Reviewed by: Roxane Prevost, University of Ottawa

The first publication in a planned four-volume series, edited by Laurel Parsons and Brenda Ravenscroft, *Analytical Essays on Music by Women Composers, Concert Music from 1960-2000*, examines the works of eight contemporary women composers through wide-ranging analytical approaches. The introduction provides statistical information on the extreme underrepresentation of works by women composers

in music theory journals, and at Society for Music Theory conferences, articulating the need for this type of study. The book is organised into three sections: (1) “order, freedom, and design,” (2) “gesture, identity, and culture,” and (3) “music, words, and voices” (pp. v-vi). Each analysis is preceded by a short biography of the composer and a companion website provides useful recordings and scores.

The first part begins with Joseph N. Straus’s analysis of the third movement of German-American composer Ursula Mamlok’s piano trio *Panta Rhei* (1981). Straus focuses on three main melodic lines, which move between instruments, and two pitch-class sets: sc(014), which connect through common tones, and sc(037) or triads, for which he expands Richard Cohn’s neo-Riemannian hexatonic systems. Durations, which are partially serialised, also play a role in two of the ostinato lines. Straus contextualises Mamlok’s serial compositional style through the “Myth of Serial Orthodoxy” (and other myths) to explain “glitches” or deviations from strict serialism in her music. Christoph Neidhöfer’s analysis of Canadian composer Norma Beecroft’s one-movement flute concerto *Improvvisazioni Concertanti No. 1* (1961) focuses on written-out improvisation. Neidhöfer begins with a description of selected excerpts to show how the soloist reacts or responds to the orchestra to project a sense of improvisation. Neidhöfer highlights



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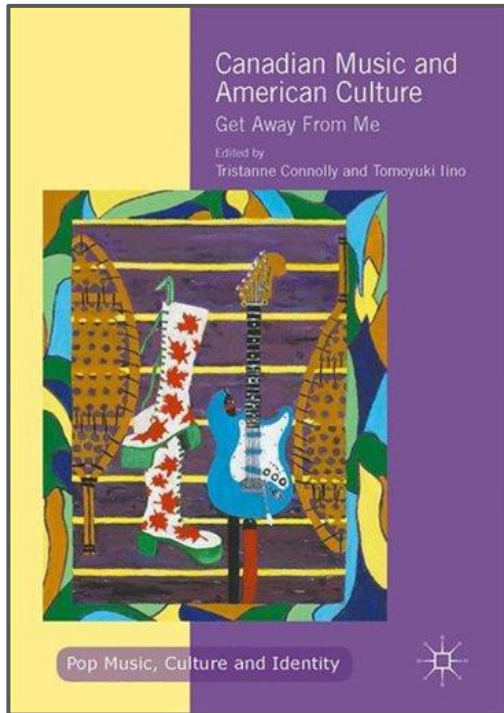
Beecroft's use of the series, invariants within the series, and refers to notes in Beecroft's sketches for interval-tension profiles; he uses the latter to situate Beecroft's work within the European avant-garde around 1960. Neidhöfer concludes by offering different approaches that may be used to interpret a musical plot in the work. In the last chapter of the first part of the book, Jonathan W. Bernard analyses American composer Joan Tower's orchestral work *Silver Ladders* (1986) through the alternation of half steps and whole steps, but primarily focuses on how Tower manipulates the octatonic scale in innovative ways, which he classifies as six different categories. The composer includes one or more of the octatonic collections at one time and moves to different octatonic and non-octatonic collections, which is primarily done through interval content, rather than scale patterns. Bernard contextualises his analysis through Tower's own words on composition.

The second part of the book begins with Judy Lochhead's analysis of Tatar-Russian composer Sofia Gubaidulina's *String Quartet No. 2* (1987). Lochhead draws on Gilles Deleuze's theory of difference and repetition to highlight transformations of timbre, dynamics, articulations, register, and pitch in the work. Lochhead articulates the overall form of the three-part work as: "reaching out and tethering," "reaching up and renewing," and "affirmation" (p. 107). Drawing from Gubaidulina's programme note, Lochhead argues that the composer "musically thinks" as repetition and contrast, rather than binary oppositions, in the creation of her work (p. 124). In chapter 6, Nancy Yunhwa Rao analyses Chinese-American composer Chen Yi's *Symphony No. 2* (1993). Rao draws from Chinese opera gestures, primarily *luogo dianzi*, as signifiers to evoke characters, as well as the essence and inner state of these characters, through rhythmic patterns, melodic fragments, and contrasting timbres. Yi blends Western and Eastern elements, which encapsulate well "the transnational cultural context" of the musical gestures she incorporates in her work (p. 130). By focusing on two gestures (epiphany and agony), Rao contextualises the work in the grief that the composer experienced after the passing of her father.

The final part of the book begins with John Roeder's analysis of Finnish composer Kaija Saariaho's "The claw of the magnolia ... ," from *From the Grammar of Dreams* (1988) for two female singers. Drawing on Christopher Hasty's projections, Roeder analyses the metrical and tonal organisation in the third of five songs through imitation, texture, and pitch groupings. With polyvocality, he focuses on the two voices with the same text by Sylvia Plath, unfolding as "dual points of reference" through two simultaneous tonalities and multiple meters (p. 166). He concludes by contextualising his analysis as "double-voicedness" in Saariaho's life (p. 172). In chapter 8, Brenda Ravenscroft analyses American composer Libby Larsen's song cycle *Chanting to Paradise* (1997) for soprano and piano. Highlighting the importance of Emily Dickinson's text for the composer, Ravenscroft examines two—"Bind Me" and "In This Short Life"—of the four settings through the metrical structure of the text and music, pitch classes, intervals and

interval classes, register, dynamics, texture, and contour to highlight oppositions. Ravenscroft concludes with the composer's analogy of the mirror to reflect on Larsen and Dickinson's artistic expression in contemporary society and on recurring themes of "power, control, confinement, and escape" (p. 192). In the last chapter of the book, Laurel Parsons examines British composer Elisabeth Lutyens's three-movement serial work *In Essence of Our Happinesses* for tenor, chorus, and orchestra (1968). Parsons analyses the second movement, whose text was written by John Donne, through pitch-class structures extracted from row forms, orchestration, and the repetition of motives, but primarily focuses on rhythmic irregularities drawing on John Roeder's pulse streams. Parsons interprets her analysis in the context of Lutyens's life and compositional interest in the "temporal experience" (p. 198).

This book is long overdue. The diversity of analytical approaches and musical works make it a valuable tool for research and teaching. This renders the book less accessible to a general audience since most approaches require some discipline-specific background. It seems unlikely that conductors and performers would be influenced to programme or make performance decisions through exposure to these analyses—the third goal of the book collection (p. 5 and 9). This, however, is not necessarily a weakness, given that the main audience consists primarily of researchers. Ultimately, this book is about offering tools to analyse great works, which happen to be written by women composers, and highlights the need to study more of these fascinating works. I highly recommend it.



***Canadian Music and American Culture: Get Away From Me.* Edited by Tristanne Connolly and Tomoyuki Iino.**

London: Palgrave MacMillan, 2017. 297 pp. ISBN 978-3-319-50022-5.

Reviewed by: Allyson Rogers, McGill University

Canadian Music and American Culture: Get Away From Me is a collection of essays that aims to explore the ways in which a selection of successful Anglo-Canadian pop artists grapple with Canadian identity in relation to the powerful influence of American culture and cultural industries. The book is the most recent title in Palgrave-MacMillan's *Pop Music, Culture, and Identity* series, a collection that offers perspectives on pop music from scholars outside the field of musicology. The contributors to this volume are all literary scholars who

presented their work at a 2011 symposium hosted by Sophia University's Institute of American and Canadian Studies in Tokyo. In her introduction, editor Tristanne Connolly explains that the essays are written from a fan perspective informed by literary training. "Indeed we are all writing about music we love," she writes (p. 16). If personal taste and experience are prime motivators for these essays, this may partly account for the book's limited scope, and the extent to which it focuses squarely on the music of white, predominantly male, Anglo-Canadian artists from the 1960s to the present. An essay is devoted to each of the following artists/groups: Neil Young, Rush, Bruce Cockburn, Saga, Kim Mitchell and Max Webster, The Tragically Hip, The Band, Jann Arden, Joni Mitchell, and Peaches. One chapter breaks the norm and discusses industrial music more generally, although it focuses primarily on Skinny Puppy and Front Line Assembly.

Connolly provides several explanations for the narrowness and predictability of this survey of Canadian pop music. She offers the caveat that it is impossible for such a short volume to be representative, and regrets that artists such as Buffy Sainte-Marie, k-os, and Maestro Fresh Wes have been left out. While the artists included may all warrant more study, the complete exclusion of Anglophone Indigenous and racialized artists (with the exception of Robbie Robertson from The Band) is glaring, and perpetuates the erasure of these artists from histories of music in Canada. Connolly makes a more persuasive argument by proposing that if hegemonic American culture is white and Anglophone then white Anglo-Canadian artists are more likely to be implicated in

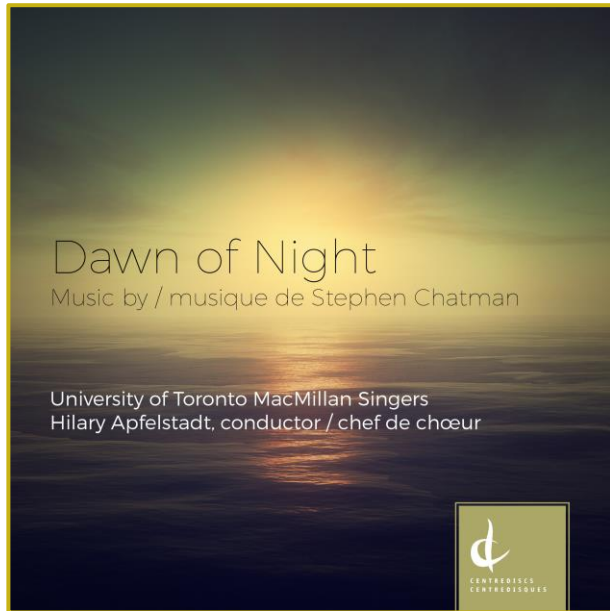


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keeping the status quo intact, therefore examining how they conform and differentiate themselves against American culture provides particular insight into Canadian identity. It is a potentially fruitful angle, however many of the essays lack substantial theorization and instead fall into extended personal anecdotes and prosaic analyses of the lyrics. Essays on well-studied figures such as Neil Young, Joni Mitchell, and Bruce Cockburn tend to rehash well-worn themes rather than offer new insights. There is little analysis of anything musical such as instrumentation, arrangement, phrasing, or timbre, and there are no figures or illustrations (e.g. musical notation, album artwork, photos of the artists, etc.). While one does not expect a musicological study here, foundational works in popular music studies are conspicuously absent from the bibliography, and the authors draw heavily on music journalism and popular press sources. The tone tends to be more journalistic than scholarly.

The essays on less studied artists such as Jann Arden, The Tragically Hip, Skinny Puppy and Front Line Assembly, are generally more engaging and consolidate important information. C. E. J. Simon provides an articulate assessment of the tension between the nationalistic furor The Tragically Hip incite among their fans despite the band's persistent critique of unbridled nationalism, rampant consumerism, and Canadian government policies. Simon aptly draws on Eva Mackey's work to show how the cultural construction of The Tragically Hip as "Canada's band" exemplifies her contention that Canada's multicultural policies implicitly reinforce a core Anglo-Canadian culture around which other cultures orbit (p. 185). Veronica J. Austen's chapter examines the documentary film *Jann Takes Manhattan* (2004), which chronicles Jann Arden's attempt to gain a more prominent foothold in the US music industry through a series of performances in New York City. Instead of attracting a new audience in New York, Arden seems to attract Canadians, and her alleged failure ultimately reinforces her celebrity status in Canada and contentment with returning home. Although there is little here on Arden's music, it is an engaging story about staging a documentary film around an ostensibly planned failure to break into the American market. Indeed, the film seems to have served Arden well since she has transitioned successfully into television work.

The most unfortunate aspect of this book is the lack of careful editing and seeming absence of peer review. The essays read like conference papers rather than published articles. The bibliographic style is non-standard and inconsistent, and footnotes and citations are completely missing in chapters four and nine. The writing is riddled with grammatical errors that obscure the arguments and frequently result in cryptic passages such as the following: "Rock and ideology rely so much on identification and affiliation—but if Rush stands for something, it is constantly and conscientiously reconsidering what you stand for" (p. 98). The obtuse and confusing title of the book itself is emblematic of the content. Too often the conversational tone becomes distracting as the authors digress into excessive personal detail unrelated to their arguments. While diverse perspectives and research on Canadian pop music are welcome, poor editing and an unsatisfactory publication review process ultimately make this book difficult to recommend. With a few exceptions, these essays revisit well-worn territory without offering substantially new research or theorization.



Dawn of Night: Music by Stephen Chatman.

University of Toronto MacMillan Singers. Hilary Apfelstadt, conductor. Toronto: Centrediscs, CMCCD 24617, 2017. 1 compact disc (60 mins).

Reviewed by: Joannie Ing, York University

Dawn of Night consists of twenty tracks encompassing a collection of fifteen choral works by Stephen Chatman, one of Canada's most frequently performed living composers. The disc features the brilliant musicality of the University of Toronto MacMillan Singers, a mixed choral ensemble directed by Hilary

Apfelstadt. In addition, there are some wonderful solo performances on the album, particularly those of harpist Angela Schwarzkopf, oboist Clare Scholtz, and trumpeter Anita McAlister.

The works contained on this CD include poetry settings by women from several eras, including Joanna Lilley, a living author/poet based in Whitehorse, Northwest Territories; Christina Rossetti, an English Romantic poet; Sara Teasdale, an American lyric poet from the early 1900s; and Tara Wohlberg, a living composer based in British Columbia. In addition, American Romantic poet Walt Whitman and Canadian "Confederation Poet" Archibald Lampman are also represented.

Dawn of Night showcases Chatman's style as a seasoned composer. His effective combination of poetry and music is evident in the beautiful lyricism that is achieved in his compositions. His approach to composition is fairly traditional: "I look to the past for inspiration and care little about the modernist obsession with originality and 'new' procedures. I'm more interested in creating fresh 'twists and a few surprises' based on fairly traditional elements and language."¹ It is a style that the composer intends for a "general classical music audience... I write what I want to write, and I try to imagine that I'm sitting in the audience too, asking myself, 'What would I enjoy hearing?'"² In the liner notes, Chatman explains his aesthetic goals: "My invariable intention has been not only to create, as Ravel said, 'complex but not complicated' music, but also, through the marriage of



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1. Rick MacMillan, "Chatman Draws Listeners in with Twists and Surprises," *Words & Music* 6, no. 4 (Apr 1999): 14-15.

2. MacMillan, 14-15.

words and music, to illicit feeling among performers and listeners.”³ The resulting music on the album is breathtaking, beautiful, and lyrical, but arguably too safe for some. If one seeks to listen to experimental music that is “outside-the-box,” this would not be the album of choice.

Chatman’s musical compositions are deceptively simple but stunning. The aesthetic musical choices complement the poetic writing and are effectively realized in these performances. The title work, *Dawn of Night* (with poetry by Tara Wohlberg), consists of two movements, “whisper me” and “hush, hush,” both of which are scored for choir with cello and harp. The setting of “whisper me” makes use of onomatopoeia, where choristers freely intone the words: whisper me, whisper / long, longing this / height of night / the dawn, long, longing.⁴

While the liner notes include all the chosen poetry, one can simply close one’s eyes and listen with sheer enjoyment—the diction is startlingly clear and the music tenderly highlights the emotions expressed behind the lyrics. The clarity in diction is particularly evident in Chatman’s settings of Sara Teasdale’s “Let It Be Forgotten,” and “Tree of Life,” both of which are rich *a cappella* settings with long, expressive lines consisting of mainly homophonic hymn-like textures that capture the essence of the poems.

Among the other noteworthy works on the album is Chatman’s setting for choir and trumpet of Walt Whitman’s “Reconciliation,” in which a soldier reflects upon the death of his comrade in the startling horrors of war. The solo trumpet enhances the military theme in a slow, contemplative setting of the text. For his choral setting of Wohlberg’s poem, “Dreams Offer Solace,” Chatman incorporates solo oboe with choir, which provides a lyrical and melancholic line that creates a dreamy state. The album ends with a setting for choir and piano of Wohlberg’s “Our Garden of Life,” which celebrates growth with the “spirit of the new season.” As the poem describes how the “roots of our garden seep deeply,”⁵ and how each rose bud presents “a promise sweet perfume of ecstasy,”⁶ the music utilizes sweeping melodic lines and rich chordal movements in the piano part.

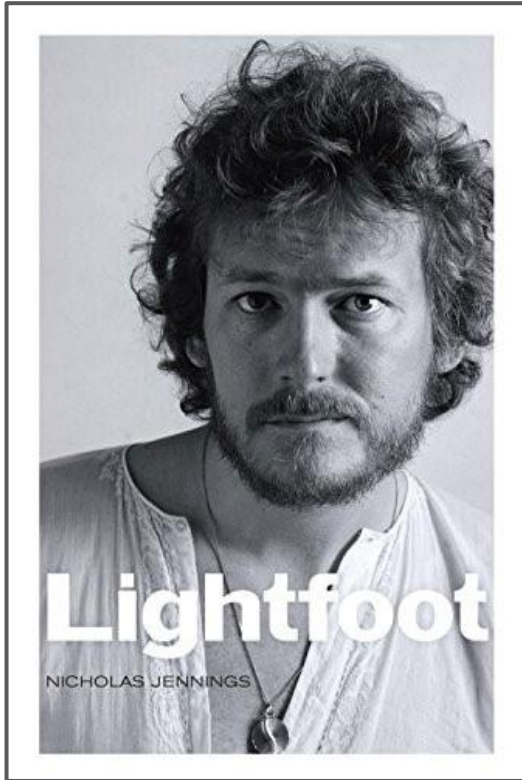
All in all, *Dawn of Night* is a fine collection showcasing Chatman’s skill and style as a fairly traditional choral composer. The goal of eliciting depth of feeling through the marriage of text and music is certainly achieved, and clarity of diction is never sacrificed. Most of the tracks are slow and contemplative, employing long, expressive melodic lines that are both beautiful and lyrical. The album is a fine addition to the Canadian choral landscape.

3. Stephen Chatman, liner notes for *Dawn of Night*, MacMillan Singers, Hilary Apfelstadt, Centrediscs 24617, 2017, 1 compact disc, 2.

4. Tara Wohlberg, “Whisper Me,” liner notes for *Dawn of Night*, 9.

5. Tara Wohlberg, “Our Garden of Life,” liner notes for *Dawn of Night*, 5.

6. Wohlberg, 5.



Lightfoot. By Nicholas Jennings. [Toronto]: Viking, 2017. 328 pp. ISBN 9780735232556.

Reviewed by: Elaine Keillor, C.M., Carleton University

After Nicholas Jennings wrote the 8,000-word biography for the CD set, *Songbook* (1999), Gordon Lightfoot was apparently so impressed that he permitted Jennings to write a full, authorised biography that would be released after his death. With the Sesquicentennial in 2017 and the fact that Lightfoot has produced so many quintessential Canadian songs, the publisher and Jennings persuaded the singer to allow the biography to appear in that momentous year.

Over the past two decades Jennings compiled numerous writings on Lightfoot and interviewed many persons. He was able to interview the songwriter himself twenty times over a five-year period. Indeed, scattered through the book are italicized sections that are word-for-word excerpts from those interviews. It seems strange, though, that none of Lightfoot's wives or live-in girlfriends were interviewed. After all, this biography does provide details of Lightfoot's marriages, relationships, and children.

The opening chapter initially draws in the reader by underlining how by 1974 Lightfoot was a wealthy superstar. Simultaneously, his album *Sundown* and its title track had topped the charts. The next page launches the reader into the 1975 Rolling Thunder tour and Bob Dylan's inclusion of Lightfoot in the Maple Leaf Gardens' shows. The last concert ended with a "bacchanal" at Lightfoot's Rosedale mansion. On its top floor Dylan and Lightfoot traded songs. As Jennings writes, "Although more workmanlike and straightforward, Lightfoot's songs had an artful structure and poetic resonance that made them accessible in ways that Dylan's weren't" (p. 6). The next chapter launches into tracing how Lightfoot had become that songwriter.



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Orillia was the birthplace of Gordon Lightfoot and where he spent his first two decades, being a boy soprano in the church choir, and then a member of several different vocal groups. He got his early music education there and developed a love for performing. The town's idyllic setting, close to nature, nurtured a love for the outdoors that remained constant throughout his life.

Jennings follows a chronological presentation of Lightfoot's career. After outlining his initial experiences, such as managing to find the occasional singing gig with his partner, Terry Whelan, copying scores for the CBC, and then landing a regular spot on the TV show, *Country Hoedown*, the author provides a fine overview of Toronto's coffeehouse musical scene during the 1960s and 1970s. By participating in its vitality, Lightfoot laid the groundwork for creating his *oeuvre* of more than 300 songs, and cultivating relationships with other performers that would become crucial for his career.

Unlike many of those performers, Lightfoot chose to remain based in Canada and Jennings skilfully writes about the "mechanics" of the music business. After the successes of "For Lovin' Me" and "Early Morning Rain" in 1964, the commencement of almost constant touring for the singer began, including appearances at the most prestigious folk festivals. Annoyed at how his recording contract and other aspects of his management had been handled, in 1969 Lightfoot formed Early Morning Productions.

Although Jennings frequently gives us details about the person, place, or incident that inspired a song, and occasionally a strophe of a song, no thorough analysis of its poetic imagery appears except for a reference to what was happening in Lightfoot's personal life to explain its content. This reader was disappointed that the musical aspects of his songs received even less attention.

What about the guitars Lightfoot uses? Jennings mentions Lightfoot using a four-string guitar when he performed with Whelan during the early days in Toronto. However, the book states on page 273, fewer than 20 pages before the end, that Lightfoot had been using his six-string Martin guitar since 1948. Earlier, Jennings related how the twelve-string instrument was used for "Sundown." Apart from this meagre information about actual instruments used, little is given about his guitar technique and how it was developed. Jennings does assert that Lightfoot uses a limited number of keys for his songs. To this reader it is not surprising that many have G as the basic key, as this is true of much guitar-based literature. In any case, even a superficial examination of the songs reveals usage of many other keys.

Early on, Jennings refers to Irish folksongs being included in the repertoire that Lightfoot sang. Again, no details are given about what these songs were, or how the singer became aware of them apart from repertoire to be found on the recordings of Bob Gibson and The Weavers. Yet, in listening to Lightfoot's own songs, one often hears the strophic forms (ABBA or ABCA) so frequently found in songs from Ireland. Also, in another interview, Lightfoot explains that prior

to writing “The Wreck of the Edmund Fitzgerald,” he had been working with a melody based on an old Irish dirge. That melody became the basis of the new song.¹ How did Lightfoot come across that dirge melody?

Overall, Lightfoot’s output has been noted as being influenced by country music and his melodies usually have a strong tendency to descend. This reader has been curious to know whether the singer was aware that the overall contour of most country music tunes is similar to those of Indigenous melodies to a certain extent in their propensity to descend, perhaps after a quick leap upwards at the beginning.² Also, some of his songs such as “Cherokee Bend” make specific reference to Indigenous persons. This book informs us that the Mohawk artist, Robert Markle, not only painted his portrait but became a close friend. Did Lightfoot hear any traditional Indigenous musical expressions through Markle or possibly on his canoe trips in remote parts of Canada?

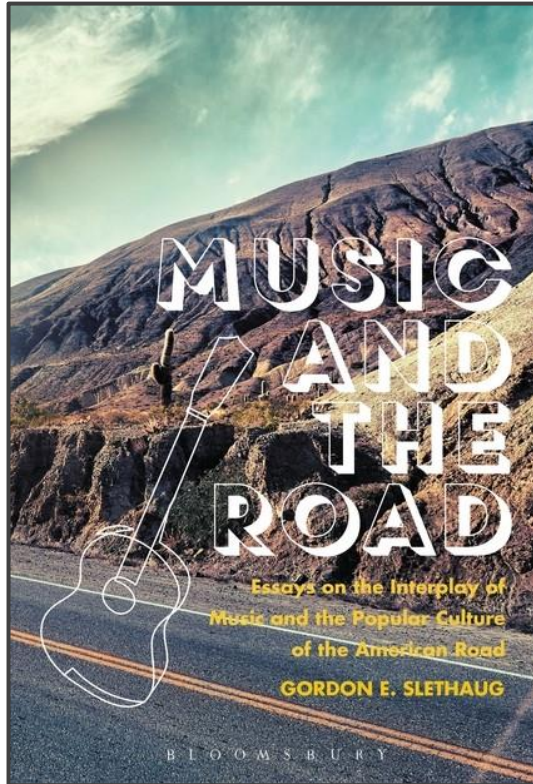
With the lack of direct musical insights to be found in the book, this reader was delighted to find that the endpapers are reproductions from the manuscripts of two Lightfoot songs. The front endpaper is from “Early Morning Rain” while the endpaper is “If You Could Read My Mind.” The latter example shows Lightfoot shifting metres in order to better place the accentuation of certain words.

Throughout the book, Jennings emphasizes that it was through persistence and discipline that Lightfoot achieved success in his career. But approximately half of the book deals with the complications caused in his family life and his career by his dependence on alcohol. The singer recognized that he needed to go on annual strenuous canoe trips to get off the bottle and get back in physical shape in order to perform his next tour. Where was his discipline then to not depend on alcohol before performing or trying to compose a song?

In spite of these gaps in covering the legacy of Lightfoot, the book is handsomely presented with 12 pages of black-and-white photos. The end matter includes a full dated discography up to 2016.

1. See http://www.mlive.com/entertainment/grand-rapids/index.ssf/2015/11/why_gordon_lightfoot_wrote_the.html

2. See Elaine Keillor, “Amerindians at the Rodeos and Their Music,” in *Contemporary Indigenous Popular Music in North America*, Karl Neuenfeldt, ed. *The World of Music: Journal of the Department of Ethnomusicology Otto-Friedrich University of Bamberg* 44, no. 1 (2002): 75-94.



***Music and the Road: Essays on the Interplay of Music and the Popular Culture of the American Road.* Edited by Gordon E. Slethaug.** London: Bloomsbury Academic, 2017. 280 pp. ISBN 9781501335273.

Reviewed by: Alex Gage, York University

Gordon E. Slethaug's *Music and the Road: Essays on the Interplay of Music and the Popular Culture of the American Road* is a critical love letter to the music of American motion. Despite itself, *Music and the Road* reads quasi-chronologically, in three implicit acts. After the introduction, chapters 2–6 form the first arc, demonstrating how to “read the road” by tracing the construction of “road music” in different and sometimes overlapping archetypal American contexts. Chapter 2, “Semiotics of the Road” (Slethaug) gives the reader a survey of the shifting nature of both the historical and imagined American road, from Whitman to Turner¹ to

Kerouac. Indeed, it is Kerouac's that *becomes* the quintessential American road across this volume. Chapter 3, “Easy Riders and Hard Roads in the Early Recorded Blues” (Steve Knepper and James Tuten), traces emblematic biographies and the blues' real and imagined movements down roads and rails in the early 20th century. Chapter 4, “Easy Street on Mud Tires: The ‘Heartland’ and the Frontier of the Road in Country Music” (Virginia Shay), traces evolutionary tropes in country music's road dealings from the pre-depression South to present day global country stars. Chapter 5, “The Tour Bus and the Road” (Ania Shaw), discusses both real and fictional tour buses and their place in the popular imagination and in the construction of the bus as liminality icon. Chapter 6, “Band on the Ruins: Meditations on Music and Motion” (Warren Leming) is a reinvigorating companion to the semiotic abstracting thus far: an anecdotal meditation about life on the road for a working band touring America in the early 1970s.

Chapters 7–10 elect four gold-star American rock stars' relationships to the road in their work and life for case study. “‘All That Road Going’: Brian Wilson, Van Dyke Parks, and The Beach Boys' *Smile*” (Dale Carter) deconstructs the *Smile* album project from the perspective of a post-colonial reckoning with and critical reconstruction of Turner's thesis of the American Frontier along with the modes of transportation that built and enforced it. “‘Happiness is the Road’: Bob Dylan” (Susan Kuyper) takes a long-view of Dylan's life as the “Endless Tour,” examining Dylan's effulgent status as American minstrel



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1. See Fredrick Jackson Turner, “The Significance of the Frontier in American History,” In *The Early Writings of Frederick Jackson Turner*, edited by Fulmer Mood, 185-233 (Madison: University of Wisconsin Press, 1938).

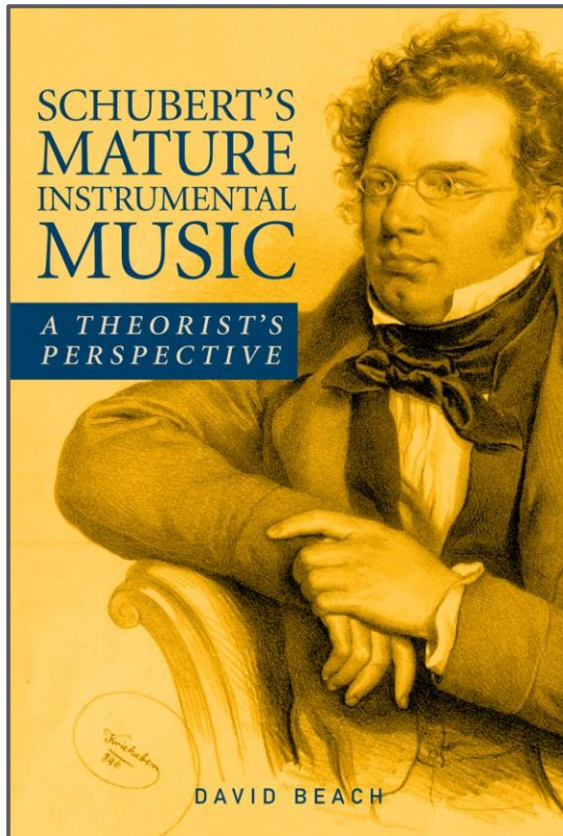
against his peripatetic forebears (particularly Woody Guthrie) and his adherence to road archetypes. “Apology and Forgiveness Got No Place Here at All’: On the Road to Washington D.C. with Bruce Springsteen” (Chad Wriglesworth) centres around The Boss’s controversial performance at the 2014 Veteran’s Day Concert for Valor, linking the persistence of a nation’s past to the ambivalence of the promise of the road. “But People are Strangers’: Lyric Narratives and Ethics on Paul Simon’s Roads” (Alexander Hollenberg) deconstructs Paul Simon’s road songs as aesthetic-ethical interrogations of both his lyric subjects and their historical information *and* the assumptions of narrative teleology underpinning the trope of “the journey” inherent to road song itself.

The final implicit grouping of chapters is short but brings us to full contemporaneity. Chapter 11, “Gender is Over: Transgender Narrative Homecomings, Punk Music, and the Road” (Evelyn Deshane), presents Laura Jane Grace’s transition from her identity as Tom Gabel to coming out as an open trans woman as road narrative, played out in the touring and music of her band, Against Me!, questioning national myth, gender and trans mythic narratives, and aesthetic identity narratives. Chapter 12, “Knowing the Score: Road Movie Soundtracks and Cinematic Verities” (Kurt Jacobsen), is the cleanest example of “music and the popular culture of the American Road” interfacing directly. Its more “postmodern” take subverts the book’s structural tendency to reinforce an illusively diachronic narrative of progress; of linear (if complicated) progress down present, historical, and narrative roads, presenting instead a synchronistic vantage of music and road pop culture interacting across time. It is at such temporal nodes that many of *Music and the Road*’s more penetrating moments arrive.

The focus on “the interplay of music and the popular culture of the American road” highlighted by the subtitle is an important ground for the reader to maintain. *Music and the Road*’s true subject is not the broad and over-vague construction of what The Road means to/in America through song; it is rather the discourse of music with and within the *mediator* of the road’s relationship to American cultural consciousness at large: the popular culture of the road itself.

Slethaug admits there are more voices from the road to be heard and argues reasonably that one book can only present so many—the romantic attachment to Kerouac’s American road feels problematic and symbolically hegemonic. There is little challenge to who controls the road in popular discourse—though this may be less the authors’ fault than it is an honest meta-reflection of the interplay of music to *popular* (i.e. mainstream) American culture. Despite being something of an example of this hegemony, “act two” is a fascinating and propelling read with questions that nonetheless suggests a need to examine the “undemocratic” outcomes one finds on the road (especially Carter’s “All That Road Going”).

Adhering to a practical, fluid, yet situated definition of road music as music that “one, invokes the road as explicit theme, or two, is encountered while passing through strange regions, or three, heightens the road experience, whatever the origin of the song or subject of its lyrics” (p. 204), *Music and the Road* lands with sure steps as a study in American popular culture and paves a guide-track for how to approach its subject in other national and international contexts. Though Slethaug and company take the idea that there *is* “road music” as axiom, once the music of the road has been better mapped, what will be especially interesting is what emerges when the fundamental concept of road music is questioned.



Schubert's Mature Instrumental Music: A Theorist's Perspective. By David Beach. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2017. 212 pages. ISBN 9781580465922.

Reviewed by: Brian Black, University of Lethbridge

David Beach's *Schubert's Mature Instrumental Music: A Theorist's Perspective* is the latest contribution to Schubert analytical studies from an important scholar who has distinguished himself above all in the field of Schenkerian analysis and has been engaged in a close study of Schubert's music since the 1980s. The monograph focuses on selected works, especially chamber music, from the last six to seven years of Schubert's life—roughly from the “Unfinished” Symphony in B minor, D. 759, of 1822, to the String Quintet in C major, D. 956, of 1828, the one exception being the Piano Quintet in A major, “Trout,” D. 667, which dates from 1819.

The book is divided into two parts with a concluding Epilogue, “Thoughts on Schubert's Mature Style.” The first part deals with four major topics related to Schubert's instrumental works: harmony, phrase rhythm, motive, and sonata form. Each is given a full chapter for discussion including a good selection of examples. The second part, also consisting of four chapters, presents a series of formal and Schenkerian analyses of selected movements exhibiting a variety of formal types—a slow movement, a finale, three scherzos, and four first-movement sonata forms.

Some of the most important observations are found in the first section of the book. In the chapter on harmony, for instance, Beach addresses a number of the characteristic elements of Schubert's harmonic language, including modal mixture, the composer's unusual means of modulation, and his employment of chains of descending thirds. His discussion of Schubert's use of the progression I-vi-IV on the local level and more broadly across sections is particularly revealing in its presentation of the wide scope this harmonic pattern can assume in the composer's music. Beach's treatment of the projection of surface details onto the music's deeper structure in chapter three, “Motive,” is another highpoint of the book.



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The second part involves a more detailed look at individual movements. In each case, Beach deals first with the formal design of the movement, then its underlying structure as presented in a Schenkerian foreground and a middle-ground voice-leading graph, which he discusses in great detail. For those interested in Schenkerian analysis, the graphs and their discussions by one of the leading theorists in this field will be of great importance. What is more, the movements Beach analyses include a number that have not received much analytical attention, such as the Scherzo of the String Quartet in A minor, D. 804, and the slow movement of the Piano Sonata in B-flat major, D. 960.

In general, the book is aimed at a wide audience, in the author's words "all musicians interested in Schubert's music." The discussions of part one are fairly easy to follow and clearly laid out. The analyses of part two are also clear, although the discussions of the Schenkerian graphs require close attention with an accurate edition of the music near at hand. Here only the graphs are supplied as well as a table summarising the formal outline with referential bar numbers.

In some respects, however, the book is disappointing. The treatment of formal design is often rudimentary and makes little reference to recent work in the field of formal criticism, especially the treatment of sonata form found in William E. Caplin's theory of formal functions or James Hepokoski and Warren Darcy's *Elements of Sonata Theory*.¹ Expressive or interpretive issues related to form in Schubert, such as those raised by Charles Fisk and Scott Burnham, receive little attention in the book.² When they are addressed, they are treated superficially. For instance, in his only substantial comments on the character of the slow movement of the Piano Sonata in B-flat major, D. 960, Beach points out that the A sections are "very calm" while the B section "exhibits greater rhythmic activity."

To be fair, such an interpretive engagement is not the main point of the book, but unfortunately the overall impression that emerges, at least in the analyses of the second part, is that of a series of largely descriptive treatments of the works—detailed explications of foreground and middle-ground graphs along Schenkerian lines with little attempt to find a broader meaning or significance to the observations. Furthermore, the analyses seem to exist in a contextual vacuum with respect to contemporary scholarship, very little of which is even mentioned. This situation is particularly glaring in the discussions of music that has attracted much analytical attention over the last three decades, such as the first movement of the Piano Sonata in B-flat major, D. 960.

Schubert's Mature Instrumental Music: A Theorist's Perspective is an important contribution to Schubert scholarship in its valuable observations of some of the later style traits and its Schenkerian analyses of specific movements. However, it does have a serious limitation in its lack of engagement with other scholarly work on the subject from different analytical perspectives.

1. See William E. Caplin, *Classical Form: A Theory of Formal Functions for the Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998) and James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006).

2. See Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Late Sonatas* (Berkeley: University of California Press, 2001) and Scott Burnham, "Schubert and the Sound of Memory," *The Musical Quarterly* 84, no. 4 (Winter 2000): 655-663.