International Association of Music Libraries, Archives

and Documentation Centres (IAML)

Conference Programme

Montréal, Canada

22 July – 27 July 2012

(updated on 11 July 2012)

Saturday, 21 July

10.00–17.00

Conference registration

> The New Music Building of the Schulich School of Music, McGill University, 527 Sherbrooke St. West.

10.00–13.00

IAML Board meeting

> Board members only

14.00–17.00

IAML Board meeting

> Board members only

Sunday, 22 July

10.00–17.00

Conference registration

> The New Music Building of the Schulich School of Music, McGill University, 527 Sherbrooke St. West.

10.00–11.30

Ad-hoc Committee on Electronic Voting

> Chair: Roger Flury (President, IAML)

11.00–14.00

CAML Board Meeting

The CAML Board meeting will take place in A607, New Music Building, Schulich School of Music, McGill University

14.00–16.30

IAML Council: 1st session

Chair: Roger Flury (President, IAML)

All IAML members are cordially invited to attend the two Council sessions. The 2nd session will take place on Thursday at 16.00

18.30

Opening reception

Redpath Hall, McGill University

Monday, 23 July

8.00–17.30

Conference registration

8.30–9.00

Introduction and welcome for new delegates

Pia Shekhter (Secretary General, IAML)

9.00–10.30

Opening Session

Announcements from the Conference organizers

Libraries: A Force for Change

Abstract:

This plenary is an opportunity for four library leaders in Canada to talk about their vision of the future of our institutions in light of the IFLA theme "Libraries as a Force for Change." This theme, proposed by IFLA's President, Canadian Ingrid Parent, defines the current focus of IFLA, with which IAML enjoys an official relationship. It encompasses the following 5 areas:

• Digital Access and Collections

• Multilingualism in Communication

• Diversity in Librarianship

• Leadership of Libraries

• Cultural Heritage/Disaster Recovery.

We plan to include time to engage our panel with questions from the floor.

Panelists: Guy **Berthiaume** (Bibliothèque et Archives nationales du Québec, Montréal), Daniel **Boivin** (OCLC Canada, Latin America & the Caribbean), Colleen **Cook** (McGill University, Montréal), Daniel J. **Caron** (Library and Archives Canada).

Presented by the Organizing Committee
Chair: Joseph Hafner (McGill University, Montréal)

10:30

Exhibits open – Tea & Coffee break with the Exhibitors

Exhibits open 10.30 to 16.30

10.30–11.00

Tea & coffee, Coffee-corner for Public Librarians

11.00–12.30

Digital libraries: Promoting musical heritage

A Spanish-Canadian effort towards a Digital Library of Spanish Contemporary Music

Abstract:

The Fundación Juan March is a Spanish nonprofit institution created in 1956 by financier Juan March Ordinas. Since its inception it has promoted research in all areas of knowledge, music and artistic creation, as well as the dissemination of arts and culture with special attention to the XX and XXI centuries. Its activities are organized around contemporary art exhibitions, its museums in Mallorca and Cuenca, lectures on a variety of topics, research in social sciences, and contemporary music. All these activities have a specialized Library Service to support their work.

The Foundation is home to the Library of Spanish Contemporary Music and Theatre. The current music collection started with the creation of the "Documentation Center of Contemporary Spanish Music" in 1983. Unique and innovative at the time, the documentation centre was created to bring together the music created by Spanish composers after the Civil War, the Scholarships for music creation granted by the Foundation since 1956, and the Foundation´s own contemporary music related work. The contemporary Spanish music collection of the Library is rich and unique. It includes legacies and personal archives of Spanish composers, music scores, recordings, photographs, playbills, posters, literature, biographical works of composers, and more. It's an essential collection for research in the Spanish and European contemporary music.

CLAMOR is the result of the concert activity that begun in 1975, a digital library that aspires to incorporate all Spanish music concerts held at the Foundation. It has been designed as a portal to bring together all knowledge and heritage held by several departments. This collaboration is led by the Library and augmented with technical development and support from the Canadian open source SaaS company DiscoveryGarden. The collection has contributed material including audio, photographs, scores, playbills and composer biographies to an open source software framework called Islandora. The system presents this rich collection using the latest web-based technologies, including the ability to share the resources with the larger community.

The project symbolizes a remarkable interdisciplinary partnership between professionals from the music, library and technology communities. The knowledge management philosophy underlying the project aspires to raise awareness of the importance of preservation of these digital assets within the Foundation. Preservation in this context includes enhanced digital asset management together with greater access to the collection internationally. CLAMOR also demonstrates the potential for libraries to work remotely with technology partners to produce custom digital curation solutions that fit local needs.

Speakers: Paz **Fernández** (Fundación Juan March, Madrid), Mark **Leggott** (University of Prince Edward Island, Charlottetown)

The Music Treasures Consortium Project

Abstract:

The Music Treasures Consortium is a unique project hosted by the Library of Congress to bring together digital images of primary source materials held by the British Library, Harvard University, LC, the Juilliard School, the Morgan Library and Museum, and NYPL. Our paper will present background on the development of the project and its technical challenges, as well as future directions.

Speakers: Jane **Gottlieb** (The Juilliard School, New York, NY), Susan **Vita** (Library of Congress, Washington, D.C.)

Valoriser ses collections sur le Web et assurer la conservation et la diffusion du patrimoine musical : une nécessité pour les bibliothèques musicales. Le projet de bibliothèque numérique de la médiathèque Nadia Boulanger du CNSMD de Lyon

Abstract:

Dans un contexte d'harmonisation de l'architecture du système européen de l'enseignement supérieur et de l'application du processus de Bologne aux études musicales, donner accès aux chercheurs du monde entier via le Web aux partitions, traités, méthodes (…) devient une nécessité, à la fois pour répondre aux attentes et aux besoins de ce public spécialisé mais également pour assurer la conservation et la diffusion des documents.

Cet enjeu est d'autant plus crucial, que de cette implication, dépendra la pérennité même de ces établissements (bibliothèques musicales, archives, centre de documentation) qui connaissent d'une façon générale une baisse de fréquentation sur place et une hausse des demandes d'accès distants.

La médiathèque Nadia Boulanger du CNSMD de Lyon s'est engagée depuis 2005 dans cette mutation à travers le développement de son portail documentaire et le développement de l'accès sur internet à une partie de ses collections qui ont fait l'objet d'opérations de numérisation : la collection de monumentales du fonds Nadia Boulanger en partie annotée par Nadia Boulanger, et depuis cette année un fonds de méthodes instrumentales datant du 18ème et du 19ème ainsi que des œuvres vocales. Cette année, le projet de développer une bibliothèque numérique est devenu une priorité pour assurer la conservation, la diffusion et la valorisation des fonds numérisés et des productions du Conservatoire (enregistrements de concerts, master-classes, conférences…).

Au cours de cette communication, nous détaillerons les critères musicologiques, bibliothéconomiques et technologiques qui ont guidé la mise en œuvre de ce projet de création de bibliothèque numérique.

Develop its collections on the Web and assure the preservation and diffusion of musical heritage: a necessity for music libraries. The digital development project of the library Nadia Boulanger of the CNSMD of Lyon

In the context of harmonization of the architecture of the European system of higher education and the implementation of the Bologna Process to musical studies, provide access to researchers worldwide via the web to scores, treatises, methods (…) becomes a necessity, both to meet the expectations and needs of this specialized audience but also to assure the preservation and diffusion of documents.

This issue is particularly crucial, as this involvement will depend the future of these institutions (music libraries, archives, information centres) which know in a general way a reduction in on-the-spot public attendance and an increase of online requests.

The music library Nadia Boulanger CNSMD Lyon engaged since 2005 in this transformation through the development of its library portal and the development of internet access to part of the collections that have been digitized : monumental editions of the Nadia Boulanger collection in part annotated by Nadia Boulanger, and this year a collection of instrumental methods dating from the 18th and 19th and vocal works.

During this communication, we will detail the musicological and technological criteria which guided the implementation of this digital development project.

Speaker: Sandrine **Lopez-Ferrer** (CNSMD de Lyon Conservatoire national supérieur musique et danse de Lyon, Lyon)
Presented by the IAML Programme Committee
Chair: Martie Severt (Netherlands Radio Music Library, Hilversum)

11.00–12.30

Canadian archives

Les archives musicales canadiennes des Frères du Sacré-Cœur

Abstract:

Depuis peu, les archives musicales canadiennes des Frères du Sacré-Coeur peuvent être consultées par les chercheurs et le grand public à Victoriaville (Québec). Le patrimoine musical de cette importante congrégation vouée à l'éducation a récemment été classé, inventorié et répertorié dans une base de données. La collection possède une valeur indéniable, d'autant plus que deux frères du Sacré-Coeur, qui ont laissé plus de 2 000 oeuvres, détenaient un doctorat en musique.

Les archives musicales, qui cumulent 5,42 mètres de documents divisés en 11 fonds, comprennent de nombreuses pièces manuscrites et imprimées composées au XXe siècle majoritairement par des frères. Les autres oeuvres ont été écrites par des musiciens en lien avec l'institut. Les compositions, dont plusieurs inédites, sont principalement destinées à l'orgue, au piano, à diverses formations de musique de chambre, à l'orchestre d'harmonie et surtout au choeur. La collection musicale contient d'ailleurs trois oratorios, composés par les frères Léopold Lemieux et Herménégilde Tellier, ainsi que par l'organiste Arthur Charlebois.

La valeur des archives musicales des frères du Sacré-Coeur réside également dans sa conservation de documents révélateurs sur le nihil obstat et de nombreux programmes de concert, qui témoignent de façon exceptionnelle de la vitalité musicale du Québec, et plus particulièrement de la région des Bois-Francs. La collection musicale assure aussi le rôle de dépôt des archives de la défunte maison d'édition Sainte-Cécile, qui avait pour mandat entre 1944 et 1964 de publier les compositions des frères.

Durant la conférence, une brève présentation du contenu de la collection musicale canadienne des frères du Sacré-Coeur sera d'abord offerte. Suivra l'histoire et l'analyse de quelques cas-types d'oeuvres de Léopold Lemieux (Frère Barnabé), ce qui permettra de mettre en lumière les problèmes de catégorisation des genres et de qualification de la valeur d'une oeuvre.

The Canadian Music Archives of the Sacred Heart Brothers

Since last spring, the musical archives of the Canadian Brotherhood of the Sacred Heart can be accessed by researchers and the general public in Victoriaville (Quebec). The musical heritage of this important congregation devoted to education has recently been classified, inventoried and indexed in a database. The collection has an undeniable value, especially as two brothers of the Sacred Heart, who left more than 2 000 works, obtained a doctorate in music.

The music archives, which contain 5.42 meters of documents, is divided into 11 funds. Each of them include many manuscript and printed pieces composed in the twentieth century mainly by brothers. The other works have been written by musicians in connection with the institute. The compositions, including several unpublished, are mainly for the organ, the piano, various chamber music ensembles, the wind band and especially the choir. The music collection also keeps three oratorios composed by brothers Leopold Lemieux and Herménégilde Tellier, as well as the blind organist Arthur Charlebois.

The value of the musical archives of the Brothers of the Sacred Heart also lies in its conservation of revealing documents on the nihil obstat and numerous concert programs, which demonstrate the exceptional musical vitality of the province of Quebec, and particularly the Bois-Francs. The music collection also provides the role of deposit of the archives of the defunct publisher Sainte-Cécile, which was mandated between 1944 and 1964 to publish the compositions of the brothers.

During this paper, a brief presentation of the contents of the music collection of the Canadian Brothers of the Sacred Heart will be first made. Will follow the history and the analysis of several typical cases of works of Leopold Lemieux (Brother Barnaby), which will highlight problems of the categorization of musical genres and the qualification of the value of a work.

Speaker: Louis **Brouillette** (Montréal)

Editing Charles Burney's letters at the Burney Centre, McGill University: Past, present and future

Abstract:

For much of her life, Frances Burney (1752–1840), bestselling novelist and unsuccessful dramatist, lived under the shadow of her famous father Dr Charles Burney (1726–1814), author of the monumental, four-volume *History of Music* (1776–89). In a letter to Dr Burney of February 1800, she assured him that she had no intention "to parallel our Works – no one more truly measures their own inferiority, which, with respect to yours has always been my pride." Since his death, however, and especially during the last forty years, the tables have been turned, with far more research and criticism being devoted to the life and works of Frances Burney than to those of her father.

 Modern scholarship on Frances Burney was spearheaded by a Canadian scholar, the late Joyce Hemlow, who after receiving her PhD from Harvard in 1948 taught in the English Department of McGill University for some thirty years. At McGill she founded the Burney Room, as it was then known, dedicated to the publication of complete, definitive scholarly editions of both the journals and letters of Frances Burney and the letters of Dr Burney. To date, nineteen out of twenty-five projected volumes of Frances Burney's journals have been published, by Oxford University Press and McGill-Queen's University Press. Only one volume, however, of *The Letters of Dr Charles Burney*, edited by Alvaro Ribeiro, S.J., has appeared to date: published by Oxford University Press over twenty years ago, in 1991.

My paper will consider the significance for music historians of this volume, which concludes in 1784, and discuss the future of a long dormant project. It will outline the continuing search for Dr Burney's manuscript letters, several of which have been bought by McGill University in recent years, as well as current plans for the edition at McGill's Burney Centre, of which I have been the director since 2003. Originally projected as four volumes to be edited by Ribeiro and the late Slava Klima, the edition will now contain five volumes, under my general editorship and with a new editorial team. When it is brought to completion, it will furnish a complete text and extensive commentary for all of Dr Burney's extant letters, providing an invaluable source for students of musical and literary life in Britain and Europe in the later eighteenth and early nineteenth century.

Pendant la majeure partie de sa vie, Frances Burney (1752–1840), romancière à succès et dramaturge raté, a vécu dans l'ombre de son illustre père, le Dr Charles Burney (1726–1814), auteur du monumental ouvrage en quatre

volumes *History of Music* (1776–89). Dans une lettre de février 1800 au Dr Burney, elle l'assure qu'elle n'a nullement l'intention « de placer nos Ouvrages sur un pied d'égalité – nul ne sait mieux mesurer sa propre infériorité qui, par rapport à vous, a toujours été ma fierté. » Cependant, depuis le décès du Dr Burney et surtout ces quarante dernières années, la situation s'est renversée. On consacre bien plus de recherche et de critique littéraire à la vie et aux œuvres de Frances Burney qu'à celles de son père.

Les études modernes portant sur Frances Burney ont été amorcées sous l'impulsion d'une universitaire canadienne, la regrettée Joyce Hemlow qui, après avoir obtenu son doctorat à l'Université Harvard en 1948, a enseigné dans le département de littérature anglaise de l'Université McGill pendant quelque trente ans. À McGill, elle a fondé la Burney Room, tel qu'on la connaissait à l'époque, vouée à la publication complète et définitive des journaux intimes et des lettres de Frances Burney ainsi que des lettres du Dr Burney. Dix-neuf des vingt-cinq volumes prévus des journaux intimes de Frances Burney ont été publiés à ce jour, par la Oxford University Press et par la McGill-Queen's University Press. Or, un seul volume des *Letters of Dr Charles Burney*, publié sous la direction d'Alvaro Ribeiro, S.J., est paru à ce jour – publié par la Oxford University Press il y a plus de vingt ans, en 1991.

Mon exposé abordera l'importance des historiens de la musique dans ce volume, qui se termine en 1784. Il abordera aussi l'avenir d'un projet inactif depuis longtemps, la recherche en cours des lettres manuscrites du Dr Burney, dont certaines furent récemment achetées par l'Université McGill, ainsi que les projets de publication au Burney Centre de McGill, dont je suis directeur depuis 2003. Alors que l'ouvrage projeté aurait comporté quatre volumes publiés par Ribeiro et feu Slava Klima, l'ouvrage tel qu'il est conçu actuellement comportera cinq volumes, sous ma direction et avec une nouvelle équipe éditoriale. Une fois l'ouvrage achevé, il fournira le texte complet, accompagné d'annotations approfondies, pour toutes les lettres subsistantes du Dr Burney, offrant ainsi une source irremplaçable pour les étudiants s'intéressant à la vie musicale et littéraire en Grande-Bretagne et en Europe à la fin du dix-huitième et au début du dix-neuvième siècle.

Speaker: Peter **Sabor** (The Burney Centre, McGill University, Montréal)
Presented by the Archives and Music Documentation Centres Branch
Chair: Marie-Gabrielle Soret (Bibliothèque nationale de France, Paris)

11.00–12.30

Strategy Committee

Working meeting
Chair: Antony Gordon (British Library, London)

12.30–14.00

Lunch

12.45

Répertoire International de Littérature Musicale (RILM)

Working lunch for RILM National Committee Members
Chair: Barbara Dobbs Mackenzie (RILM International Center, Graduate Center of the City University of New York)

14.00–15.30

Preserving the sound

Ether today, gone tomorrow: Issues in digital audio archiving
Abstract:
Music libraries are well positioned to collect, preserve, and provide access to sound recordings on such tangible formats as LP, CD, audio cassette, and even reel-to-reel tape. However, as music distribution moves into an increasingly online-only mode, music libraries face an array of disruptive collection, preservation, and access issues. How will music libraries adapt to online and "format-free" distribution models? How will they collect, preserve, and provide access to online music that's not part of a subscription package? How will they collect online only music that is licensed for individual, non-institutional use?

In 2011, the University of Washington Libraries was awarded a Digital Humanities Grant by the National Endowment for the Humanities (U.S.) to address these and other questions. With this presentation we will review the outcomes of our project and discuss possible solutions to various online-only music collection issues which we will continue to face with increasing regularity. We will also discuss the upcoming involvement of United States' Music Library Association in further exploring these issues.

Les bibliothèques de musique sont bien placées pour rassembler, conserver et fournir l'accés aux enregistrements sonores sur des formats tangibles comme disque, CD, cassette audio, et même magnétophone à bandes. Cependant, comme la distribution de musique devient de plus en plus uniquement en ligne, les bibliothèques de musique se trouvent confrontées à plusieurs problèmes de rassemblement, de conservation et d'accès. Comment est-ce que les bibliothèques de musique vont-elles s'adapter aux modèles de distribution en ligne et de « format libre »? Comment vont-elles rassembler, conserver, et fournir l'accés à la musique en ligne qui ne fait pas partie d'une formule d'abonnement? Comment vont-elles rassembler de la musique disponible uniquement en ligne avec licence d'utilisation seulement individuelle et non institutionnelle ?

En 2011, l'University of Washington Libraries a reçu une bourse « Digital Humanities Grant » de la National Endowment for the Humanities (U.S.) pour répondre à telles et d'autres questions. Avec cette présentation nous allons examiner les résultats de notre projet, et discuter des solutions possibles à plusieurs problèmes de collections uniquement en ligne (des problèmes de plus en plus fréquents). Nous allons aussi discuter l'éventuelle participation de la United States Music Library Association en examinant plus à fond ces problèmes.

Speakers: Judy **Tsou** (University of Washington, Seattle, WA), John **Vallier** (University of Washington, Seattle, WA)

The Emile Berliner Museum: Connecting with our sound heritage

Abstract:
In 2010, the Emile Berliner Museum presented a unique and exciting exhibit; Goodbye Broadway, Hello Montréal – Early Jazz in the Canadian Metropolis.

The Goodbye Broadway exhibit introduced a visual history of early jazz in Montreal within the broader context of the expansion of the city and the rise of the Canadian record industry ushered in by the Berliner family in Montreal. Through the efforts of Emile Berliner (1851–1929) and his son Herbert (1882–1966), the Canadian recording industry progressively established itself as a vital economic and cultural force.

Presentation will begin with short biographical and chronological outlines of the Berliners.

Digitization of the Berliner Collection

In 2004, the Berliner Museum received a grant for the digitization for a section of its unique collection of objects related to the early days of the recording industry in Canada. A brief presentation of the virtual exhibit ''From Gramophone to Satellite'' will be given.

Services

The Museum and its collections caters to everyone from the casual browser and the man on the street, to performing arts students, teachers and performers. All are welcomed to do research, study early sound technologies, be in contact with objects. All parts of the Museum are open to the guests.

Speaker: Jean-Pierre **Sévigny** (Carleton University, Montreal)

Listening to the past: Using digitized sound resources to teach Canadian cultural history

Abstract:
"Shall I Have it Bobbed or Shingled?", written in 1924 by Bert Lee and Robert Weston, was recorded in Montreal in 1924, 1925, and twice in 1926. The song was released as an instrumental dance number, as well as a song with lyrics. For the historian, popular music brings with it an invaluable dimension to the study of the past, and adds greatly to our understanding of the audial environments and imaginative landscapes that people occupied.

Approaching "Shall I Have it Bobbed or Shingled?" as a primary historical source, this paper highlights two aspects of the significance of popular music as a cultural product of its time. First, the paper shows how the advent of online digitized sound resources has transformed both historical research based on audio sources, and the teaching of cultural history through audio sources. Library and Archives Canada's Virtual Gramophone, a site from which original recordings can be downloaded in MP3 format, has enabled the effective and dramatic teaching of audio history. This teaching strategy will be demonstrated by means of a PowerPoint Presentation with embedded audio files.

Second, the paper explores how the song reveals characteristics and concerns of Canadian society in the 1920's. Reflecting a wealth of everyday pre-occupations and attitudes, "Shall I Have it Bobbed or Shingled?" represents the culture of the Jazz Age in Canada. We hear references to the public debate about short hair for women, and to a variety of social issues such as women's devotion to the vagaries of fashion, women in the workplace, and class differences. Recorded popular music, embodying the spirit, humour and viewpoint of its time, is a fundamental source in the study of 20th century Canadian history.

Speaker: Molly **Ungar** (University of the Fraser Valley, Abbotsford)

Presented by the Commission on Audio-Visual Materials
Chair: Andrew Justice (University of North Texas, Denton, TX)

14.00–15.30

Documenting musical life: Sources and research perspectives

Concert programmes of the Leipzig Conservatory: Historical significance and perspectives for resource enhancement

Abstract:

In Mendelssohn's time, Leipzig developed into a music city of European reputation. The main institutions were the Gewandhaus orchestra, several bourgeois and academic music clubs, and the music conservatory founded in 1843 by Felix Mendelssohn Bartholdy, the first German conservatory.

The Library of the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig owns a large collection of concert programmes, originating from the musical and educational life of the conservatory. Additional programmes of the institution are to be found in the Stadtgeschichtliches Museum Leipzig (museum of municipal history), in the Stadtbibliothek Leipzig (Public Library) and in the Staatsbibliothek zu Berlin (Berlin State Library). Altogether the programmes offer valuable insights into the examinations and concert activities of the conservatory, including perspectives on musical practice and educational goals.

The paper shows how concert programmes and additional ephemera are essential for the writing of music history. Furthermore, the paper addresses prospects for cataloguing and describing concert ephemera, including possibilities for establishing collaborative cataloguing processes and for using existing library systems (such as union catalogues).

Konzertprogramm des Leipziger Konservatoriums – Musikhistorische Bedeutung und Perspektiven für die Erschließung

Leipzig entwickelte sich zur Zeit Felix Mendelssohn Bartholdys zu einer europaweit beachteten und anerkannten Musikstadt. Wesentliche Träger des Musiklebens waren das Gewandhausorchester, verschiedene bürgerliche und universitäre Musikvereine und das 1843 von Felix Mendelssohn Bartholdy gegründete Konservatorium, das die erste Musikhochschule Deutschlands darstellt.

In den Beständen der Bibliothek der heutigen Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy" Leipzig befindet sich eine umfassende Sammlung an Konzertprogrammen des ehemaligen Konservatoriums aus der Gründungszeit bis heute. Sie wird ergänzt durch Einzelprogramme im Stadtgeschichtlichen Museum Leipzig, in der Stadtbibliothek Leipzig und der Staatsbibliothek zu Berlin. Zusammengenommen vermitteln die Materialien einen umfassenden und detaillierten Einblick in die Prüfungs- und Konzertaktivitäten des Konservatoriums.

Der Vortrag zeigt exemplarisch, wie Konzertprogramme als Quelle zur Musikgeschichtsschreibung herangezogen werden können. Er beschäftigt sich dann mit Perspektiven zur Verzeichnung von Konzertprogrammen. Vor dem Hintergrund der vorangegangenen musikhistorischen Ausführungen soll dargelegt werden, welche Anforderungen an die Einzelverzeichnung bestehen, welche Wege für eine gemeinschaftliche Katalogisierung beschritten werden können, wie bereits vorhandene bibliothekarische Nachweissysteme (wie z. B. Verbundsysteme) und Normdaten einbezogen können oder müssen, welche Chancen Discoverysysteme für den Nachweis von Konzertprogrammen bieten.

Speaker: Barbara **Wiermann** (Hochschule für Musik und Theater, Leipzig)

The Lionel Bradley Collection: Perspectives on musical life in London, 1936–53

Abstract:

Scholars working on the history of music in performance from the late 19th century onwards rely heavily on programmes and published reviews for documentation, so our understanding of how contemporary audiences heard the music often comes almost exclusively from the writings of professional critics. The discovery of a large, previously unrecorded and unresearched collection of documents at the Royal College of Music opens up new perspectives onto London musical life in the mid-twentieth century, spanning the free-market 1930s, the role of music in wartime London, through to the emergence of state subsidy for the arts in post-war Britain, all seen and heard by a non-specialist, but passionate music lover. Written for a group of friends in the north of England, Lionel Bradley's regular reports offer a unique insight into one man's experience of live and broadcast concerts and opera. This paper will introduce the collection and its author and will offer an assessment of the scope and significance of this extensive research resource.

Speaker: Paul **Banks** (Royal College of Music, London)

The provision of newspapers as sources for musicological research: Considerations for librarians

Abstract:

This paper draws on the conclusions of my doctoral research into the use of newspapers as sources for musicological research, the first study of its kind to establish and demonstrate a framework for such usage. The research is concerned with ascertaining a balanced view of musical life, based on a 'triangulation' approach which utilises the

output of three contrasting newspapers together with an examination of their historical contexts in order to navigate their individual biases. The experience of this research provides a unique perspective with which to consider the provision of newspaper sources by libraries and enables conclusions to be drawn regarding the role that librarians play as gatekeepers to the information contained within.

From an Irish perspective, this paper will discuss the potential of newspapers as sources for musicological research, including their unique characteristics compared to other primary sources (such as concert programmes). The practical issues facing researchers who wish to use newspapers, such as access and formats, will be addressed. Particular focus will be placed on the developments in the digitisation of newspapers with a critical assessment of the subscription services provided by the Irish Newspapers Archive and the British Library's 'British Newspaper Archive' and 'British Newspapers 1800–1900' projects. From this, conclusions will be presented from the perspectives of libraries as providers of access to newspapers.

Recommendations and advice will be made in the following areas to enable librarians to best facilitate newspaper-based research: the assessment of digitised newspaper subscription services; the provision of specific complementary reference materials to provide context for the newspaper sources; and information literacy (encouraging researchers to use newspapers, but advising them on their specific pitfalls and enabling them to navigate around them). For librarians involved in the development of online digitised newspaper services, this paper will highlight specific key areas in which current systems could be improved to enable effective and efficient newspaper-based research.

Speaker: Catherine **Ferris** (Music & Drama Library, Dublin Institute of Technology, Dublin)
Presented by the Bibliography Commission
Chair: Rupert Ridgewell (British Library, London)

14.00–15.30

Publications Committee

Working meeting on the IAML website
Chair: Jutta Lambrecht (Westdeutscher Rundfunk, Köln)

14.00–15.30

Sub-commission on ISBD and Music

Working meeting
Chair: Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milano)

15.30–16.00

Tea & coffee

16.00–17.30

Music score searching and encoding

Peachnote: Music Score Search And Analysis Platform
Abstract:
Hundreds of thousands of scores are being digitized by music libraries all over the world. In contrast to books, they generally remain inaccessible for content-based retrieval and algorithmic analysis. There exists no analogue to Google Books for music scores, and there exist no large corpora of symbolic music data that would empower musicology in the way large text corpora are empowering computational linguistics, sociology, history, and other humanities that have printed word as their major source of evidence about their research subjects. We want to help change that. In this paper we present the first result of our work in this direction – the Music Ngram Viewer and search engine, an analog of Google Books Ngram Viewer and Google Books search for music scores.

Speaker: Vladimir **Viro** (Ludwig-Maximilians-Universität München, Munich)

SIMSSA: Single Interface for Music Score Searching and Analysis
Abstract:
This paper presents an introduction and progress report for the SIMSSA project, a three-year SSHRC Partnership Development Initiative at McGill University and the University of Victoria.

Musical scores are a central resource for music research. SIMSSA targets digitized (scanned) music scores as part of a larger program, the Networked Environment for Music Analysis, to design a 21st-century infrastructure for analyzing all types of music media.

There are two major obstacles to the use of online musical scores. An unprecedented number of musical scores are available on the Internet: all across the world libraries, archives, and museums are digitizing their print and manuscript books and scores. No standards exist currently, however, to unify these collections so that digital scores can be found in one place. It is also virtually impossible to perform content-based searches of online scores (in contrast with digitized text). There is simply no reliable optical music recognition (OMR) software comparable to the optical character recognition (OCR) software that institutions use to make text collections searchable.

In order to gather scores in one place we will develop ways to locate the music scores found inside digitized books (Google Books, Internet Archive, etc.). We will then index the information centrally at our website so that in the future, each digital object will be easily locatable. In other words, we will be creating a union catalogue of digitized scores.

In order to make the scores searchable, the images must be processed further using OMR. We will deploy two state-of-the-art OMR technologies currently under development. We are particularly committed to providing OMR solutions for older music notation systems. Searchable musical scores will enable us to ask new questions about music, and provide better answers to old ones. Now is the moment to create a new research environment and a new set of research tools.

Speakers: Andrew **Hankinson** (McGill University, Montréal), Ichiro **Fujinaga** (McGill University, Montréal)

From music metadata catalogues to digital editing in MEI

Abstract:
Over the last decades, and with the development of the digital world, cataloguing practices at the RISM have significantly changed. In the nineties, dedicated data format were used because they enabled very specific cataloguing features to be implemented easily. Nowadays, online cataloguing and online publishing create new opportunities for interoperability through data interchange and data conversion. This can happen easily, however, only if a widely used and well-supported standard is being used in the first place. It is an important reason why MarcXML has been adopted by several RISM working groups, in close collaboration with the RISM Central Redaction.

2010 saw the release of the first official version of the Music Encoding Initiative (MEI) recommendations, an XML mark-up framework for the description of music documents. The project, started by Perry Roland at the University of Virginia in 1999, is inspired by the well-known Text Encoding Initiative (TEI). The MEI recommendations provide functionalities for encoding highly structured metadata together with music notation in XML format. The MEI project is currently driven by a community of scholars, the MEI council, which establishes the goal of the project. The schema is open and human-readable, which makes it a valuable candidate for long-term projects.

Having the RISM data in an XML standard format makes it possible to envisage transformation to other XML data standard in order to re-use the data in applications, and MEI appears to be an interesting and natural target due to its constantly growing popularity and because it can handle detailed metadata together with encoded music notation. This paper will present different possible use-cases and recent experiments on how RISM MarcXML records can be transformed into MEI and also in conjunction with TEI.

Typical use-cases include the creation of PDF or HTML library catalogues with music incipits that can be generated from the data available online, or the generation of scaffold edition MEI files pre-filled with the RISM metadata stored in the appropriate parts of the MEI header. An interesting aspect of the approach is that the transformation can be performed dynamically using XSLT through a web service that will always access the latest version of the online RISM database. The integration of RISM data in MEI within TEI documents takes advantage of the work accomplished by the TEI Music Special Interest Group.

Speaker: Laurent **Pugin** (Swiss RISM Office, Bern)
Presented by the IAML Programme Committee
Chair: Antony Gordon (British Library, London)

16.00–17.30

Bridging the digital divide: Research libraries, social media, and the future

How did social media change adolescents' music information behaviour?

Abstract:
Abstract: Research in music sociology and psychology shows that social context plays a primary role in the formation of music taste, especially during adolescence. This explains why it is common practice for adolescents to share music or music information. While yesterday's adolescents exchanged CDs or tapes, or prepared compilations for one another social media offer today's adolescents a wide variety of tools they can use to that purpose. But which social media do adolescents use to share music and music information? How and why do they use these tools? In this talk,

I will present the results of a qualitative study designed with the objective of answering these questions. In-depth individual interviews were conducted with 19 young adults (15 to 17 years old) living in Montréal, Canada. The analysis of the interviews revealed that participants made extensive use of the social network site Facebook and the video sharing service YouTube to share and discover music. However, participants showed very little interest in the micro-blogging site Twitter to follow music artists or share music information with friends, and very few participants were aware that music-specific social media such as Last.fm were available.

Forschung in der Musik Soziologie und Psychologie zeigt, dass soziale Kontext eine wichtige Rolle bei der Bildung der Musikgeschmack spielt, vor allem während der Adoleszenz. Dies erklärt, warum es üblich, für Jugendliche ist, um Musik oder Musik-Informationen zu teilen. Während der gestrigen Jugendlichen ausgetauscht CDs oder Kassetten, oder vorbereitete Compilations füreinander soziale Medien bieten die heutigen Jugendlichen eine Vielzahl von Tools, die sie zu diesem Zweck verwenden können. Aber welche sozialen Medien haben Jugendliche verwenden, um Musik und Musik-Informationen zu teilen? Wie und warum sie diese Tools verwenden? In diesem Vortrag werde ich die Ergebnisse einer qualitativen Studie mit dem Ziel der Beantwortung dieser Fragen entwickelt. In die eingehende individuelle Interviews wurden mit 19 jungen Erwachsenen (15 bis 17 Jahre alt) lebt in Montréal, Kanada durchgeführt. Die Analyse der Interviews ergab, dass die Teilnehmer umfangreiche Nutzung des sozialen Netzwerks Facebook Seite und dem Video-Sharing-Dienst YouTube zu teilen und zu entdecken Musik gemacht. Allerdings zeigten sich die Teilnehmer sehr wenig Interesse an dem Micro-Blogging-Site Twitter zu Musik-Künstler oder teilen Informationen mit Freunden Musik zu folgen, und nur sehr wenige Teilnehmer waren sich bewusst, dass Musik-spezifische soziale Medien wie Last.fm verfügbar waren.

La recherche en sociologie et en psychologie de la musique montre que le contexte social joue un rôle primordial dans la formation des goûts musicaux, en particulier pendant l'adolescence. C'est ce qui explique pourquoi il est de pratique courante pour les adolescents de partager de la musique ou des informations sur la musique. Les adolescents d'hier s'échangeaient des CD et des cassettes, ou encore préparaient des compilations expressément pour leurs amis. Les adolescents d'aujourd'hui ont quant à eux accès à de nouveaux outils : les médias sociaux offrent en effet à leurs membres diverses façons de partager de la musique ou des informations sur la musique avec leur entourage. Mais quels médias sociaux les adolescents utilisent-ils à cette fin? Comment et pourquoi utilisent-ils ces outils? Dans cet exposé, je présenterai les résultats d'une étude qualitative conçue avec l'objectif de répondre à ces questions. Des entrevues individuelles en profondeur ont été menées auprès de 19 jeunes adultes (15 à 17 ans) vivant à Montréal, Canada. L'analyse des entrevues a révélé que les participants faisaient un grand usage du site de réseau social Facebook et du service de partage de vidéos YouTube pour partager et découvrir de la musique. Toutefois, les participants ont montré très peu d'intérêt pour l'utilisation du site de microblogage Twitter pour suivre des artistes musicaux ou partager des informations sur la musique avec leurs amis. Ajoutons que très peu de participants connaissaient l'existence de médias sociaux orientés autour de la musique tels que Last.fm.

Speaker: Audrey **Laplante** (Université de Montréal, Montreal)

Digital initiatives in Library and Archives Canada's Music Section
Abstract:
Abstract: The Music Section at Library and Archives Canada is fully engaged in the implementation of best practices for the archiving and retrieval of born-digital musical works and other records transferred to its care and control. This paper explores practices, procedures, and the wide-ranging implications of collecting, preserving and making accessible an ever-growing digital documentary heritage in music.

Der Musikbereich in Library and Archives Kanada ist voll in die Umsetzung von Best Practices für die Archivierung und den Abruf von Born-Digital-musikalischen Werken und sonstigen Unterlagen zur Wahrnehmung ihrer Sorgfalt und Kontrolle beschäftigt. Dieser Artikel untersucht Praktiken, Verfahren, und die weitreichenden Auswirkungen der Sammlung, Bewahrung und Zugänglichmachung eine ständig wachsende digitale dokumentarischen Erbes in der Musik.

La Section de la musique à Bibliothèque et Archives Canada est pleinement engagé dans la mise en œuvre des meilleures pratiques pour l'archivage et la récupération d'origine numérique des œuvres musicales et d'autres dossiers transférés à ses soins et de contrôle. Cet article explore les pratiques, les procédures, et les implications de grande envergure de la collecte, la préservation et la rendre accessible une croissante du patrimoine documentaire numérique dans la musique.

Speaker: Rachelle **Chiasson-Taylor** (Library and Archives Canada, Gatineau, Quebec)
Presented by the Research Libraries Branch
Chair: Jim Cassaro (University of Pittsburgh, Pittsburgh, PA)

16.00–17.30

Working Group on Access to Performance Ephemera

Reporting and planning session
Chair: Paul Banks (Royal College of Music, London)

16.00–17.30

Working group for libraries in music teaching institutions and accreditation

Working meeting
Chair: Federica Riva (Conservatorio di Musica 'Luigi Charubini', Firenze)

18.30

Reception hosted by BAnQ and CAML

(All participants are invited)
Grande Bibliothèque, Bibliothèque et Archives nationales du Québec

Tuesday, 24 July

8.00–17.30

Conference registration

Exhibits open 9.00 to 16.30

9.30

Accompanying Persons Tour: Meet at Registration Desk of Centre Mont Royal

9.00–10.30

Plenary session

Archiving Inuit and first nations music in Canadian collections
With an ear to the ground: The development and use of the sound archives at the Canadian Museum of Civilization
Abstract:

The Canadian Museum of Civilization (CMC) contains one of the largest and oldest archival collections of sound recordings in the country. This presentation will provide a historical overview of the Museum's unique and diverse collections with a special emphasis on Aboriginal music, songs, and oral histories. We will explore some of the historical frameworks that shaped the early use of these collections and the issues that arise when examining these encounters retrospectively.

Bruno Nettl, writing about issues and concepts in ethnomusicology, asks the question of why archives exist. He suggests that preservation, nationalist intent, diasporic connections and so-called "urgent" anthropology have often been part of the response (2003, 167). Nettl further describes the use of archives as sources of traditional knowledge for communities and repertoire for musicians (186). The history and current practice of the CMC suggests that these observations hold some truth, with archival materials serving multiple and diverse publics with equally diverse interests and agendas.

In our presentation, Juliette Gaultier de la Vérendrye will serve as a case study for examining the role of First Nations and Inuit music in early depictions of Canada, as well as the complex place of the museum and its archives in this process. Gaultier was a singer and performer of "Canadian Folk Songs" during the 1920's, and much of her initial

access to song repertoires came from the National Museum's collections via collectors like Marius Barbeau, Diamond Jenness, and Edward Sapir, with whom Gaultier had working relationships (Jessup 2008, 277). The life and music of Gaultier has received scholarly attention in recent years (Jessup 2008; Slominska 2009). Lynda Jessup has written at length about filmic representations of First Nations communities and the complex relationships between performers like Gaultier, the National Museum, and the tourist arm of the Canadian Pacific Railway (1999; 2008). In this presentation, we draw from Jessup's foundational work to consider the historical role of archives in defining Canadian nationhood, while exploring ongoing issues surrounding the archiving of Inuit and First Nations music in Canada.

Speakers: Jonathan **Wise** (Canadian Museum of Civilization, Ottawa, Ontario), Benoit **Thériault** (Canadian Museum of Civilization, Ottawa, Ontario), Judith **Klassen** (Canadian Music / Canadian Museum of Civilization, Ottawa, Ontario)

Collections and collaborations

Abstract:
Inuit, First Nations and Métis teachers often demonstrate the value of returning to the past to find a way forward in the present and future. Several projects undertaken by the Research Centre for Music, Media and Place at Memorial University have been formulated with their teachings in mind. We have viewed archives and collections not simply as history but as new circles involving inter-community dialogues about the meaning of traditional and contemporary musical practices in the contemporary world. Through a CD series called Back on Track, we have worked with communities to put archival collections back into public circulation. But, more than that, we have gathered new layers of information (through interviews, personal memoirs, explorations of related collections of private photographs etc.) and done research on the potential uses of our publications in order to create multi-media documents that enliven and revitalize collections for community purposes. Thus far, we have created five CDs with 50-page booklets (providing extensive documentation) and accompanying websites where additional information can be posted). Three of these have been done in collaboration with Aboriginal communities. This paper will discuss these projects as a springboard for thinking about community engagement in relation to archival collections and for considering how Aboriginal concepts can inform project design.

Speaker: Beverley **Diamond** (Memorial University, St. John's, Newfoundland)

Presented by the Organizing Committee.
Chair: Suzanne **Meyers Sawa** (University of Toronto, Toronto)

10.30–11.00

Tea & coffee

10.30–12.30

Poster Session 1

The Britten thematic catalogue

Abstract:
Centered on Benjamin Britten's original manuscript sources, and due for completion in 2013 to coincide with the centenary of the composer's birth, the Britten Thematic Catalogue Project, now in its second and final phase at the Britten-Pears Foundation in the United Kingdom, aims to produce a publicly available, fully integrated online research resource presenting – for the first time – a complete chronological set of individual records spanning Britten's entire compositional output both published and unpublished, including all juvenilia. As the resource is due to be published exclusively online, it is intended that it should employ many of the unique benefits afforded to it by a virtual medium, notably in the presentation of thematic incipits which in this case will not merely extend to typeset notation but also corresponding streamed audio recordings of each inherent work. Additionally, digitized items of related archival ephemera and other library holdings from the Britten-Pears Foundation's comprehensive collection will also be made available where appropriate. It is argued that these additions will serve to enhance the academic function of the conventional thematic catalogue structure. Following on from Dr Lucy Walker's 2008 IAML poster session, this presentation will outline recent findings from the project, notably highlighting the research done into Britten's juvenile work, which is now complete. It will also give potential users the chance to take a guided tour of an updated draft version of the resource, available at **www.brittenproject.org**, and discover more about the bespoke technical infrastructure of the tool.

Presenter: Jonathan **Manton** (Britten-Pears Foundation, Boston, MA)

I Remember ... Personal collections as national treasures

Abstract:

This poster session will draw from my fieldwork experience researching festivals and national identity in Tunisia from 2009 to 2011. During my fieldwork, I was guided to two personal collections of books, ephemera, and audio and video recordings that have preserved important performances and musical traditions. As part of my presentation, I will exhibit items from these collections (and make audio and video example accessible via an iPad) and explore some of the ethical and preservation issues concerning private collections and their use.

Presenter: Alan **Karass** (College of the Holy Cross, Worcester, MA)

A labor of love: Documenting the Morehouse College Glee Club

Abstract:

Morehouse College, founded in 1867, is the only private, liberal arts, all-male historically black college in the United States. Located in Atlanta, Georgia, Morehouse has produced notable alumni including Dr. Martin Luther King, Jr., Samuel L. Jackson, Spike Lee, Maynard Jackson, Dr. Louis W. Sullivan, and Walter Eugene Massey.

Since 1911, the Morehouse College Glee Club has served as the official singing organization of the College. For one hundred years the critically acclaimed ensemble has captivated audiences domestically and aboard, performing for Presidents and world leaders, singing alongside award-winning artists, and producing over 15 recordings.

To commemorate the centennial anniversary, Glee Club alumni consisting of a team of archivists, librarians, musicians, and photographers curated an exhibition, which displayed the accomplishments of the organization under the leadership of the Glee Club's three conductors. This poster will present the gaps, problems, and inconsistencies the team faced while remotely producing the exhibition in less than 60 days, and highlight the history of the organization.

Presenters: Steven **Booth** (National Archives and Records Administration, Washington DC), Derek **Mosley** (University of Louisiana-Lafayette, Lafayette, LA)

The embedded librarian as selector, cataloger, and instructor

Abstract:

Beginning in the academic year 2010–2011, I have been an embedded librarian for several undergraduate music history/ethnomusicology courses, including a survey of jazz history, an introduction to music of the African diaspora, and a research course centered on Cornell University Library's hip-hop collection. I was invited by a very progressive professor to be involved with his undergraduate courses in various ways, and this collaboration has been a success each semester. I create LibGuides, attend occasional lectures and discussion sections, conduct course-specific library research sessions, post research tips on LibGuides and send them out by e-mail, consult with students one-on-one, and advertise items from the library's A/V collection. I am also the selector and cataloger for music A/V materials, which plays into my role as embedded librarian to a large extent. Being connected with specific courses influences my selection and cataloging decisions; conversely, my perspective as selector and cataloger enriches the service that I am able to provide for the students of the courses in which I am embedded.

I think of it as a virtuous cycle, where the various facets of my position inform one another, resulting in several efficiencies and better overall service to students.

1. Being embedded in a course means that I am privy to all the course materials, class schedules, assigned reading and listening, and research assignments.

2. Intimate knowledge of a course manifests itself in my A/V selection choices. For example, during the course on music of the African diaspora, a unit on rocksteady music inspired me to acquire some CDs of rocksteady music for the library's collection as well as a documentary DVD about the history of rocksteady music. Prior to that, rocksteady had almost no presence in the collection.

3. Having researched and selected audio and video recordings for purchase assists me in cataloging those items when they arrive, saving me time in comprehending, analyzing, and describing items. This principle applies to authority work as well as bibliographic work. For example, when I received a CD marked with the words SPOEK MATHAMBO MSHINI WAM in all capital letters, I already knew that Spoek Mathambo was a personal name and not a corporate name or an album title; this saved me time in constructing the heading and creating the authority record. Additionally, I usually recognize newly-arriving items that I selected with a specific course in mind, and I can therefore prioritize the cataloging of those items over others.

4. Upon cataloging items that are likely to be of interest to students in a particular course, I notify the entire class population by e-mail (via Blackboard). Building the library's A/V collection and maintaining a good sense of the strengths of the collection aids in my being effective as an embedded library instructor.

Presenter: Tracey **Snyder** (Cornell University, Ithaca, NY)

Digital heritage: Preserving and sharing Saskatchewan's music

Abstract:
The Canadian province of Saskatchewan, located just east of the Canadian Rocky Mountains, has a rich and fascinating musical history. In order to preserve and share Saskatchewan's musical heritage the University of Saskatchewan has recently undertaken a collaborative project to digitally showcase its unique Saskatchewan Music Collection (SMC) housed at its Education Library in Saskatoon. The SMC features recordings and sheet music that have a Saskatchewan connection, i.e., composer, performer, or subject matter. It consists of mainly popular music, encompassing country, folk, ethnic, pop, rock, alternative, rap, among other genres, in addition to classical and jazz.

This poster presentation will not only present Saskatchewan's most comprehensive collection of multi-format music objects but will also bring to light a unique aspect of Canada's musical heritage. In addition, the SMC poster presentation will provide a sneak preview of the University of Saskatchewan's forthcoming digital showcase, an online exhibit that will display the remarkable musical lineage, popular culture, and social history of the province of Saskatchewan, including a large collection of popular, religious, Aboriginal, school and community group music.

While many libraries and cultural organization are now undertaking projects to digitize local music collections, these often focus on digitized images (scores and sheet music) rather than sound. The SMC digitization project aims to reproduce the various multimedia elements of the physical collection, by way of streaming audio access to recordings, and high-quality digital images of liner notes, recording covers, labels and sheet music. When fully developed, users will be able to explore the collection remotely, through web and mobile devices, dramatically increasing access to the collection, which was once limited to in-library browsing and use. To provide multiple access points and encourage serendipitous discovery, the digital files have been fully integrated with Library's Online Public Catalogue (OPAC) as well as the Library's resource discovery system, USearch.

Through this poster presentation, participants of the IAML 2012 conference will have the opportunity to experience streaming Saskatchewan music, interact with the digital collection and interface, and also learn about the challenges and achievements encountered during the conception and implementation of the SMC project.

Presenters: Carolyn **Doi** (University of Saskatchewan, Saskatoon), Karim **Tharani** (University of Saskatchewan, Saskatoon)

The Historic Dulcimer Database: Documenting a folk musical culture

Abstract:
As part of Vanderbilt University's Schnaufer Dulcimer Archive, the Wilson Music Library recently created a database cataloging and tracking historic dulcimers in the Southeastern United States. This poster session will demonstrate the process of building this database using pre-existing metadata collected by Blair School of Music faculty for approximately 100 historic dulcimers, and the inclusion of vetted user-submitted data from other dulcimer owners and players from throughout this cultural region. The data includes physical and historical descriptions, photographs, and sound/video recordings of many of these instruments being played by late Vanderbilt professor David Schnaufer, who also performed with a wide array of major country music artists over the years and is largely credited with reviving the dulcimer in country music.

Of particular interest in this database is the wealth of information on the rectangular dulcimer variant known locally as the "Tennessee music box." This area, highly relevant to Tennessee and surrounding states and only discussed to a small extent in L. Allan Smith's Catalogue of Pre-Revival Appalachian Dulcimers (1983), is here much more strongly represented. The techniques and survey instruments used in collecting this data will also be presented, as well as a demonstration of the system itself. In all, this poster session seeks to present one library's experience in attempting to document a rich folk musical culture in a digital environment.

Presenter: Holling **Smith-Borne** (Vanderbilt University, Nashville, TN)

11.00–12.30

Developments in the Public Eye

Follow-up on the future of music in public libraries

Abstract:
Is there a role for public libraries in the digital music world? What could be a target audience? How are other digital music providers doing? Many questions, few answers ...

Join the skype session for an update of projects with digital music in public libraries.

The presentation given will be a follow-up of the session given at the 2011 IAML Conference in Dublin, see http://www.slideshare.net/johanmijs/iaml-future-of-music-in-public-libraries.

Suivi sur l'avenir de la musique dans les bibliothèques Publique
Y at-il un rôle pour les bibliothèques publiques dans le monde de la musique numérique? Ce qui pourrait être une

cible? Comment sont les autres fournisseurs de musique numérique fait? Beaucoup de questions, peu de réponses internautes …

S'inscrire à la session skype pour une mise à jour de projets avec de la musique numérique dans les bibliothèques publiques.

La présentation donnée sera un suivi de la session donnée à la Conférence de 2011 AIBM à Dublin, voir
http://www.slideshare.net/johanmijs/iaml-future-of-music-in-public-libraries

Follow-up zur Zukunft der Musik in Öffentlichen Bibliotheken

Gibt es eine Rolle für die öffentlichen Bibliotheken in der digitalen Musikwelt? Wie könnte eine Zielgruppe beschaffen sein? Wie verhalten sich die anderen Anbieter digitaler Musik? Viele Fragen, kaum Antworten ...

Nehmen Sie an der Skype-Sitzung zu Projekten mit digitaler Musik in öffentlichen Bibliotheken teil, um sich auf den neuesten Stand zu bringen.

Der Inhalt dieser Präsentation schließt unmittelbar an die Inhalte meines Vortrages auf der IAML-Tagung 2011 in Dublin an, siehe dazu
http://www.slideshare.net/johanmijs/iaml-future-of-music-in-public-libraries.

Speaker: Johan **Mijs** (Teamleader internetapplications-Emerging Technologies, Bibnet, Brussels)

British Columbia Sheet Music Project

Abstract:

The British Columbia sheet music project is a collection of about 170 pieces of sheet music about British Columbia including its cities, people, other geographic areas and oddities such as the famed Ogopogo. Each web page consists of scans of the sheet music, the music reproduced in Finale, a .pdf of the piece, and a MIDI sound file. Biographical information on each of the composers is given where that information is available. Where works are not in the public domain, copyright permission has been sought out and also includes works for unlocatable copyright owners with a license from the Copyright Board of Canada to be used on the web site. The site includes works published from1868 when British Columbia was still a colony to the present.

Most of the pieces are unique items found in libraries and archives across Canada, buried in fonds of individuals or groups, or from personal collections. Collectively this project not only preserves a part of BC music history, but presents a social and cultural view of this collection of mostly popular music.

In 2010, this collection is being expanded to include works composed by or published in British Columbia. This phase of the expansion contains mostly unique items found in the copyright office at the Library of Congress published before 1923. So far another 113 items will be added. The collection will be further expanded in the future to include works by BC composers or published in BC after 1923 where copyright has been cleared.

Le « Bristish Columbia sheet music project » est une collection d'environ 170 partitions qui concernent la province canadienne de Colombie-Britannique, ses villes, ses gens, ainsi que des curiosités comme le célèbre Ogopogo. Chaque page du site internet contient une partition scannée, l'enregistrement sonore correspondant (sous Finale), une version pdf et un fichier midi. Des éléments biographiques sur chaque compositeur sont également donnés selon les cas. Afin de pouvoir utiliser ces pièces numérisées sur internet, celles qui ne sont pas dans le domaine public ont fait l'objet d'une négociation, y compris pour les titulaires de droits d'auteur introuvables issus de la Commission du droit d'auteur du Canada. Le site internet comprend des oeuvres éditées de 1868 (alors que la Colombie-Britannique était encore une colonie) jusqu'à aujourd'hui.

La plupart des documents sont des pièces uniques qui ont été découvertes dans des bibliothèques et des archives à travers le Canada, qui avaient été cachées dans des fonds individuels ou collectifs. Ce projet permet non seulement de conserver une partie de l'histoire de la Colombie-Britannique, mais il a aussi l'intérêt de présenter cette collection, constituée en grande partie de musique populaire, d'un point de vue social et culturel.

En 2010, cette collection s'est étendue aux oeuvres composées en Colombie-Britannique, ou à celles qui y sont publiées. Cet élargissement concerne surtout des pièces uniques datant d'avant 1923 (au-delà de cette année, les oeuvres ne sont plus dans le domaine public), qui ont été trouvées au sein du Copyright office de la Bibliothèque du congrès. Pour l'instant, 113 autres documents vont être ajoutés. Enfin, la collection sera agrémentée prochainement par des oeuvres de compositeurs de Colombie-Britannique publiées après 1923 et libres de droits.

Das British-Columbia-Noten-Projekt besteht aus einer Sammlung von rund 170 Notenausgaben mit Bezug zu British Columbia, seinen Städten, seiner Bevölkerung, den Regionen oder Besonderheiten wie dem bekannten Ogopogo (in etwa das „Ungeheuer von Loch Ness" von British Columbia). Zu jedem Werk gibt es eine Webseite, die aus Scans der Noten, einer Reproduktion in „Finale", einem pdf-Dokument und einem MIDI-Soundfile besteht. Dazu gehören auch, wenn verfügbar, biografische Informationen zum Komponisten. Für nicht-gemeinfreie Werke wurde versucht, die Rechte zu erhalten. Bei Werken, deren Rechteinhaber nicht festgestellt werden konnte, wurde mit dem Copyright

Board of Canada eine Vereinbarung getroffen, die es erlaubt, die Werke auf der Webseite zu präsentieren. Auf der Webseite sind Werke zu finden, die zwischen 1868 – als British Columbia noch eine Kolonie war – und der Gegenwart veröffentlicht wurden.

Die meisten Stücke sind einzigartig und stammen aus Bibliotheken und Archiven in ganz Kanada, wo sie als Einzelstücke oder Teile größerer Konvolute entdeckt wurden. Manche Stücke stammen auch aus Privatsammlungen. Alles in allem dient dieses Projekt nicht nur der Bewahrung eines Teils der Musikgeschichte von British Columbia, sondern erlaubt auch einen sozio-kulturellen Blick auf diese überwiegend populäre Musik. Im Jahr 2010 wurde der Sammelauftrag auf Werke, die von Komponisten aus British Columbia stammen oder dort veröffentlicht wurden, erweitert. Die Nutzung von vor 1923 veröffentlichten Notenausgaben, die sich im Besitz der Library of Congress befinden, ermöglicht diese neue Projektphase. Bisher konnten der Sammlung so 113 weitere Werke hinzugefügt werden. Zukünftig soll die Sammlung auch um nach 1923 veröffentlichte Werke erweitert werden, insofern das Urheberrecht dies zulässt.

Speaker: Terry **Horner** (University of British Columbia, Vancouver, BC)

Public domain and creative commons resources for music

Abstract:

The use of music public domain materials has been gaining more attention in recent years due to the pre-1972 sound recordings issue, the U.S. Supreme Court case, Golan v. Holder, as well as the controversies surrounding action taken by the Music Publisher's Association of the UK against the popular web site International Music Score Library Project (IMSLP). Public Domain music resources are extremely valuable to musicians and scholars because they are no longer covered by copyright thus allowing for a virtually unlimited set of uses without the need to seek permission from rights holders. Although not nearly as controversial, Creative Commons-licensed music materials also comprise

an extremely valuable body of works and can include nearly any format. These materials are still covered by traditional copyright law, yet rights holders allow certain kinds of uses of these items without the need to seek further permission. Musicians and Scholars can benefit from the flexibility allowed by many Creative Commons-licensed materials. This paper will demonstrate the basics of using public domain and Creative Commons-licensed music materials in several ways:

1. Definitions of public domain and Creative Commons materials;

2. How to tell if a work is in the public domain or covered by a Creative Commons license;

3. Sources to search for public domain and Creative Commons-licensed music materials;

4. A few potential problems with using public domain and/or Creative Commons-licensed works; and

5. Sources for learning more about the public domain and Creative Commons-licensed materials.

Although public domain and the Creative Commons are not new concepts, knowledge of reliable resources containing these respective bodies of works has not been widely transmitted. The main focus of this paper will be on such sources so that music librarians may share them with their patrons and colleagues.

L'utilisation de matériel musical issu du domaine public a gagné un intérêt croissant ces dernières années du fait des discussions légales autour des enregistrements sonores datant d'avant 1972 auprès de la Cour suprême des Etats-Unis, Golan v. Holder, ainsi que des actions portées par la Music Publisher's Association au Royaume-Uni en défaveur du très populaire site International Music Score Library Project (IMSLP). Les ressources musicales du domaine public sont très précieuses pour les musiciens et les spécialistes puisqu'elles sont libres de droits et permettent donc d'être utilisées de manière pratiquement illimitée sans avoir à recourir à la négociation auprès des ayants droits. Sur un plan un peu moins controversé, les matériels musicaux placés sous licences Creative Commons représentent un corpus très important, dont l'intérêt est aussi de supporter presque n'importe quel format. Même si ces matériels sont protégés par un copyright habituel, les créateurs décident et autorisent eux-mêmes certaines utilisations directement sans avoir à renégocier. Musiciens et spécialistes peuvent profiter de cette souplesse concernée par de nombreux matériels sous licenses Creative Commons. Cette conférence présentera les bases d'utilisation de matériels du domaine public et sous licences Creative Commons, comme suit :

1. Définitions de matériels du domaine public et des licences Creative Commons

2. Comment savoir si une oeuvre est dans le domaine public ou sous licences Creative Commons

3. Les sources disponibles pour la recherche de matériels musicaux du domaine public et sous licences Creative Commons

4. Les problèmes possibles liés à l'utilisation de matériels du domaine public et/ou sous licences Creative Commons

5. Sources permettant d'en savoir plus sur les matériels du domaine public et sur les licences Creative Commons

Bien que le domaine public et le concept Creative Commons ne soient pas nouveaux, peu d'informations et de sources fiables contenant respectivement ces corpus n'ont pas été largement diffusées. Le principal objectif de cette conférence sera de donner des sources fiables afin que les bibliothécaires musicaux soient en mesure de les partager avec leurs collègues et usagers.

Die Nutzung von urheberrechtsfreien Musikmaterialien geriet in letzter Zeit stark in den Fokus der Öffentlichkeit – zum einen aufgrund des Falles Golan gegen Holder, bei dem sich der U.S. Supreme Court mit der Problematik von Musikaufnahmen aus der Zeit vor 1972 befasste, zum anderen wegen der Diskussionen im Zusammenhang mit der Klage der britischen Music Publisher's Association gegen die sehr populäre Webseite des International Music Score Library Project (IMSLP). Urheberrechtsfreie Musikquellen sind insbesondere für Musiker und Forscher von großer Bedeutung, da sie eine unbegrenzte Nachnutzung des Materials erlauben, ohne die Genehmigung von Rechteinhabern einholen zu müssen. Weniger umstritten, wenngleich von ähnlicher Bedeutung, sind Musikwerke mit Creative-Commons-Lizenz, die umfangreich in vielerlei Formaten vorliegen. Obwohl diese Werke streng genommen auch unter das gewöhnliche Urheberrecht fallen, haben die Rechteinhaber bestimmten Nutzungen dieser Materialien ohne besondere Erlaubnis zugestimmt. Davon profitieren viele Musiker und Forscher. In diesem Vortrag werden verschiedene Möglichkeiten der Nutzung von urheberrechtsfreier Musik und von Musik mit Creative-Commons-Lizenz thematisiert:

1. Definition von urheberrechtsfreien und Creative-Commons-Materialien

2. Wie stellt man fest, ob ein Werk urheberrechtsfrei oder als Creative-Commons-Material zu bewerten ist

3. Quellen, in denen entsprechende Materialien gefunden werden können

4. Welche Probleme können bei der Nutzung entsprechender Materialien auftauchen

5. Aus welchen Quellen kann man mehr über das Thema erfahren

Obwohl Urheberrechtsfreiheit und Creative Commons keine wirklich neue Thematik darstellen, ist die Verbreitung von Kenntnissen darüber relativ gering. Daher richtet sich der Fokus dieses Vortrages auf Quellen, über die Musikbibliothekare ihre Nutzer und Kollegen unterrichten sollten.

Speaker: Tammy **Ravas** (University of Montana, Missoula, MT)

The **election** for a Chair of the Public Libraries Branch will take place at the end of this session.

Presented by the Public Libraries Branch
Chair: Hanneke Kuiper (Public Library Amsterdam, Amsterdam)

11.00–12.30

Collecting information – creating collections

Les archives musicales à l'Université de Montréal

Abstract:
Depuis plusieurs année, la Division de la gestion de documents et des archives de l'Université de Montréal acquiert, traite et rend accessible des fonds d'archives musicaux. La conférence permettra de présenter notre politique d'acquisition, nos normes de traitement, nos activités de préservation en plus de montrer quelques pièces de nos fonds les plus importants.

Speaker: Diane **Baillargeon** (Université de Montréal, Montréal)

Scene but not heard: Strategies for collecting local music

Abstract:
The role that music libraries have played in documenting the musical heritage of the communities they serve cannot be overstated. As leaders in preserving and promoting musical traditions, libraries are tasked with the important role of ensuring that the musical lives of their communities remain part of the cultural record. But how well have music libraries been able to document and preserve local "music scenes", that is--the myriad of musical practices across various performing traditions at work in a given geographical locale? What brings local music scenes together is that they occur in a given time and place, and it is often the music library where the artifacts of local music scenes are of enduring value.

This paper examines the concept of the local music scene, and offers suggestions for music libraries on how to better identify and document their own local music scenes, and to develop their collections in this area. Local music scenes may encompass multiple performing traditions spanning various musical genres, and they are generally considered to exist outside of conventional, and often commercial modes of distribution. This can create many challenges for music libraries in identifying local music scenes, obtaining materials, and knowing what to collect. The "scenes" approach from critical musicology is discussed, and provides a theoretical foundation for music libraries in trying to understand their own scenes. A local music collection project at the University of Alberta Music Library is used as a case study in applying the music scenes approach, and the practical challenges of collecting, describing, and providing access to local music in this project are examined.

Le rôle que les bibliothèques de musique ont joué dans la documentation du patrimoine musical des communautés qu'elles desservent ne peut être surestimé. En tant que leaders dans la préservation et la promotion des traditions musicales, les bibliothèques ont l'important rôle de s'assurer que l'expérience musicale de leurs communautés continue de faire partie du patrimoine culturel. Mais dans quelle mesure les bibliothèques de musique ont-elles pu documenter et préserver les "scènes musicales" locales, à savoir, la myriade de pratiques musicales au travers des diverses traditions du monde du spectacle, dans un lieu géographique donné? Ce qui rassemble les scènes musicales locales, c'est qu'elles existent dans un temps et lieu donné et c'est souvent à la bibliothèque de musique que ces artefacts de scènes musicales locales acquièrent une valeur durable.

Cet article explore le concept de scène musicale locale et propose des suggestions aux bibliothèques de musique sur les façons de mieux identifier et documenter leurs propres scènes musicales et de développer leurs collections dans ce domaine. Les scènes musicales locales peuvent englober plusieurs traditions de la scène et couvrir différents genres musicaux; de plus, il est généralement reconnu qu'elles existent en dehors du mode conventionnel et souvent commercial de distribution. Pour les bibliothèques de musique, cela peut engendrer de nombreux défis au niveau de l'identification des scènes musicales locales, de l'obtention de matériel et la question de savoir ce qu'il faut collectionner. L'approche de la musicologie critique fondée sur les scènes est abordée et fournit une base théorique aux bibliothèques de musique pour essayer de comprendre leurs propres scènes. Un projet de collection de musique locale de la University of Alberta Music Library a été utilisé comme étude de cas dans l'application de l'approche fondée sur les scènes musicales. Les défis de ce projet reliés à la collecte, la description et l'accès à la musique locale sont examinés.

Speaker: Sean **Luyk** (University of Alberta, Edmonton, Alberta)

Frère Jacques, Brother John, Brat Ivan : quand sonnent les matines du monde méconnu des adaptations

Abstract:
Le phénomène des adaptations de chansons ne date pas d'hier. Dès que les premières paroles d'une mélodie sont écrites, quelqu'un les adapte dans une autre langue ou écrit une variante du texte dans la langue d'origine.

C'est cependant au xxe siècle, avec l'arrivée des enregistrements sonores et la cristallisation d'une véritable industrie du disque, que le phénomène prend un essor remarquable. Peu d'études ont cependant été réalisées sur le sujet à ce jour puisqu'il existe peu d'instruments ou de corpus pour en faire l'analyse, particulièrement en français.

Afin de combler cette lacune, Bibliothèque et Archives nationales du Québec (BAnQ) travaille depuis près de cinq ans à la création d'une base de données rassemblant actuellement un peu plus de 12 000 chansons dont le point d'ancrage est la langue française. Il s'agit donc d'adaptations de pièces francophones dans une autre langue ou d'adaptations françaises de pièces originellement écrites dans une langue autre que le français.

Souvent considéré comme un sous-genre musical et jugé avec un certain mépris, le phénomène s'est cependant avéré capital pour le développement de l'industrie musicale de nombreux pays. Cette présentation s'attarde au contexte historique du phénomène, puis fait le point sur le projet de base de données de BAnQ. Le tout est accompagné de nombreux extraits.

Frère Jacques, Brother John, Brat Ivan: when morning bells ring in the unknown world of adaptations

There is nothing new about the phenomenon of song adaptations. As soon as the first words of a tune are written, someone adapts them in another language or writes a variation of the text in the original language.

It was, however, in the 20th century, with the development of sound recordings and the crystallization of a veritable recording industry, that the phenomenon expanded remarkably. Yet, there have been few studies on this topic to date since there are few instruments or corpora available for making an analysis, particularly in French.

In order to remedy this shortcoming, Bibliothèque et Archives nationales du Québec (BAnQ) has been working for close to five years on creating a database that currently contains just over 12,000 songs, all connected by the French language. Therefore, this database includes adaptations of French-language pieces in other languages or French-language adaptations of pieces originally written in languages other than French.

Often considered a music sub-genre and viewed with a certain disdain, the phenomenon has played a major role in the development of the music industries in several countries. This presentation focuses on the historical context of the phenomenon and then covers the BAnQ database project. It will be complemented by numerous extracts.

Speaker: Benoit **Migneault** (Bibliothèque et Archives nationales du Québec, Montréal, Québec)
Presented by the IAML Programme Committee
Chair: Mélanie Dumas (Bibliothèque et Archives nationales du Québec, Montréal)

11.00–12.30

Répertoire International de Littérature Musicale (RILM)

RILM in 2012

Speaker: Barbara **Dobbs Mackenzie** (RILM International Center, Graduate Center of the City University of New York)

Musical scholarship in Canada since 1990

Abstract:

The second edition of the *Encyclopedia of Music in Canada* (1992) includes articles surveying the history of musicology and ethnomusicology in Canada, listing the names and fields of interest of active researchers. This paper will describe more recent and current work in musical scholarship, highlighting both continuity and new developments in methods and interests.

La deuxième édition de l'*Encyclopedia of Music in Canada* (1992) comprend des articles qui examinent l'histoire de la musicologie et de l'ethnomusicologie au Canada, et répertorie les noms et les champs d'intérêt des chercheurs actifs. Cet article décrit les travaux les plus récents et en cours dans l'érudition musicale, mettant en évidence la continuité et les nouveaux développements dans les méthodes et les intérêts.

Die zweite Auflage der *Encyclopedia of Music in Canada* (1992) enthält Überblicksbeiträge zur Geschichte der Musikwissenschaft und Musikethnologie in Kanada mit Namen und Interessensgebieten der aktiven Forscher. Dieser Vortrag beschreibt neuere und aktuelle Forschung in der Musikwissenschaft und beleuchtet sowohl die Kontinuität als auch die neuen Entwicklungen in Methoden und Interessen.

Speaker: Kathleen **McMorrow** (University of Toronto, Toronto)
Music scholarship and publishing in Portugal: The making of *the Enciclopédia da Música em Portugal no Século XX*

Abstract:

This presentation will address the making of the *Enciclopédia da Música em Portugal no Século XX*, published by the Círculo de Leitores in Lisbon in 2010. The first reference work of its kind, it resulted from original multidisciplinary research that was carried out over a decade by a research team at the Institute for Ethnomusicology – Center for Studies in Music and Dance at the Faculty of Social Sciences and Humanities of the New University of Lisbon (Portugal). Following a brief introduction that contextualizes musicological research in Portugal, I will discuss the challenges faced by the research and editorial teams in the different stages of the construction of this work. I will then describe the conceptual framework that underlies the *Enciclopédia*, the methodological strategies adopted, its structure, content and the criteria that underlie the selection of entries.

Dieser Vortrag adressiert die Entstehung der *Enciclopédia da Música em Portugal no Século XX*, veröffentlicht von den Círculo de Leitores in Lissabon im Jahr 2010. Dieses erste Nachschlagewerk seiner Art resultiert aus origineller multidisziplinärer Forschung, die seit mehr als einem Jahrzehnt von einem wissenschaftlichen Team am Institut für Musikethnologie – Zentrum für Studien in Musik und Tanz an der Fakultät für Sozial-und Geisteswissenschaften der Neuen Universität von Lissabon (Portugal) durchgeführt wurde. Nach einer kurzen Einführung, die die musikwissenschaftliche Forschung in Portugal kontextualisiert, werde ich über die Herausforderungen für die Wissenschaftler und Redakteure in den verschiedenen Stadien der Erstellung dieses Werks sprechen. Danach beschreibe ich den konzeptionellen Rahmen der *Enciclopédia*, sowie methodologische Strategien, Struktur, Inhalt und die Kriterien, die der Auswahl von Einträgen zu Grunde liegen.

Cette présentation portera sur la réalisation de *l'Enciclopédia da Música em Portugal ne XX Século*, publié par le Círculo de Leitores à Lisbonne en 2010. Le premier ouvrage de référence en son genre, il a résulté de la recherche multidisciplinaire originale qui a été menée pendant une décennie par une équipe de recherche à l'Institut d'ethnomusicologie - Centre d'études de musique et de danse à la Faculté des sciences sociales et humaines de l'Université nouvelle de Lisbonne (Portugal). Après une brève introduction qui contextualise la recherche musicologique au Portugal, je vais discuter des épreuves affrontées par les équipes de recherche et de rédaction dans les différentes étapes de la construction de cet ouvrage. Ensuite, je vais décrire le cadre conceptuel qui sous-tend l'*Enciclopédia*, les stratégies méthodologiques adoptées, sa structure, le contenu et les critères qui sous-tendent le choix des articles.

Speaker: Salwa El-Shawan **Castelo-Branco** (Instituto de Etnomusiclogia – Centro de Estudos em Música e Dança Universidade Nova de Lisboa)
Chair: Barbara Dobbs Mackenzie (RILM International Center, Graduate Center of the City University of New York)

11.00–12.30

Outreach Committee

Open meeting
Chair: Martie Severt (Netherlands Radio Music Library, Hilversum)

12.30–14.00

Lunch

12.30–14.00

Sub-commission on UNIMARC

Working lunch
Chair: Isabelle Gauchet Doris (Centre de documentation de la musique contemporaine, Paris), represented by Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milano)

13.00

Lunch time special event

Voice of Beckwith: Music by, and words of a Canadian composer
John Beckwith will read excerpts from his recently published *Unheard of: memoirs of a Canadian composer*, and these will be interspersed with performances of selections from his songs and piano pieces. The compositions, performed by librarians Brian McMillan, baritone; Peter Higham, guitar; and Desmond Maley, piano, will include selections from *4 Love songs* (1969), *6 Songs to poems by e. e. cummings* (1982), *Etudes* (1983), and the *Beckett songs* (2009).

Speaker: John **Beckwith** (Toronto)
Performers: Brian McMillan, baritone; Peter Higham, guitar; Desmond Maley, piano
Presented by the Organizing Committee

14.00–15.30

The Future of IAML

Plenary session

Presented by the IAML Strategy Committee
Chair: Antony Gordon (British Library, London)

15.30–16.00

Tea & coffee

16.00–17.30

Music resources in historical context

Organ music in Montreal
Abstract:
This paper provides an historical survey of organ music in Montreal with a presentation of some of the more note-worthy instruments, organ builders, organists, composers, and repertoire, in connection with the different music resources available at Library and Archives Canada, Bibliothèque et Archives Nationales du Québec and other resources.

L'orgue à Montréal

Cette présentation consistera d'un bref survol de la musique d'orgue à Montréal depuis sa fondation. Seront présentés quelques-uns des instruments les plus importants, les facteurs d'orgues, les organistes et compositeurs qui ont marqué l'histoire de la ville. On signalera aussi des ressources relatives à l'orgue et à sa musique qui sont conservées à Bibliothèque et Archives Canada, à Bibliothèque et Archives nationales du Québec et en d'autres lieux.

Speaker: Gilles Maurice **Leclerc** (Library and Archives Canada, Ottawa)

Music collections of the Marciana Library

Abstract:
The special section of the Marciana Library, including manuscripts and printed works, contains an extraordinary testimony to the significantly larger amount of music published in Venice. The Venetian Incunabula include six Missals, with music scores added to the text. The special catalogue includes several editions by Ottaviano Petrucci and many others printed in various Italian cities. The publishing houses represented are mainly those of Venice, with names including those of Gardano, Vincenti, Amadino and Scotto; the only foreigner is Susato of Antwerp with several books of Chansons. Some are unique examples. They include works by composers such as Gabrieli, Marenzio, Monteverdi, Rore, Vinaccesi; Angelini Bontempi is also represented by Il Paride in musica, the first musical dramatic work to be staged in Northern Germany. The music manuscripts are most precious, expecially the codices which belonged to the Venetian nobleman Marco Contarini. They include the scores for musical dramas by Francesco Cavalli, Giovanni Legrenzi, Francesco Luccio, Domenico Freschi, Giovanni Maria Pagliardi, Carlo Pallavicino, Giovanni Battista Rovettino, Antonio e Gasparo Sartorio, Marco Antonio e Pietro Andrea Ziani, amongst others. The Canal collection in particular, with the autographs of Benedetto Marcello, is the other one collection of great importance. Also very important are the librettos purchased from Antonio Groppo, Giovanni Rossi, Apostolo Zeno and Giovanni Salvioli since the collections contain the complete drama staged in Venice from the 1637 to the end of the 19.th century. Furthermore, there is the Theater collection of Imperial Court of Vienna, in chronological order from 1667 to 1740, edited by Matteo Cosmerovio, publisher at Vienna's Court [Dramm. 830-850]; many ot those contain the engravings of the scenes realized for perfomances. All librettos are in the special section called Drammatica where there are also many librettos edited not only in Venice but also in other italian cities. For instance, several texts of Intermezzi, entitled: Il giudicio di Mida, Thebe redificata, Il ratto di Ganimede, Drammatici del signor Cesare Abelli recitati in musica per Intramedij col Filarmindo tragicomedia pastorale dell'illustriss. Sig. Co. Ridolfo Campeggi, Bologna, Heredi del Cochi, 1623 [Dramm. 776], and Descrizione degl'Intramezzi co' quali l'Ill.mo Sig. Enzo Bentivogli ha fatto rappresentare la tragedia del Sig. Alessandro Guarini intitolata Bradamante gelosa, Ferrara, Baldini, 1616 [Dramm. 779] and the libretto of the first drama staged in Venice entitled Proserpina rapita. Anatopismo del signor Giulio Strozzi honorato di musica del sig. Claudio Monteverdi e rappresentato in Venezia ne' fortunatissimi sponsali degl'illustriss. Signori Giustiniana Mozzenigo e Lorenzo Giustiniani, Venezia, Deuchino, 1630 [Dramm. 113].

Speaker: Anna **Claut** (Biblioteca Nazionale Marciana, Venezia)

Les "intermèdes comiques musicaux" de la Collection Groppo présents à la Bibliothèque Nationale Marciana

Abstract:
Certains des livrets d' intermèdes, conservés à la Bibliothèque Nationale Marciana et datant du XVIII° siècle, contiennent des notes manuscrites qui font fréquemment référence à des représentations d' intermèdes vocaux dirigés par les « comiques de San Samuele » « en temps de comédie », ce qui en quelque sorte laisse soupçonner l'habitude d'assister à ce genre d'interlude au cours d'œuvre en prose. Il s'agit d'un ensemble de plus d'une centaine de livrets, en 12°, originaux, dont la reliure est cartonnée et qui sont regroupés – tels qu'on les trouve dans le fond de la Marciana – par douze ou treize, voire plus opuscules, chaque groupement dans son carton d'emballage au dos duquel l'on observe des annotations manuscrites. Les notes manuscrites se trouvent sur le frontispice des livrets ; celles-ci complètent les indications imprimées et instruisent sur le type d'œuvre au cours desquelles étaient insérés des intermèdes et sur les lieux où se déroulait cette typologie de spectacle. Il apparait alors nécessaire d'établir une datation de ces notes manuscrites. Étant donné l'extrême précision et le détail des informations ajoutées, l'hypothèse la plus probable è qu'il s'agisse d'un contemporain. Les livrets appartenaient à Antonio Groppo, libraire vénitien et sont parvenus à la Bibliothèque Marciana à travers le catalogue manuscrit rédigé par Groppo lui-même. Les calligraphies ont été comparées et celle du libraire correspondent aux notes sur les opuscules. En outre, la signature du libraire est également présente dans certains documents d'archives. Enfin une dédicace de Groppo dans le *Catalogo purgantissimo di tutti li drammi per musica recitatisi ne' teatri di Venezia dall'anno MDCXXXVII sin oggi* (Venise, 1741: Cod. It. VII, 2326 [=8263]) rappelle que l'ouvrage se veut un catalogue complet de toutes les représentations musicales ayant lieu en ville, visant à compléter les catalogues précédents qui malheureusement avaient omis la place des intermèdes dans leurs classifications. Les indications présentées dans cette dédicace confirment le rôle déterminant de l'éditeur, qui créa et compléta l'inventaire de ces livrets.

Presenter: Cosima **Chirulli** (Università degli Studi di Padova, Padova)

Presented by the IAML Programme Committee
Chair: Stanisław Hrabia (Jagiellonian University, Kraków)

16.00–17.30

Bolshoi Theatre, performing arts and Radio-Canada: New developments, new approaches

Reconstruction of the Bolshoi Theatre – Reconstruction of the Library / Rekonstruktion des Bolshoi Theaters – Rekonstruktion der Bibliothek

Abstract:
This report describes the creation and activities of the Bolshoi Theatre Music Library Archive which was founded in 2007 for cataloguing and digitizing the musical scores that were moved from the historic stage to other buildings of the theatre. Unlike other music libraries and archives this one had to be created from the ground up because, since the 1960s, the main function of the Bolshoi Music Library had been to serve the current repertory. It was almost closed for research, it did not participate in any librarianship activity, including international, and it used a number of inventory books with undetailed descriptions (merely the composer's name, title and genre of piece) which was enough to find the necessary score and place it on the stand of the conductor and musicians.

Things changed in the 2000s, when some opera and ballet productions based on archive research were designed and presented at the Bolshoi. It became clear that if the theatre wanted to follow this way successfully it had to reconstruct its music library and describe its treasures in more detail. This presentation explains the process of cataloguing and digitization, the choice of principles, standards, equipment and software, as well as problems which the newly created archive had to face. The main one was that its very valuable manuscript and printed materials, especially old ballets, did not fit the standard library rules and could not be catalogued by the existing Russian library software – IRBIS – without modifying it. The archive was pleased to find the fundamental basis and full explanations of cataloguing music scores in IAML manuals on UNIMARC and in the practice of Italian music libraries whose rich and detailed catalogues are freely accessible through the Internet. Also, the routine process of cataloguing clearly showed that the Music Library held the keys to the history of the Bolshoi theatre as well as to Russian music theatre and the 'major' history of Russia, and that the more or less fundamental study of Russian musical culture could not be considered fundamental without using these materials.

Speaker: Boris **Mukosey** (Bolshoi Theatre Music Library, Moscow), Sergey **Konaev** (Bolshoi Theatre Music Library Archive, Moscow)

Beyond text research: How digitization can facilitate new approaches in the field of the performing arts

Abstract:
Since the mid-nineties the implementation of digital resources have taken a firm and irreversible form. This is also true for the rich and diverse field of the arts. In the field of the performing arts (musicology, theatre, music theatre) a debate on methodology has risen, focussing on beyond text sources (sound, image) as a new realm to explore and leading to new approaches and themes. Digital Humanities is the broader field, uniting scholars to express their views on this issue. In my introduction I intend to focus on some recent initiatives in the field of musicology, trying to merge these to a coherent analysis of the situation that challenges researchers all over the world.

Speaker: Willem **Rodenhuis** (Library Universiteit van Amsterdam, Amsterdam)

Le développement des services de musique de Radio-Canada dans un contexte de nouvelles plateformes de diffusion.

Abstract:
La discothèque du service français au sein de CBC/Radio-Canada doit, pour accomplir son mandat, être en constante évolution. L'intégration de différents systèmes, ainsi que la dématérialisation des supports musicaux, ont fait évoluer les services de musique de Radio-Canada dans la façon dont elle gère sa collection musicale. La discothèque virtuelle de CBC/Radio-Canada (VML-MVL) est devenu un outil indispensable à la production radio-télévisuelle. Aussi, les nouvelles plateformes de diffusion du contenu télévisuel ont fait évoluer les services de recherche de musique pour l'habillage sonore des émissions télé. Ce document va illustrer où se positionnent les services de musique de Radio-Canada dans la chaine de production et de mise en onde du contenu musical sur les différentes plateformes de diffusion, ainsi que l'utilisation concrète de ses données de catalogage dans la chaine de diffusion.

Enhancing the Radio-Canada Music Library's Services to Address New Broadcast Platforms

CBC/Radio-Canada's French Services Music Library must constantly evolve to fulfill its mandate, as various integrated systems and digitization of musical formats have changed the way it manages its collection. The Virtual Music Library (VML-MVL) has become an invaluable tool for TV, radio and web content production. To address new viewing platforms, the team has also had to adapt the way it does research to provide background music for TV programming. This paper illustrates the Music Library's role in the production and musical content presentation process, while also looking at concrete ways in which its catalogue data can be used along the production chain.

Speaker: Norayr **Meyvalian** (CBC/Radio-Canada – Montreal Music Library, Montréal)

Presented by the Broadcasting and Orchestra Libraries Branch
Chair: Nienke de Boer (Holland Symfonia Orchestra, Haarlem)

16.00–17.30

Fontes Artis Musicae

Open meeting

Chair: Maureen Buja (Fontes Artis Musicae)

16.00–17.30

Working Group on the Access to Music Archives Project

Working meeting

Chair: Inger Enguist, (Music and Theatre Library of Sweden, Stockholm), Jon Bagüés (ERESBIL – Basque Archives of Music, Errenteria)

16.00

Public Library Tour

19.00

Concert

Notre-Dame-de-Bon-Secours Chapel, Old Montreal
Studio de musique ancienne de Montréal (http://www.smamontreal.ca/)

Wednesday, 25 July

7.15–8.45

Alexander Street Press Breakfast

The Centre Mont-Royal

8.00–14.00

Conference registration

Exhibits open 9.00 to 12.30

9.00–10.30

Digital audio – systems, standards, archives

Audio preservation on a budget: A case study of In-house Digital Audio Preservation at Brigham Young University

Abstract:
Many music libraries are faced with the dilemma of maintaining large quantities of audiotape recordings in various formats that are deteriorating and need to be converted to digital preservation files. The cost of outsourcing large quantities of recordings for digital preservation may be prohibitive at many institutions. This case study of audio preservation conducted at Brigham Young University will demonstrate how large quantities of recordings can be preserved at comparatively modest costs and using student employees. The presentation will address questions of (1) acquiring and maintaining analog equipment, (2) options and standards for digital conversion, (3) ways to multitask

capture from multiple devices, (4) managing metadata requirements, (5) long-term digital preservation options, and (6) student employee training.

Access to reliable reel-to-reel and cassette desks is increasingly problematic. Because new machines at affordable prices are uncommon, and because constant use leads to mechanical failures, it is necessary to develop a strategy of maintaining used and older equipment. Options for quality analog to digital conversion improve as technology continues to evolve and becomes more affordable. I will review current products and evaluate the comparative cost benefits and ways to achieve optimum sound quality. Multitasking, or developing a workflow that permits capture from multiple sources at the same time, is fundamental when dealing with large quantities of tapes. Yet, few digital audio workstations actually permit this essential feature. Alternatives to costly integrated systems will be explored, identifying practical solutions. The presentation will include an overview of basic metadata standards and ways to streamline data entry. I will also explain how metadata can be embedded in standard BWF preservation files. Long-term conservation of digital audio files cannot be neglected in any preservation program. I will provide an overview of current thinking on both server and archival disc solutions. I will show how the LG Millenniata disc has significant cost savings and other benefits over server solutions. Perhaps more than any other feature, use of student employees at Brigham Young University has facilitated large-scale conversion at modest costs. The relative pros and cons of student labor will be debated, while offering suggestions on best practices for student training and supervision.

Speaker: David A. **Day** (Brigham Young University, Provo, UT)

Variations after 15 years: Developing a patron-centered digitization plan
Abstract:
Indiana University's Cook Music Library is well known as one of the largest academic music libraries and is recognized as a leader in digital audio librarianship. While much technical information about Variations has been presented or published, little attention has been paid to the use of digital and physical audio items in the library. From its origins, the Variations project sought to make available standard music literature. Historically, the approach to selection has been based primarily on digitizing items for course reserves and, to a lesser extent, on patron requests.

In 1996, when Variations was in its infancy, the idea of streaming audio on the web was cutting edge. Since then, there has been a revolution in sound and how people access it – Napster, iTunes, last.fm, YouTube, and Spotify have in turn altered music consumption. MP3 players have redefined access and acquisition of sound media and have even changed how people conceive of the "music library." With these changes in mind, I initiated a project which sought to explore trends in library use, to evaluate the differences between the use of physical and digital items and to establish norms for the selection of items for digitization.

In this paper, I will present my plan for a more deliberate selection of physical items for digitization. I will analyze the use of the physical and digital collections over the 15 year period, evaluate the items that receive the most use, and propose possible reasons for changes in the patterns of patron use. When working with a physical collection that is not under threat of deterioration, a patron and use based approach to selection ensures continued appreciation for and use of the digital library.

As more libraries employ Variations or other digital audio library systems, this research becomes more relevant and essential. Libraries seeking to build a similar digital collection can extract the primary principles from this project and manipulate them to better fit their patrons or collection. With a focused plan for digitization, libraries can satisfy patron needs more quickly and successfully, establishing a rapport with patrons that will only be strengthened as the digital collection continues to grow.

Speaker: Matthew **Vest** (Indiana University, Bloomington, IN)

Looking at archival sound: Enhancing the listening experience in audio archives
Abstract:
What helps researchers listen in deep and engaged ways to sound recordings that are delivered on the Web? This paper considers how visual aspects of Web-based archives for poetry recordings can enhance the listening experience for users by providing more context and clarification that can help users better understand and use the recordings. Drawing from studies in a variety of disciplines that demonstrate that much of our learning is multimodal, the SpokenWeb project in Montreal, Canada is using digitized live recordings of a Montreal poetry reading series from 1965-1972, featuring performances by major North American poets to investigate the features that will be the most conducive to scholarly engagement with recorded poetry recitation and performance. Visual features such as tethering audio playback with a written transcript, sound visualization and including videos and images are discussed as means to enhance the listening experience in audio archives. While visual features will be discussed from the perspective of the SpokenWeb poetry project, many of the issues and recommendations will apply more broadly to audio archives in general, including those with both spoken word and musical content.

Speakers: Jared **Wiercinski** (Concordia University, Montréal, Québec), Annie **Murray** (Concordia University, Montréal, Québec)

Presented by the Commission on Audio-Visual Materials
Chair: Andrew Justice (University of North Texas, Denton, TX)

9.00–10.30

Teaching the teachers

The library and the virtual learning environment: A case study at Trinity Laban Conservatoire of Music & Dance

Abstract:
In September 2011 Trinity Laban Conservatoire of Music and Dance started using Moodle – a virtual learning environment (VLE) to complement teaching and learning across all of its degree programmes. This paper will be divided into three sections: the inception of the VLE; how a library presence has been integrated; and the role played by the library in educating teachers about the types of learning materials they might wish to make available, focusing in particular on the corresponding copyright challenges.

Two main categories of material are considered. Firstly those that can be made available under the terms of the institution's Copyright Licensing Agency (CLA) licence, which includes books, journals and their electronic equivalents. This will be followed by an an exploration of other types of material, incorporating printed music, audio, video and web-based content, including the particularly thorny area of YouTube. I look at ways of identifying suitable material (including that licensed under Creative Commons), the reporting requirements when using content under the terms of the CLA licence, and guidelines for obtaining permissions from rightsholders. The paper concludes by recommending key strategies when trying to educate faculty members in the area of copyright compliance.

Speaker: Claire **Kidwell** (Trinity Laban Conservatoire of Music and Dance, London)

That'll teach them! A report of a desperate music librarian (myself) in search for new tools

Abstract:
The list of new tools seems endless. E-learning environment, facebook, twitter, blogs are just a few of these fairly new ways of communication. What should I do? It takes too much time to use them all. And IF I could use them all: do the students want to see me pop-up in their facebook account with yet another searchtip? I can hear them say "Boring!!!" Besides that my institution doesn't allow me to start a Facebookaccount with the name of our institution. With these limits how am I supposed to do my work in this day and age? A report of an experimental year including successes and failures.

Speaker: Jantien **Dubbeldam** (ArtEZ, Institute of the Arts, Arnhem)

Faculty and Librarian Perceptions of YouTube as a Tool for Music Scholarship

Abstract:
YouTube is the largest free online site for music recordings and videos and contains everything from historical recordings to field recordings of world music not available on CD, and everything in between. It is no surprise that music students use YouTube as a source of recordings and videos for their academic work. This is in part because of the sheer amount of available content and in part because they find it more accessible than the library catalog and easier than going to the library to get CDs and DVDs. What we don't know is whether music faculty members encourage or approve of this, or whether they have concerns about YouTube as a source for music scholarship. We also don't know whether or how music faculty use YouTube in their own research, and if they use YouTube to post their own content (lessons/performances/masterclasses, etc.). A parallel unanswered question is whether music librarians see value in YouTube as an extension of libraries' physical collections, or whether they feel the presence of inaccuracies in descriptive data, quality issues, and potential copyright issues are reasons why YouTube should be avoided as a source when conducting scholarly work. In an attempt to answer these questions and identify patterns in perceptions and use among faculty and librarians, this paper will present the findings of a survey of music faculty (musicology, ethnomusicology, music theory, composition, music education, performance, etc.) and music librarians at several colleges and universities in the United States with music programs of varying size. Whereas librarians and faculty have come to some basic agreements about the pros and cons of tools like Wikipedia, no such agreement has been reached about YouTube. Librarians and faculty need to understand each others' viewpoints on this tool, as students will continue to use it.

Speaker: Kirstin **Dougan** (University of Illinois at Urbana-Champaign; Urbana, IL)

Presented by the Libraries in Music Teaching Institutions Branch
Chair: Johan Eeckeloo (Concervatorium Brussels, Brussels)

9.00–10.30

Répertoire International de Littérature Musicale (RILM)

Business meeting for National Committee members only

Chair: Barbara Dobbs Mackenzie (RILM International Center, Graduate Center of the City University of New York)

9.00–10.30

Working Group on Access to Performance Ephemera

Reporting and planning session

Chair: Paul Banks (Royal College of Music, London)

9.00–10.30

Sub-commission on ISBD and Music

Working meeting

Chair: Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense. Milano)

10.30–11.00

Tea & coffee

11.00–12.30

Educational training programs for the professional development of music library staff

Abstract:
This interactive panel session will discuss educational initiatives sponsored by the Music Library Association, IAML(UK & Irl) and Stuttgart Hochschule der Medien for the professional development of music library staff and those interested in music librarianship. Best practices on starting these programs, sustaining them, and designing relevant curriculums will be discussed. Panelists will give brief overviews of their training programs including how and why they were started, curriculum development, instructor requirements, successes and challenges, and future plans. The programs will be compared and contrasted as panelists share experiences and advice with the audience. Questions and input from the audience will be welcomed.

Panelists: Holling **Smith-Borne** (Vanderbilt University, Nashville, TN), Jürgen **Diet** (Bavarian State Library Music Department, München), Keith **Cochran** (Indiana University), Geoff **Thomason** (Deputy Librarian, Royal Northern College of Music, Manchester)

Round-table session presented by the Commission on Service and Training
Chair: Geoff Thomason (Royal Northern College of Music, Manchester)

11.00–12.30

Collections and donors

(In)visible collection in Library of FoM: Legacy of Miloje Milojević

Abstract:
The Faculty of Music Library was founded in 1937 with the aim of becoming a library of national significance. Many Serbian musicians gladly gave their complete collections to the new library. However, donated collections were not always treated adequately compared to their importance for the history of Serbian music, mostly because the lack of space. They were partially catalogued and stored both inside and outside the library, in cabinets located along the Faculty corridors. That's why they were invisible not only to our patrons, but to us librarians, too.

Starting the Project of cataloguing, preservation and presentation of the old and rare books in the Library of FoM at the beginning of 2011, we actually started a research process which led to recognition of some of these "invisible" collections. The most important among them are: a collection donated by The National Library of Serbia in 1939, and the libraries of Serbian composers Josif Marinković and Miloje Milojević. All three donations contain books on music and printed music that makes valuable material for research. However, Milojević's legacy in the Library of FoM is multifaceted, represented in separately gifted publications, the collection of autographs, his personal library, and

finally, a piece of archival material – his notebook with notes taken during studies in Prague. Our paper will focus on this complex material.

Miloje Milojević (1884-1946) was composer, musicologist, professor, and conductor. He enthusiastically took part in revival of cultural life in Belgrade after the First World War. His activity as a music writer and organizer of musical life was in a way transferred to the Library of FoM. Milojević regularly donated his own articles, books and compositions (printed music and autographs) to the Library, usually with personal markings – handwritten inscriptions on the title page.

On the other side, publications he collected during his studies in Münich, Prague and staying in France provide information about Milojević, his wide sphere of interest in different music disciplines – from basic literature on music theory such as Riemann's Musiklexikon, through books on composition technique, instrumentation, counterpoint and harmony, to the field of ethnomusicology. These publications, along with the works of Serbian authors, originally given to Milojević as a gift, make up his own library. This collection was donated to the Faculty of Music by Mrs. Ivanka Milojević after the composer's death.

In the process of research our first goal was to find and gather in one place all 603 items of his library, then to analyse the content. This paper presents the results of our research, and makes a connection between all the instances of Milojević's presence in the Library of FoM, in order to draw a more comprehensive and vivid picture of the composer and his time.

Speakers: Radmila **Milinković** (University of Arts, Belgrade), Lana **Miletić** (University of Arts, Belgrade)

"Tenderly Guarded Treasure": The Gisella Selden-Goth Collection at the Library of Congress

Abstract:
Musicologist and collector Gisella Selden-Goth amassed an extraordinary collection of holograph music manuscripts during her lifetime, including works by Bach, Chopin, Haydn, and Mozart. In 1963, she entered into an agreement with the Library of Congress and placed her manuscripts there on deposit. They were appraised, microfilmed and then returned to Selden-Goth on loan, allowing her to enjoy her "tenderly guarded treasure" during her lifetime. Her intention was to convert the deposits to gifts over the ensuing years.

When Selden-Goth died in Florence, on September 5, 1975, at age ninety-one, her manuscripts were still in her possession—those that she had formally given to the Library of Congress, as well as several choice manuscripts that had never been converted to gift. The American Consulate and the executor of Selden-Goth's estate expressed concern over reports that parts of the collection were being sold locally. The ensuing scramble to rescue the Selden-Goth manuscripts involved the United States Department of State, the American Consulate in Florence, Italy, and the Central Intelligence Agency. The manuscripts that had been given to the Library were recovered and now comprise the Gisella Selden-Goth Collection at the Library of Congress. Several other manuscripts in her possession, however, were indeed sold.

This paper will explore the posthumous provenance of the Selden-Goth manuscripts, two of which now reside in the Robert Owen Lehman Collection currently on the market, and offer a cautionary tale on the delicate relationships between libraries and donors.

Speaker: Robin **Rausch** (Library of Congress, Washington, DC)

R. Nathaniel Dett: The Michigan connection

Abstract:
R[obert] Nathaniel Dett (1882-1943) was a Canadian-born composer, conductor, pianist, and professor, of African ancestry, whose career took him throughout the United States. He died while on tour entertaining troops stationed at Fort Custer, Battle Creek, Michigan. The Michigan State University Archives houses several of his compositions, including manuscripts of a hymn tune and an anthem dedicated to the pastor of a Battle Creek church, as well as numerous published arrangements of choral music: autographed copies of individual pieces, anthem collections (including a spiritual melody in several contrasting settings), and a setting of "America, the Beautiful". How did this collection come to the University? What characteristics do these works reveal about Dett as a composer of choral music? These and other questions will be examined during this presentation.

R. Nathaniel Dett. Die Michigan Verbindung

Abstract: Der gebürtige Kanadier afrikanischer Abstammung R[obert] Nathaniel Dett (1882-1943) war Komponist, Dirigent, Pianist und Professor, deren Karriere ihn überall durch die Vereinigten Staaten führte. Er starb in Battle Creek, Michigan, als er auf Tournee war, die Truppen zu unterhalten. Das Archiv der Michigan State Universität beherbergt einige seiner Kompositionen, u.a. Handschriften eines Kirchenlieds, das dem Pastor einer Kirche in Battle Creek gewidmet wurde, sowie zahlreiche veröffentlichten Arrangements von Chorliedern: signierte Exemplare einzelner Stücke, Sammlungen von geistlichen Chorgesängen (u.a. einige kontrastierenden Bearbeitungen eines Spirituals) und eine Arrangement von "America, the Beautiful" [Amerika, die Schöne]. Wie ist die Universität in den

Besitz dieser Sammlung gelangen? Welche Merkmale von Dett als Komponist von Chorliedern lassen diese Werke erkennen? Diese und andere Fragen werden bei der Präsentation beleuchtet.

Speaker: Mary **Black Junttonen** (Michigan State University, East Lansing, MI)
Presented by the IAML Programme Committee
Chair: Roger Flury (National Library of New Zealand, Wellington)

11.00–12.30

Répertoire International d'Iconographie Musicale (RIdIM)

The enhanced RIdIM database: An overview and demonstration

Abstract:
An enhanced version of RIdIM's music iconography database will be available in summer 2012. The database has been revised to facilitate efficient yet powerful description and discovery of music-related art works. The system supports a wide range of art media (drawings, engravings, paintings, sculpture, etc.) and musical content (instruments, musicians, music patrons, musical works, performance venues and more). Links to images at museum web sites are provided whenever possible. This database presentation will provide an overview of the cataloguing features and functionality of the database, including sample entries and a demonstration of the new user-friendly interface for cataloguers.

La base de données RIdIM améliorée : un aperçu et une démonstration

Une version améliorée de la base de données RIdIM sera disponible à l'été 2012. La base de données a été revisée pour faciliter la description et la découverte efficace et puissant d'œuvres d'art liées à la musique. Le système prend en charge un large éventail de l'art (dessins, gravures, peintures, sculptures, etc) et le contenu musical (instruments, musiciens, mécènes de musique, des œuvres musicales, salles de spectacles et plus). Liens vers des images sur les sites Internet de musées sont fournis chaque fois que possible. La présentation de la base des données donnera un aperçu des fonctionnalités de catalogage de la base de données, y compris des exemples d'entrées et une démonstration de la nouvelle interface conviviale pour les catalogueurs.

Die verbesserte RIdIM Datenbank: Eine Übersicht und Präsentation

Eine verbesserte Version von RIdIM Ikonographie der Musik-Datenbank verfügbar sein wird im Sommer 2012. Die Datenbank wurde überarbeitet, um eine effiziente und leistungsstarke Beschreibung und Entdeckung von Musik-bezogenen Kunstwerke zu erleichtern. Das System unterstützt eine breite Palette von Kunst-Medien (Zeichnungen, Stiche, Gemälde, Skulpturen, etc.) und musikalischen Inhalt (Instrumente, Musiker, Musik Gönner, musikalische Werke, Spielstätten und mehr). Links zu Bildern im Museum Web-Sites bereitgestellt werden, wann immer möglich. Diese Datenbank Präsentation wird einen Überblick über die Katalogisierung Merkmale und Funktionen der Datenbank, einschließlich Probe-Einträge und eine Demonstration der neuen benutzerfreundlichen Oberfläche für Katalogisierer.

Speakers: Alan **Green** (RIdIM Project Manager, The Ohio State University, Columbus, OH), Sean **Ferguson** (RIdIM Editor-in-Chief, The Ohio State University, Columbus, OH)
Chair: Antonio Baldassarre (Lucerne University of Applied Sciences and Arts, Department of Music, Luzern)

11.00–12.30

Broadcasting and Orchestra Libraries Branch

Working meeting
Chair: Nienke de Boer (Holland Symfonia Orchestra, Haarlem)

11.00–12.30

Working Group on the Creation of a Digital Collections Database

Open to all.
Toward a IAML Digital Collections Database: A beta version.

Abstract:
Pursuant to the presentation and discussion at the 2011 meeting in Dublin, a beta platform has been created which exemplifies the possibilities of retrieving various types of metadata from institutions offering digitized print music resources. The platform will be presented at this session, followed by an open discussion regarding how this project

can move forward, including expansion of the database's holdings, funding for software development, and hosting of the eventual finalized platform.

Chair: Andrew Justice (University of North Texas, Denton, TX)

12.30–14.00

Lunch

12.30–13.45

During lunch, **tour the Canadian Music Centre**, home to an impressive collection of Canadian composers' scores. A short musical performance will be presented. Visit the Canadian Music Centre exhibits table to sign up for the tour and order your lunch.
Tour limited to 30 people.

14.00

Excursions

21.00

Répertoire International de Littérature Musicale (RILM)

Reception for National Committee representatives, Committee members, Commission Mixte members and friends of RILM

Thursday, 26 July

8.00–17.30

Conference registration

Exhibits open 9.00 to 16.30

9.00–10.30

Discussion between national representatives and the IAML Board

Closed meeting
Chair: Roger Flury (President, IAML)

9.00–10.30

Approach to audio collections

Longue vie à la musique en bibliothèque publique!
Abstract:
La vie utile des disques compacts tire à sa fin sur le marché de la musique, et ce phénomène est aussi vrai dans les bibliothèques publiques. Bibliothèque et Archives nationales du Québec (BAnQ) compte actuellement dans sa collection de prêt près de 170 000 disques compacts qui génèrent un volume de 700 000 prêts par année.

L'avènement du numérique amène plusieurs défis, que ce soit pour l'acquisition des ressources, pour leur signalement au catalogue d'accès public, ou pour leur diffusion.

En partageant l'expérience de BAnQ, nous proposons une présentation des avenues qui s'offrent aux bibliothèques qui désirent développer des collections de musique numérique pour le bénéfice de leurs usagers. Nous allons également explorer l'intégration des ressources numériques au catalogue : comment composer avec de très gros ensembles de notices, souvent de qualité très inégale.

Voici en bref, les principaux éléments qui seront abordés :

– Exploration des marchés de musique en ligne pour les bibliothèques

– Différents modèles économiques

– Modes d'accès (téléchargement, lecture continue…)

– Signalement des ressources au catalogue

– Modes de diffusion

Long live music in the public library!

The useful life of compact discs is drawing to an end on the music market and this phenomena is just as true in the case of public libraries. Bibliothèque et Archives nationales du Québec (BAnQ) currently has close to 170,000 CDs in its lending collection, generating 700,000 loans per year.

The advent of digital recordings has resulted in several challenges in terms of acquiring resources, indicating them in the public access catalogue and disseiminating them. While sharing BAnQ's experience in such matters, we present solutions that are available to libraries that want to develop digital music collections for the benefit of their users. We will also explore the integration of digital resources in the catalogue: how can we deal with very large numbers of bibliographic entires which are often very uneven in terms of quality?

The following topics will be covered:

– Exploration of the online music markets for libraries

– Different economic models

– Means of access (downloading, streaming, etc.)

– Indication of resources in the catalogue

– Means of dissemination

Speakers: Stéphanie **Gagnon** (Bibliothèque et Archives nationales du Québec, Montréal), Mélanie **Dumas** (Bibliothèque et Archives nationales du Québec, Montréal)

La nouvelle classification des disques compacts à la Bibliothèque de l'Université Laval

Abstract:
La Bibliothèque de l'Université Laval, dans le cadre de son projet de réaménagement, a pris la décision de placer en libre accès sa collection de disques compacts. Cette décision amorça un long processus de préparation comportant l'analyse de la situation, l'élaboration d'une nouvelle classification logique, les tests d'application, la rédaction de notes d'application pour les cas particuliers, la classification rétrospective de la collection, les modifications à apporter au cadre de classification, la préparation matérielle des documents et les étapes préliminaires dans le catalogue, le remaniement physique de la collection pour la reclasser et enfin l'utilisation de la collection en libre accès par les usagers. Cette présentation expliquera en détail les étapes nommées précédemment et dévoilera la nouvelle classification-maison, élaborée par la bibliothécaire de musique, qui est maintenant utilisée pour les disques compacts à la Bibliothèque de l'Université Laval.

New CD classification at the Université Laval Library

As part of a major renovation and rearrangement project, the Université Laval Library chose to make its CD collection available on open shelves to its users. This decision triggered a lengthy preparation process including a situation analysis, the creation of a new classification scheme, application tests, the elaboration of classification guidelines with regard to special cases, retrospective classification of the collection, adjustments to the classification scheme, physical preparation of the items, modification of the catalogue records, physical reorganization of the collection and, in the end, use of the CDs by the clientele. This presentation will explain the stages of this process and will introduce the new in-house classification scheme for CDs developed by the Université Laval music librarian.

Speaker: Melissa **Gravel** (l'Université Laval, Quebec)

Une exploration des liens entre la collection de Réal La Rochelle et la création de la Phonothèque québécoise.

Abstract:
La présentation est divisée en trois parties :

1. Diffusion d'un court montage sonore (4 min.).

Illustration sonore des deux idées principales (toute collection est une autobiographie et le point de départ d'une bibliothèque est une chose impondérable) à l'aide d'extraits sonores significatifs (extraits d'entrevues, musiques, sons d'ambiance).

2. Toute collection est une autobiographie.

Dans ce volet, seront abordées certains moments fondateurs dans le parcours intellectuel de Réal La Rochelle:

Initiation à l'audiovisuel dans l'Abitibi d'avant la révolution tranquille, d'abord par le biais du cinéma (les Ciné-clubs), et ensuite de la musique, par la radio (L'Opéra du samedi, Radio-Collège) et les disques (via des sessions d'écoute de disques extraits des collections personnelles de prêtres-enseignants).

Description des paramètres du développement de sa collection personnelle, en relation avec ses intérêts de recherche (valorisation des disques comme documentation plutôt que simples supports musicaux, explorations sur l'opéra dans les médias audiovisuels).

3. Le point de départ d'une bibliothèque est une chose impondérable

Examen sommaire des différents modèles institutionnels d'archives sonores étudiés avant la fondation de la Phonothèque québécoise.

Évocation des débats internes autour de la définition du mandat institutionnel et de ses transformations, par exemple, conservation vs. diffusion, tentation muséologique, limites de la notion de collections patrimoniales.

Évocation des origines d'une tradition philanthropique, passage de la collection personnelle de Réal La Rochelle vers une collection à visée patrimoniale.

An exploration of the links between Réal La Rochelle's collection and the creation of the Phonothèque québécoise

This presentation was prompted by two propositions in Alberto Manguel's essay La bibliothèque, la nuit:

– "Toute collection est une autobiographie";

– "Le point de départ d'une bibliothèque est une chose impondérable".

It is an exploration of these questions through a specific case study: Réal La Rochelle and the Phonothèque québécoise. The aim was to document the chronology of the intellectual journey of this Québec scholar, to investigate how this personal trajectory is intimately linked to the creation of an heritage institution such as the Phonothèque québécoise, and to link these with notions literacy, heritage, models of libraries and archives and symbiotic relations between an institution and the society it comes from.

Speaker: Luc **Desjardins** (Phonothèque québécoise, Montréal)

Presented by the IAML Programme Committee
Chair: Audrey Laplante (Université de Montréal, Montreal)

9.00–10.30

Répertoire International de la Presse Musicale (RIPM)

Open to all.

RIPM e-Library of Music Periodicals: presentation and discussion. A New Publication Series from RIPM

Speakers: H. Robert **Cohen** (RIPM, Founder and Director), Ben **Knysak** (RIPM, Managing Associate Director)

10.30–11.00

Tea & coffee

10.30–12.30

Poster Session 2

Interdisciplinary uses of music sound recordings in a university setting: A survey of the University of Montana's faculty, staff, and students

Abstract:
Music sound recordings can be used for scholarly and creative projects in many disciplines outside of music schools and departments. Aside from more obvious examples such as a film graduate student using music for their films or dance faculty members using music for a choreography class, other disciplines such as Graphic Arts, Cultural

Studies, History, Geography, and others potentially use music sound recordings for teaching or scholarly work. This study is a first step in discovering how students, faculty, or university/college staff members both locate and use music sound recordings for their course-related work, creative projects, scholarly communication, or research. In addition to the immense amount of music available either commercially or for free on the Internet, general academic library and music library collections feature music sound recordings in physical and digital formats. Access to any of these kinds of collections-- outside of locating a work by title and composer/performer-- may be difficult for these individuals since most sound recordings can only be located by title of the work, composer/performer, time period, musical forms, or broad genre categories.

With this in mind, the hypothesis is that faculty, students, or university/college staff members outside of traditional music departments have difficulty locating music recordings for their scholarly and creative projects due to lack of familiarity with music-specific search strategies as well as not being able to effectively search or browse collections by more flexible and subjective means. Discovering how non-music faculty, staff, and students both use and locate music sound recordings for their projects may inform music librarians of new tools or new ways of creating access to music that would more ideally serve these interdisciplinary needs.

Main research questions for study:

1. What sources do non-music faculty, staff, and students use to find music sound recordings needed for their scholarly or creative projects?

2. What kinds of keywords, browsing methods, or other search strategies do non-music faculty and students use to find music recordings for their projects?

3. How are non-music faculty, staff, and students using music sound recordings in their scholarly or creative projects? For what purposes are they using music sound recordings in their projects? What schools and departments use music sound recordings the most?

4. Who, if anyone, have non-music faculty, staff, and students consulted when they encounter difficulty in searching for music sound recordings?

5. What are the difficulties behind non-music faculty and students' current search strategies in locating ideal music sound recordings?

Presenter: Tammy **Ravas** (University of Montana, Missoula, MT)

Tune chasin' the past: Unlocking the hidden contents of a disc stamper collection

Abstract:
In April 2011, the University of Missouri-Kansas City's Marr Sound Archives was the recipient of a National Endowment for the Humanities grant to preserve and catalog the nearly 2,000 lacquer and transcription discs in the Arthur B. Church KMBC Radio Collection. KMBC, a CBS-affiliated station in Kansas City, was established in 1927 by Arthur B. Church, the broadcasting pioneer responsible for several syndicated radio shows including The Texas Rangers, Phenomenon, and Brush Creek Follies. The sound recordings in the collection are a treasure trove of local and national history from the late 1930s through the 1940s, revealing the American experience during wartime through news broadcasts, political speeches, musical entertainment, rural comedies, and radio soap operas. Coupled with the sound recordings were a large number of stampers--metal plates used to press or "stamp" grooves onto plastic to produce vinyl records. These manufacturing parts contain a wealth of musical performances by the Texas Rangers, Tex Owens, Bonnie King, Tune Chasers, and Harry Jenks that had been hidden in our collection, and possibly others.

We determined that in order to transfer the audio from these metal stampers, a special stylus would need to be acquired. As these particular styli are difficult to manufacture, we found ourselves in a "waiting game." With the impending deadline arose a new concern: How do we discover and provide access to content from these obsolete metal plates?

In this poster, we demonstrate the multi-faceted process used to leverage existing resources and acquire additional materials in the most cost-effective way in order to preserve and reveal the hidden contents of an obsolete format. We present the issues, outcomes, and unexpected discoveries that led us to successfully identify and provide access to the recordings in the KMBC Radio Collection.

Presenters: Sandy **Rodriguez** (University of Missouri-Kansas City, Kansas City, MO)**,** Christina **Tomlinson** (University of Missouri-Kansas City, Kansas City, MO)

Archival recordings of the Composers Forum, 1951-1977

Abstract:
A 2008 survey of the archives of the Columbia-Princeton Electronic Music Center revealed a distinct sub-collection of over 450 reel-to-reel tapes, comprising original recordings of the concerts of the Composers Forum, from 1951 to the late 1970s.

The Composers' Forum concerts, started by Ashley Pettis in the 1930s, presented an important series of public performances of new music. One noteworthy feature of these concerts was the inclusion of a discussion section,

during which the composers would answer questions put to them via a moderator. Virgil Thomson served as moderator for several concerts, and other composers also took that role. The series went on hiatus during World War II, but was revived in 1947 under joint sponsorship of Columbia University and the New York Public Library. There are several important composers represented, among them George Antheil, Milton Babbitt, Jack Beeson, George Crumb, Mario Davidovsky, Luigi Dallapiccola, Irving Fine, Kenneth Gaburo, Leo Kraft, Ezra Laderman, George Perle, Daniel Pinkham, George Rochberg, Ezra Sims, Harvey Sollberger, Carlos Surinach, and Charles Wuorinen. The concerts were presented in the McMillin Theater at Columbia University and at the NYPL's Donnell Library. Other features of interest are the presence of several noted performers on the recordings, and the documentation of some composers performing their own works.

An initial selection of 30 concerts, comprising about 70 hours of recorded material, was digitized under a 2010 grant from the Association for Recorded Sound Collections (ARSC), and the remainder of the collection was then digitized by Columbia University Libraries with the assistance of a grant from the New York State Conservation/Preservation Program to the University of Buffalo, for the digitization of audio collections around NY state.

My poster session will present a survey of these recordings. I will present a visual overview of the archives content, examples of concert programs, sample excerpts from transcripts of the moderated discussion sessions (which are an important feature of these recordings), and will include 2 mounted iPod-based listening stations with headphones, where attendees can hear excerpts of music and of the discussion sessions. I hope to build awareness of this valuable collection of recordings, which offers insights into composers works, compositional process, the history of the Composers Forum concerts, and the musical culture of this place and time period.

Some further background information on the Composers Forum and these recordings is available in my article "The Archives of the Columbia-Princeton Electronic Music Center", Notes, March 2011, 67(3):483-502, which is freely available at this link: http://academiccommons.columbia.edu/item/ac:130668.

Presenter: Nick **Patterson** (Columbia University, New York, NY)

Student assistants as a vital part of cataloging activities in an academic music library – the unt experience

Abstract:
With more than 300,000 print volumes of books, scores, and periodicals, 900,000 sound recordings, and a full-time staff of nine, the University of North Texas Music Library ranks as one of the largest academic music libraries in the U.S. And, while fortunate to have a relatively large number of permanent full-time personnel, the UNT Music Library still must depend heavily on an additional 30-plus student assistants in any given year to help carry out essential activities. These students are employed to perform a variety of tasks, ranging from usual lower-level duties such as shelving, circulation, and staffing service desks, to more advanced responsibilities, including music cataloging and processing.

As our annual acquisitions, particularly of large gift collections, have grown vastly in the past few years, we have depended to a greater and greater degree on students in the cataloging and processing of these materials. One such gift recently acquired and processed is the Ben A. Brown collection, which consists of more than 18,000 items of vocal music, largely cataloged by students, ranging from undergraduates to graduate students in UNT's music and library science programs. It is of course not unusual for libraries to depend on student assistants to perform many cataloging activities, but the professional cataloging staff in the UNT Music Library have developed a program of training that gives students a much greater role in cataloging. This training begins with online tutorials from OCLC and Cataloger's Desktop that go through basic online catalog functions. Student catalogers then receive one-on-one instruction in the creation of original bibliographic records, with thorough authority work, followed quickly by lessons on finding and editing OCLC copy. The initial extra time and effort expended in this approach gives students a much clearer understanding of general cataloging principles than they would obtain from the more usual searching for existing OCLC copy, verifying headings, and modifying existing records. This training program ultimately results in time freed for professional staff to concentrate on cataloging more complex and difficult items, and in student catalogers who are able to perform at a much higher level than is normally expected. In addition, once they graduate, our students are much better equipped to enter the workforce as qualified and experienced music catalogers.

Presenter: Mark **McKnight** (University of North Texas, Denton, TX)

Euphonium recitals and library instruction: Recitals as an alternative library instruction method

Abstract:
Chapman University's Performing Arts Librarian Scott Stone presented solo euphonium lectures recitals in February 2010 and March 2011. These recitals were planned as an alternative to standard bibliographic instruction in order to engage the audience more and make learning a more enjoyable experience. During these recitals Stone briefly talked about what library resources he utilized to obtain scores, sound recordings, and basic reference sources to study each piece in a proper historical context (2010) and basic resources for writing program notes (2011). During the months after the first recital Stone saw a marked increase in interaction with music students and faculty as shown by an

increase in reference consultations and other informal relations. Possible reasons for not noticing this same increase after the second recital are additionally investigated.

Presenter: Scott **Stone** (Chapman University, Orange, CA)

11.00–12.30

VOXPOP

Willkommen, Bienvenue, Welcome! 67,000 songs from 18,000 shows, from 30 countries, in dozens of languages, spanning 5 centuries, by thousands of different composers and lyricists, all in 25 minutes

Abstract:

The Library of Congress has an incredible wealth of sheet music, dating from the late 17th century to the 21st. The "It's Showtime" database was created to give bibliographic access to excerpts from operas, musicals, revues and films, many of these publications previously known as a valuable resource only to those closely acquainted with our collections.

The main source of these materials is copyright deposits. The bulk of the music is from the United States, but there is an astonishing amount of foreign music in the collections. Canadian and European publishers have routinely sent music to the US for copyright; the representation of European imprints from before and between the two World Wars is surprisingly large. Countries represented include all the major European countries, from France to Poland, as well as more far-flung locales such as Azerbaijan and the Philippines.

For example, from Germany come such works as "Der dumme Gärtner aus dem Gebirg," from 1793, and both stage and film versions of "Ball im Savoy," which also emigrated to England and became "Ball at the Savoy." The many years of Denmark's "Co-optimist revyen" are included in the collections. "A nevető ferj" is a Hungarian work from 1913. Canada is well represented by shows such as "Canadiana," from 1952, and "Rose Marie."

I propose to highlight these treasures of our collection through a Powerpoint presentation featuring color images of music and covers, recordings, database information, and a bibliography. These pieces, many of them rare, deserve to be better known, and the collections used far beyond a US audience. Creating the database over a period of several years has been an exciting process, and will help make this vast collection known to the world.

The "It's Showtime" database is available as part of the Music Division's Performing Arts Encyclopedia, on the Library of Congress web site. Searches can be done on names, titles, publication dates, and more. I will demonstrate search strategies and how to use the results.

La bibliothèque du Congrès possède un fonds de partitions très riche, qui date de la fin du 17e siècle jusqu'à nos jours. La base de données intitulée « It's showtime » a été créée afin de donner accès à des informations bibliographiques d'extraits d'opéras, de comédies musicales, de revues et de films. Un grand nombre de ces publications sont déjà reconnues comme des ressources de qualité, mais elles le sont surtout par celle et ceux qui connaissent nos collections. La source principale permettant de trouver ces matériels est le dépôt légal. La majorité de la musique est d'origine américaine, bien que la collection contienne également un nombre étonnant de musiques d'autres pays. Les pays canadiens représentés comprennent les pays européens les plus importants, de la France à la Pologne, ainsi que des localités plus éloignés comme l'Azerbaïdjan et les Philippines. Par exemple, des pièces d'origine allemande comme « Der dumme Gärtner aus dem Gebirg » (1793), ainsi que les versions théâtre et film de « Ball im Savoy », se sont exportées en Angleterre sous le titre « Ball at the Savoy ». Les nombreuses années de « Co-optimist revyen » au Danemark font partie de la collection. « A nevető ferj » est une pièce hongroise de 1913. Le Canada est bien représenté, par des oeuvres telles que « Canadiana » (1952) et « Rose Marie ».

Je propose de souligner ces trésors de notre collection par une présentation powerpoint qui contient des extraits de partitions, d'enregistrements sonores et des couvertures, des enregistrements, des informations sur les bases de données ainsi qu'une bibliographie. Ces pièces (dont un grand nombre sont rares), ainsi que les collections dont elles font partie, méritent d'être mieux connues en dehors des Etats-Unis. La création de cette base de données, qui a nécessité plusieurs années, représente un cheminement stimulant, et contribuera à faire connaître cette vaste collection au monde entier.

La base de données « It's Showtime » fait partie de la section « Music Divisions's Performing Arts Encyclopedia » sur le site internet de la bibliothèque du Congrès. La recherche peut se faire par noms, titres, dates de publication, ainsi qu'à partir d'autres critères. Je ferai la démonstration des stratégies de recherches ainsi que de l'exploitation des résultats.

Die Library of Congress (LoC) verfügt über eine fast unermessliche Vielfalt an Notenmaterial aus der Zeit vom späten 17. Jahrhundert bis heute. Die Datenbank „It's Showtime" wurde entwickelt um Auszüge aus Opern, Musicals, Revuen und Filmen bibliografisch zu erschließen. Der Wert dieser Veröffentlichungen war bisher nur eingeweihten Personen mit einer guten Kenntnis der Bibliotheksbestände bekannt.

Der Großteil des Bestandes ist als Pflichtexemplar in den Besitz der LoC gekommen. Obwohl der überwiegende Teil der Musikwerke aus den Vereinigten Staaten stammt, gibt es eine überraschend große Menge an ausländischer Musik in der Sammlung. Sowohl kanadische als auch europäische Verleger haben regelmäßig Pflichtstücke zur Sicherung des Urheberrechts an die LoC gesandt. Es gibt einen überraschend großen Bestand europäischer Verlage aus der Zeit vor 1914 und zwischen den beiden Weltkriegen. Bestände stammen aus allen größeren europäischen Ländern von Frankreich bis Polen, aber auch aus abgelegeneren Staaten wie Aserbaidschan oder den Philippinen. Beispielsweise aus Deutschland stammt „Der dumme Gärtner aus dem Gebirg" aus dem Jahr 1793 und sowohl Bühnen- als auch Filmversion von „Ball im Savoy", das es auch bis nach Großbritannien geschafft hat und dort zu „Ball at the Savoy" wurde. Viele Jahrgänge vom dänischen „Co-optimist revyen" befinden sich in der Sammlung. „A nevető ferj" ist ein ungarisches Beispiel aus dem Jahr 1913. Kanada ist bestens repräsentiert - unter anderem mit Shows wie „Canadiana" aus dem Jahr 1952 und „Rose Marie".

Die Glanzstücke der Sammlung werden in einer PowerPoint-Präsentation mit farbigen Darstellungen von Noten, Covern, Aufnahmen, Datenbankauszügen und einer Bibliografie erfahrbar gemacht. Die überwiegend sehr seltenen Werke verdienen es, einer breiteren Öffentlichkeit bekannt gemacht und auch außerhalb des US-amerikanischen Raumes genutzt zu werden. Die Datenbank, deren Erstellung ein mehrjähriger und hochinteressanter Prozess war, soll diesen Bestand weltweit zugänglich machen. Die Datenbank „It's Showtime" gehört zur „Performing Arts Encyclopedia" der Musikabteilung auf der Webseite der Library of Congress. Durchsucht werden kann sie unter anderem nach Name, Titel und Veröffentlichungsjahr. Zum Vortrag gehören sowohl die Darstellung von Suchstrategien als auch Empfehlungen zur Nutzungmöglichkeit der Ergebnisse.

Speaker: Sharon **McKinley** (Library of Congress, Washington, DC)

From France to North America – origin and creation of Québec pop music

Abstract:
From the early days of colonization in New France, in the 17th century, music was an integral part of the daily live of the new arrivals. Following the Conquest in 1759 and up to the 20th century, the French-speaking population was cut off from French cultural influences. The emergence of a typically Québec form of song and study of this means of cultural expression are, therefore, very recent phenomena in Québec.

Québec song, which is indebted to its French origins and has been shaped by a North American environment, takes on a multitude of forms yet is always representative of the society from which it comes, divided itself between two loves: France and America.

This conference will focus on the epic history and anchor points of music from here, as well as the internal struggles that shook ardent disciples of literary songs, on the one hand, and the enthusiastic supporters of a lighter form of musical expression, on the other.

This presentation will be complemented by numerous extracts and illustrations.

Entre la France et l'Amérique – Origine et création de la chanson pop québécoise

Dès les débuts de la colonisation en Nouvelle-France, au XVIIe siècle, la musique fait partie intégrante de la vie quotidienne des nouveaux arrivants. À la suite de la Conquête de 1759, la population francophone est coupée des influences culturelles françaises, et ce, jusqu'au début du XXe siècle. L'émergence d'une chanson typiquement québécoise et la réflexion sur ce mode d'expression culturelle sont donc des phénomènes très récents au Québec.

Toujours redevable à ses origines françaises et façonnée par un environnement nord-américain, la chanson québécoise s'avère multiforme mais toujours représentative de la société dont elle provient, elle-même partagée entre deux amours : la France et l'Amérique.

Cette conférence se penchera sur l'épopée et sur les points d'ancrage de la chanson d'ici, de même que sur les luttes internes qui l'ont secouée entre, d'une part, disciples fervents de la chanson dite à texte et, d'autre part, tenants enthousiastes d'une expression musicale plus légère.

Le tout sera agrémenté de nombreux extraits et illustrations.

Musik war ein fester Bestandteil des täglichen Lebens der Neuankömmlinge in den frühen Tagen der Kolonialisierung von Neu-Frankreich im 17. Jahrhundert. Nach dem „Conquest" von 1759 war die frankophone Bevölkerung bis ins 20. Jahrhundert hinein vom kulturellen Einfluss Frankreichs abgeschnitten. Die Entwicklung einer typischen Liedform Québecs und deren Erforschung als kulturelles Ausdrucksmittel sind von daher ein jüngeres Phänomen.

Das Chanson Québecs, das seiner französischen Herkunft verpflichtet ist und von seiner nordamerikanischen Umgebung geprägt wurde, hat vielfältige Formen und bildet doch genau die Gesellschaft ab, aus der es kommt - mit den zwei Herzen, die in ihrer Brust schlagen: dem französischen und dem amerikanischen.

Der Vortrag konzentriert sich auf die Geschichte und die charakteristischen Eigenschaften der hiesigen Musik sowie auf die internen Richtungskämpfe zwischen glühenden Verfechtern des klassischen Chansons auf der einen und enthusiastischen Unterstützern der poppigeren Variante auf der anderen Seite.

Der Vortrag wird mit zahlreichen Beispielen und Abbildungen angereichert.

Speaker: Benoit **Migneault** (Bibliothèque et Archives nationales du Québec, Montréal, Québec)

Anarchy in the archive again: A story of a South African Punk Music Collection

Abstract:

The punk movement coincides with the South African context of apartheid and conscription into the apartheid government's army. This movement also coincides with a decade of political turmoil in South Africa: the 1980s. What was the perspective of this movement towards these developments?

In February 2011 Stephanus Muller (Head of the Documentation Centre for Music – DOMUS at Stellenbosch University) and the current author were introduced to Punk and Rock/Metal music collector Ernie Pap, in Hout Bay near Cape Town. This introduction led to an agreement that entitled DOMUS to digitize this collection for research on South African popular music.

Pap's interest in punk music stems from the late 1970s, initiated by the output of groups such as the 'Sex Pistols' and the 'Ramones'. Although these groups formed the foundation of his collection and interest, Pap later drew his inspiration from South African punk music groups for the home production of fanzines and recordings of their music.

The fanzines 'Crisis SA' (later changed by Pap to 'Sound Action'), 'World Wide Wanderers' and 'Anarchy Again: The Battle Rages On', document ample visual evidence, by means of reviews of recordings and performances, of a tradition of punk music in South Africa. Pap released somewhat 30 recordings of South African punk and rock music.

A number of Pap's recordings also include music by bands from Malaysia, Bulgaria and the United Kingdom.

The rare and valuable collection of Ernie Pap is the only of its kind in South Africa that replicates the development of punk music in South Africa from the perspective of the producer and performer. As reflected by this collection, and accompanied by material from this collection, this presentation will give an overview of the development of punk music in South Africa from the late 1970s to mid 1990s. This will include an exploration of obstacles encountered during the production process, both under the apartheid regime and with limited resources.

Of particular interest are themes addressed in this music against the backdrop of apartheid and post-apartheid South Africa.

Le mouvement punk coïncide avec le contexte de l'apartheid et de l'incorporation dans l'armée du gouvernement de l'époque en Afrique du Sud. Ce mouvement correspond également à une décennie de tumultes politiques en Afrique du Sud : les années 80. Quel était le sens de ce mouvement envers ces développements ?

En février 2011, Stephanus Muller (directeur du Documentation Centre for Music, DOMUS à l'université de Stellenbosch) ainsi que les auteurs actuels ont été présentés au collectionneur Punk et Rock/Metal Ernie Pap à Hout Bay, près de Cape Town. Ces présentations menèrent à un accord qui permit au DOMUS de numériser cette collection à des fins de recherches sur la musique populaire en Afrique du Sud. L'intérêt de Pap pour la musique punk date du début des années 1970, et a été généré par les tubes de groupes comme les Sex pistols et les Ramones. Bien que ces groupes constituent les fondations de sa collection, Pap puisa ensuite son inspiration dans des groupes de musique d'Afrique du Sud au profit de productions locales de fanzines et d'enregistrements de leur musique.

Les fanzines « Crisis SA » (changé ensuite en « Sound Action »), « World Wide Wanderes » et « Anarchy Again : The Battle Rages On », et les chroniques d'enregistrements et de concerts représentent suffisamment de preuves de l'existence d'une tradition de musique punk en Afrique du Sud. Pap a sorti quelque 30 enregistrements de punk et de rock en Afrique du Sud.

Certains des enregistrements de Pap sont des groupes de Malaisie, de Bulgarie et du Royaume-Uni.

La précieuse collection d'Ernie Pap est la seule dans son genre qui reproduise le développement de la musique punk en Afrique du Sud du point de vue du producteur et de l'interprète.

En se servant de certaines de ses pièces, cette présentation donnera une vue d'ensemble du développement de la musique punk en Afrique du Sud de la fin des années 1970 au milieu des années 1990, tel que la collection d'E. Pap le reflète.

Die Punk-Bewegung geht einher mit der süd-afrikanischen Apartheid und der Wehrpflicht in der Armee der süd-afrikanischen Apartheidsregierung. Sie entwickelte sich parallel zu einem Jahrzehnt des politischen Aufruhrs in Süd-Afrika, den 80er-Jahren. Was waren die Ansichten der Punk-Bewegung zu den Entwicklungen im Land? Im Februar 2011 wurde Stephanus Muller (Leiter des Dokumentationszentrums für Musik – DOMUS – an der Universität Stellenbosch) und der Autor in Hout Bay nahe Kapstadt mit dem auf Punk-, Rock- und Metal-Musik spezialisierten Sammler Ernie Pap bekannt gemacht. Aus dieser Bekanntschaft ergab sich eine Vereinbarung, die es DOMUS erlaubt, diese Sammlung zu Zwecken der Forschung über populäre Musik in Südafrika zu digitalisieren.

Paps Interesse an Punk geht auf die 70er-Jahre und die Werke von Gruppen wie den Sex Pistols oder den Ramones zurück. Auch wenn diese Gruppen die Grundlage seines Interesses und seiner Sammlung bildeten, zog Pap späterhin seine Inspiration für die Produktion von Fanzines und Schallplatten aus der südafrikanischen Punkszene.

Die Fanzines ‚Crisis SA' (später unter dem Titel ‚Sound Action'), ‚World Wide Wanderers' und ‚Anarchy Again: The Battle Rages On' dokumentieren umfangreiches Material einer Tradition von Punkmusik in Südafrika in Form von Besprechungen von Platten und Konzerten. Pap war verantwortlich für die Veröffentlichung von rund 30 Platten mit Punk- und Rockmusik. Manche dieser Platten präsentierten auch Musik von Bands aus Malaysia, Bulgarien und Großbritannien.

Die Sammlung von Ernie Pap mit ihren seltenen und wertvollen Stücken ist mit ihrer Dokumentation der Entwicklung des Punk aus der Sicht des Produzenten und der Musiker einzigartig in Südafrika. Illustriert mit Materialien aus der Sammlung gibt dieser Vortrag eine Übersicht über die Entwicklung des Punk in Südafrika in der Zeit von den späten 70er Jahren bis in die Mitte der 90er. Dazu gehört auch die Darstellung von Schwierigkeiten im Produktionsprozess durch begrenzte Mittel und die Apartheidsregierung. Von besonderem Interesse sind dabei Themen in der Musik, die sich auf die Apartheid und Südafrika nach der Apartheid beziehen.

Speakers: Santie **De Jongh** (Documentation Centre for Music (DOMUS), Stellenbosch University, Stellenbosch)

Presented by the Public Libraries Branch
Chair: Hanneke Kuiper (Public Library Amsterdam, Amsterdam)

11.00–12.30

Répertoire International des Sources Musicales (RISM)

New developments in RISM

Speaker: Klaus **Keil** (RISM Zentralredaktion, Frankfurt am Main)

Canadian Music Resources in RISM

Abstract:
Only a small number of music resources from Canada are included in RISM. I will highlight some of the recently added resources and discuss my plan for expanding Canadian holdings in RISM. These new resources include the 16th-century "Salzinnes Antiphonal" held at St. Mary's University in Halifax, Nova Scotia, a 600-page choral collection at Western University called "William White, his book," and several Mozart manuscripts at the University of Toronto.

Speaker: Cheryl **Martin** (University of Western Ontario, London, Ontario)
Le portail RISM France : contenu et perspectives

Abstract:
Le portail RISM France, ouvert depuis juin 2011, fait partie du Catalogue Collectif de France (CCFr) hébergé par la Bibliothèque nationale de France. Il donne accès à 58.000 notices d'imprimés et de manuscrits musicaux antérieurs à 1820 conservés en France. Les notices sont issues de plusieurs sources : les catalogues papier du Patrimoine musical régional français qui ont été convertis (plus de 34000 notices d'imprimés et manuscrits) ; les notices des manuscrits musicaux de la BnF en cours de catalogage (environ 8000 notices), et celles de tous les imprimés musicaux anciens des bibliothèques publiques de Paris. Chacun de ces ensembles sera présenté avec ses particularités. Plusieurs types d'évolutions sont envisagées, parmi lesquelles l'affichage des incipit musicaux pour les manuscrits musicaux de la BnF et l'indexation de ces incipit.

Speaker: Elizabeth **Giuliani** (Bibliothèque nationale de France, Paris)

Chair: Klaus Keil (RISM Zentralredaktion, Frankfurt am Main)

11.00–12.30

Constitution Committee

Working meeting
Chair: Richard Chesser (British Library, London)

11.00–12.30

Fontes Artis Musicae

Working meeting (members only)
Chair: Maureen Buja (Fontes Artis Musicae)

12.30–14.00

CAML Annual General Meeting

Chair: Janneka L. Guise (President, CAML)

12.30–14.00

Lunch

12.45–14.00

Programme Committee

Working lunch for Committee Members
Chair: Stanisław Hrabia (Jagiellonian University, Kraków)

14.00–15.30

Music resources – network, users, research

The activity of the Research Committee of Musical Sources in Japan in the years 2009 and 2011

Abstract:
The Research Committee of Musical Sources in Japan was organized by "The musicological Society of Japan" in cooperation with "The IAML Japan Branch" and "Music Library Association of Japan". The committee made two-time intensive researches on historical important musical sources in Japan, supported by the subsidy from the Agency for Cultural Affairs. The subjects of the first research from July 2009 to March 2010 were restricted to 4 kinds of musical sources: 1) manuscript scores of Japanese composers, 2) scores or music books printed before 1945 in Japan, 3) manuscript scores of western music, 4) scores or music books printed before 1945 in abroad. The committee attained the questionnaires answers from a total 160 libraries. The results of the research were: 1) =4603 items, 2) =11,889 items, 3) =705 items, 4) =3,520 items. The total was 20,807 items. From May 2011 the committee began the second research, of which subjects were focused on 2) scores or music books printed before 1945 in Japan, allowing for convenience. The purpose of the research at present is to make a database of these musical sources, after which completion of research can be opened to the public through the homepage of the "Nation Diet Library" in Japan. In this paper Keiichi Kubota, the chairman of the committee, will tell the results of the two-time researches and the problems to be resolved in the future.

Das Research Committee of Musical Sources in Japan wurde von „The musikwissenschaftlichen Society of Japan" in Kooperation mit „The IAML Japan Branch" und „Music Library Association of Japan" organisiert. Der Ausschuss, der zwei Mal intensive Forschungen über historische bedeutende musikalische Quellen in Japan, durch den Zuschuss aus dem Amt für kulturelle Angelegenheiten unterstützt. Die Probanden der ersten Studie von Juli 2009 bis März 2010 wurden vier Arten von musikalischen Quellen beschränkt: 1) handschriftlichen Partituren des japanischen Komponisten, 2) Partituren oder Musik Bücher vor 1945 in Japan, 3 gedruckt) handschriftlichen Partituren der abendländischen Musik, 4) Partituren oder Musik Bücher vor 1945 im Ausland gedruckt. Der Ausschuss erreicht die Fragebögen Antworten von insgesamt 160 Bibliotheken. Die Ergebnisse der Forschung waren: 1) = 4.603 Artikel, 2) = 11.889 Artikeln, 3) = 705 Elemente, 4) = 3.520 Artikel. Die Summe war 20.807 Artikel. Ab Mai 2011 Der Ausschuss begann die zweite Forschung, von denen die Probanden auf 2) Partituren oder Musik Bücher vor 1945 in Japan gedruckt wurden konzentriert, so dass für die Bequemlichkeit. Das Ziel der Forschung ist derzeit eine Datenbank mit diesen musikalischen Quellen zu machen, nach dem Abschluss der Forschung an die Öffentlichkeit können über die Homepage der „Nation Diet Library" in Japan eröffnet werden. In diesem Papier Keiichi Kubota, der Vorsitzende des

Ausschusses, wird Ihnen sagen, die Ergebnisse der Zwei-Zeit erforscht und die Probleme in Zukunft gelöst werden können.

Le Comité de recherche des sources musicales au Japon a été organisée par « La Société musicologique du Japon » en coopération avec « La Direction générale de l'AIBM Japon » et « Music Library Association of Japan ». Le comité a fait deux fois des recherches intensives sur les données historiques importantes sources musicales au Japon, appuyée par la subvention de l'Agence des affaires culturelles. Les sujets de la première recherche de Juillet 2009 to Mars 2010 ont été limitées à 4 types de sources musicales: 1) des partitions manuscrites de compositeurs japonais, 2) les scores ou des livres de musique imprimés avant 1945 au Japon, 3) des partitions manuscrites de la musique occidentale, 4) scores ou livres de musique imprimés avant 1945 à l 'étranger. Le comité atteint les réponses de questionnaires adressés à 160 au total bibliothèques. Les résultats de la recherche étaient: 1) = 4603 points, 2) = 11,889 articles, 3) = 705 points, 4) = 3,520 articles. Le total était 20,807 articles. De mai 2011, le comité a commencé la deuxième recherche, dont les sujets ont porté sur 2) scores ou livres de musique imprimés avant 1945 au Japon, ce qui permet pour plus de commodité. Le but de la recherche à l'heure actuelle est de faire une base de données de ces sources musicales, après quoi l'achèvement de la recherche peut être ouvert au public à travers la page d'accueil de la « Bibliothèque Nation Diet » au Japon. Dans cet article, Keiichi Kubota, le président du comité, dira les résultats des recherches de deux temps et les problèmes doivent être résolus dans le futur.

Speaker: Keiichi **Kubota** (Kunitachi College of Music, Tachikawa, Tokyo)

Users and uses of special collections: Towards an Ethnography of 21st-Century Music Scholarship

Abstract:
In their 2010 report "Taking our Pulse: The OCLC Research Survey of Special Collections and Archives", Jackie M. Dooley and Katherine Luce observe that special collections librarians in the 21st century have two pressing obligations: accommodating "dramatic growth" in use, and remedying a "lack of established metrics" to gauge user behaviour and satisfaction. Dooley and Luce urge the profession to become more mindful of the needs of users by tethering our practices to their expectations, and to practice regular evaluation of both in order "to facilitate rather than inhibit access...to rare and unique materials". I propose to address the general challenge posed by Dooley and Luce by designing and executing a multifaceted study specific to special collections in the music library. My project will consist of a data survey and an ethnography of special collections use by music scholars (musicologists, music theorists, ethnomusicologists) who were affiliated with Harvard University between 2000 and 2010. The first half of my research, on which I will report to this gathering, is a quantitative review of citations of special collections materials in journal articles, monographs, undergraduate theses and doctoral dissertations. It will be followed at a later date by a qualitative study in which my data are given the nuance and depth of ethnography; for this second component I plan to conduct fieldwork among music scholars at Harvard, performing interviews with a representative sample of knowledgeable informants to reveal common methodological denominators. My quantitative investigation is grounded in a particular locale in order to facilitate my ethnographic research, yet I anticipate that these findings will be of interest to my peers beyond Harvard, as I trace how special collections materials enable and direct scholarly inquiry as it is expressed in scholarly publications, with special emphasis on the intersection of digital humanities research techniques (data visualization, information retrieval, data mining, computational analysis) with more traditional research methods. Guiding questions include: Which disciplines of music scholarship most frequently make use of special collections? Are innovative computational tools and special collections resources generating new questions and leading to new paradigms in music research, as they are in other disciplines? What are some potential areas for change in staffing, services and collection management?

In ihrem Bericht 2010 „Taking unser Puls: Die OCLC Forschung Umfrage of Spezialsammlungen und Archives", Jackie M. Dooley und Katherine Luce beobachten, dass Bibliothekare Sondersammlungen im 21. Jahrhundert zwei dringendsten Pflichten: Aufnahme „dramatische Wachstum" im Einsatz, und Beseitigung eines „Mangels an Metriken etabliert", um das Nutzerverhalten und die Zufriedenheit zu messen. Dooley und Luce fordere den Beruf um bedachter zu werden von den Bedürfnissen der Nutzer durch das Anbinden unserer Praktiken, um ihre Erwartungen, und die regelmäßige Evaluierung von beiden, um zu üben „zu erleichtern, statt zu hemmen, um den Zugang ... seltene und einzigartige Materialien". Ich schlage vor, die allgemeine Herausforderung durch Dooley und Luce durch die Konzipierung und Durchführung eine facettenreiche Studie spezifisch für spezielle Sammlungen in der Musikbibliothek entgegentreten kann. Mein Projekt wird von einer Datenerhebung und eine Ethnographie von speziellen Sammlungen von Musik verwenden Gelehrten (Musikwissenschaftler, Musiktheoretiker, Musikethnologen), die mit der Harvard-Universität zwischen 2000 und 2010 angehörten bestehen. Die erste Hälfte meiner Forschung, auf dem ich zu diesem Treffen berichten wird, ist eine quantitative Überprüfung der Zitierungen von Spezialsammlungen Materialien in Zeitschriftenartikel, Monographien, Diplomarbeiten und Dissertationen. Es wird zu einem späteren Zeitpunkt durch eine qualitative Studie, in der meine Daten die Nuance und die Tiefe der Ethnographie gegeben befolgt werden; für diese zweite Komponente Ich habe vor, Feldforschung unter den Musik-Stipendiaten führen in Harvard, durchführen Interviews mit einer repräsentativen Stichprobe von sachkundigen

Informanten zu offenbaren gemeinsamen methodischen Nenner. Meine quantitative Untersuchung wird in einem bestimmten Gebietsschema geerdet, um meine ethnographischen Forschung zu erleichtern, doch ich erwarte, dass diese Erkenntnisse von Interesse für meine Kollegen jenseits der Harvard sein, wie ich verfolgen, wie spezielle Sammlungen und Materialien ermöglichen die direkte wissenschaftliche Untersuchung, wie sie in zum Ausdruck kommt wissenschaftliche Publikationen, mit besonderem Schwerpunkt auf der Kreuzung der digitalen geisteswissenschaftlichen Forschung Techniken (Visualisierung von Daten, Information Retrieval, Data Mining, computergestützte Analyse) mit eher traditionellen Forschungsmethoden. Leitfragen sind: Welche Disziplinen Musik-Stipendium am häufigsten nutzen spezielle Sammlungen? Sind innovative Algorithmen zu entwickeln und spezielle Sammlungen Ressourcen generieren neue Fragen und führt zu neuen Paradigmen in der Musik der Forschung, wie sie in anderen Disziplinen sind? Was sind einige potenzielle Bereiche für Veränderung in Personal, Dienstleistungen und das Management von Sammlungen?

Dans leur rapport de 2010 « Prendre le pouls: L'Enquête sur la recherche OCLC des collections spéciales et archives », Jackie M. Dooley et Katherine Luce observer que les bibliothécaires spéciaux des collections du 21e siècle ont deux obligations pressantes: accueillir la « croissance dramatique » en cours d'utilisation, et remédier à une « absence de mesures établies » pour évaluer le comportement des utilisateurs et la satisfaction. Dooley et Luce exhortons la profession pour devenir plus conscients des besoins des utilisateurs en attachant nos pratiques à leurs attentes, et de pratiquer une évaluation régulière des deux afin de « faciliter plutôt que gêner l'accès aux matériaux ... rares et uniques ». Je propose de relever le défi général posé par Dooley et Luce en concevant et en exécutant une étude spécifique à multiples facettes des collections spéciales de la bibliothèque musicale. Mon projet consiste d'une enquête de données et une ethnographie des collections spéciales utilisation par les chercheurs de musique (musicologues, théoriciens de la musique, des ethnomusicologues) qui ont été affiliés à l'Université de Harvard entre 2000 et 2010. La première moitié de mes recherches, sur lequel je ferai rapport à ce rassemblement, est une analyse quantitative des citations de documents des collections spéciales dans des articles de revues, des monographies, des thèses de premier cycle et thèses de doctorat. Elle sera suivie à une date ultérieure par une étude qualitative dans laquelle mes données sont la nuance et de profondeur de l'ethnographie, car ce deuxième volet j'ai l'intention de mener des travaux sur le terrain parmi les érudits de musique à l'Université Harvard, effectuer des entrevues avec un échantillon représentatif d'informateurs bien informés à révèlent plus petits dénominateurs communs méthodologiques. Mon enquête quantitative se fonde sur un endroit particulier afin de faciliter ma recherche ethnographique, mais je prévois que ces résultats pourront être d'intérêt pour mes pairs au-delà de Harvard, comme je l'ai retracer comment spéciale matériaux collections permettre et de diriger l'enquête scientifique telle qu'elle est exprimée dans publications savantes, avec un accent particulier sur l'intersection des techniques numériques de recherche en sciences humaines (visualisation de données, récupération de l'information, le data mining, analyse computationnelle) avec des méthodes plus traditionnelles de recherche. Des questions directeurs comprennent: Quelles sont les disciplines de bourse d'études musicales les plus fréquemment recours à des collections particulières? Etes-innovants outils informatiques et les moyens extraordinaires collections générant de nouvelles questions et conduisant à de nouveaux paradigmes dans la recherche musicale, comme ils sont dans d'autres disciplines? Quels sont les domaines potentiels de changement dans la dotation, les services et la gestion des collections?

Speaker: Christina **Linklater** (Harvard University, Cambridge, MA)

Presented by the IAML Programme Committee
Chair: Jim Cassaro (University of Pittsburgh, Pittsburgh, PA)

14.00–15.30

RDA Update

RDA and communities of practice

Abstract:
Is RDA a local standard, a standard just for libraries, or does it have the potential for a broader, wider impact? The text of RDA was first released in June 2010. It is a flexible standard with many options and alternatives, a standard created by and for the library community, but intentionally written in a way that allows for use by other metadata communities and for alignment with metadata created by other metadata standards. RDA was also written in such a way that it would be easy to apply regardless of the language of the cataloguing agency. Over time, the standard has been studied, applied, tested, and criticized. Over time, different communities have developed their perceptions, opinions, approaches, and implementation strategies

This paper will look at different communities of practice and their perspectives on RDA. There is the AACR2/MARC 21 library community for whom RDA is the new standard that supersedes AACR. There are communities that are not library-centered, such as the archival community and those working on developing the semantic web. There are non-AACR communities evaluating RDA. There are the theorists who are interested in RDA as an implementation of the FRBR family of models.

The paper will conclude with a look at the AACR2/MARC 21 community and comment on this community's progress towards implementation.

Speaker: Chris **Oliver** (McGill University, Montreal)

Reaching Decisions and Adjusting: RDA and OCLC

Abstract:

This presentation will summarize the efforts that OCLC has made in preparation for *Resource Description and Access* (RDA). In addition to the direct involvement of OCLC representatives in many aspects of the development of RDA over the past decade – including participation in the work of the American Library Association's Committee on Cataloging: Description and Access (CC:DA), Music Library Association (MLA), Music OCLC Users Group (MOUG), and Online Audiovisual Catalogers (OLAC) -- OCLC products and services have been adjusting to the brave new world of the RDA present and future. OCLC-MARC Updates have implemented new elements to accommodate RDA. WorldCat and the Connexion client have been updated with new indexing, RDA workforms, changes to validation, and improvements to the control headings function. OCLC drafted and circulated widely for comments its discussion paper "Incorporating RDA Practices into WorldCat" in the interests of understanding users' opinions and serving their needs as much as possible. Great improvements have been and continue to be made to OCLC's bibliographic record matching algorithms, which directly affect all Batchloading functions, Duplicate Detection and Resolution (DDR) software, and the Global Library Manifestation Identifier (GLIMIR) project.

Speaker: Jay **Weitz** (OCLC, Dublin, OH)
Translating RDA into French: Challenges and insights

Abstract:

In Canada French-language libraries have applied AACR2 in French translation. Library and Archives Canada has announced that its full implementation of RDA can only take place once RDA is also available in French. Translating RDA into French is thus an essential part of Canada's RDA implementation strategy. By 2009 a translation partnership had coalesced involving LAC, BAnQ, BnF and Asted, and negotiations had begun with ALA Publishing. Work started shortly after RDA was published in June 2010. The aim is to produce a single French-language version of RDA equally suitable for Canadian and European francophone libraries, this is not a literal translation but rather an adaptation in the sense that the instructions are to lead to a French-language catalogue. The organisational structure that has been chosen to achieve this is multi-lateral without a central editor, the translation work is distributed among the partners with a review phase that involves switching continent. Contentious issues are resolved by consensus at the monthly meetings (by video or teleconference) of the editorial committee. Issues both foreseen and unforeseen emerged as the translation work proceeded. English and French have structural differences, for instance gender agreement which is present in French but not English, which affect the translation. Canadian and European French have some differences in usage for cataloguing related terminology. English adopts neologisms more rapidly than French, requiring research to determine French equivalents for some technical terms. Adapting examples is at times complicated, at times the English examples are inappropriate and must be replaced. Examining RDA this closely for this purpose has revealed some areas where internationalisation is still incomplete. All this required continual exercise of the fine art of compromise and negotiation. The result, we hope, is a French-language text that fully expresses RDA's principles.

La traduction de RDA en français : défis et perspectives

Les bibliothèques canadiennes francophones utilisent actuellement la version française des AACR2. Bibliothèque et Archives Canada a annoncé que la mise en œuvre complète de RDA au sein de l'institution est conditionnelle à la disponibilité de la norme en français. Traduire RDA en français constitue donc un élément essentiel de la stratégie canadienne de mise en œuvre de RDA. En 2009, un partenariat s'est formé entre BAC, BAnQ, la BnF et l'ASTED pour traduire RDA ; des négociations ont alors pu commencer avec ALA Publishing. Les travaux ont commencé peu de temps après la publication de RDA en juin 2010. L'objectif est de produire une seule version française de RDA qui conviendra aussi bien aux bibliothèques francophones canadiennes qu'européennes, et qui ne sera pas une traduction littérale mais plutôt une adaptation en ce sens que les instructions permettront de créer des données bibliographiques adaptées à un catalogue de langue française. La structure organisationnelle qui a été choisie est multilatérale. Il n'y a pas d'éditeur principal et le travail de traduction est réparti entre les partenaires avec une phase de révision croisée de part et d'autre de l'Atlantique. Les questions litigieuses sont résolues par consensus lors des réunions mensuelles du comité de rédaction (par vidéo ou téléconférence). Des questions autant prévues qu'imprévues ont été soulevées en cours de route. L'anglais et le français ont des différences structurelles dont il faut tenir compte, comme l'accord en genre qui existe en français mais pas en anglais. La terminologie en usage au Canada et en Europe dans le domaine du catalogage diffère parfois. L'anglais adopte plus rapidement des néologismes que le français, ce qui nécessite des recherches pour déterminer les équivalents français de certains termes techniques. Adapter les exemples est parfois compliqué; il est quelquefois nécessaire de trouver de nouveaux exemples car les exemples anglais ne sont pas appropriés. Étudier RDA de façon aussi étroite dans le but de le traduire a révélé qu'il restait encore des cas où l'internationalisation des instructions n'avait pas été complétée. Le

projet a nécessité, on s'en doute, l'exercice de l'art du compromis et de la négociation. Le résultat, nous l'espérons, sera une version française qui respectera pleinement les principes de RDA.

Die Übersetzung RDAs ins Französische: Herausfordungen und Einblicke

Französisch-sprachige Bibliotheken in Kanada haben die zweite Version der anglo-amerikanischen Katalogisierungsregeln, AACR2, in französischer Übersetzung angewandt. Library and Archives Canada, Kanadas Nationalbibliothek-und Archiv, hat angekündigt, dass die volle Umsetzung von RDA erst dann vonstatten gehen kann, wenn eine Übersetzung von RDA vorliegt. Die Übersetzung RDAs ins Französische ist so ein unentbehrlicher Bestandteil von Kanadas Einführngsstrategie für RDA. Bis 2009 hatte sich schon eine Übersetzungspartnerschaft unter Beteiligung von LAC, BAnQ, BnF und Asted, gebildet, und Verhandlungen mit ALA Publishing begannen. Die Arbeit fing an, sobald RDA im Juni 2010 veröffentlicht worden war. Das Ziel ist es, eine einzige französisch-sprachige Version RDAs zu schaffen, die gleichermassen kanadischen und europäischen frankophonen Bibliotheken gerecht wird. So geht es nicht um eine wörtliche Übersetzung, sondern eher eine Bearbeitung in dem Sinne, dass die Anweisungen zu einem französisch-sprachigen Katalog führen. Die organisatorische Struktur, die gewählt wurde, um dies zu erreichen, ist multi-lateral, ohne zentralen Redakteur. Die Übersetzungsarbeit ist zwischen den Partnern aufgeteilt mit einer Revisionsphase, die einen Austausch zwischen den Kontinenten einschliesst. Kontroverse Fragen werden durch Konsenz in den monatlichen Redaktionssitzungen, die als Video- oder Telekonferenz stattfinden, gelöst. Vorhergesehene und unvorhergesehene Probleme tauchten im Laufe der Übersetzungsarbeit auf. Englisch und Französisch weisen unterschiedliche Strukturen auf, wie zum Beispiel das Geschlecht im französischen, dass im Englisch nicht zur Anwendung kommt. Solche Unterschiede beeinflussen die Übersetzung. Zudem gibt es Unterschiede in der sprachlichen Anwendung von Katalogisierungsterminologie im kanadischen und europäischen Französisch. Im Englischen werden Neologismen schneller angewendet als im Französischen, was weiteres Suchen nach Äquivalenten im Französischen erforderlich macht. Die Angleichung von Beispielen kann zeitweise kompliziert sein, manchmal sind die englischen Beispiele nicht ädiquat und müssen ersetzt werden. Die nähere Untersuchung von RDA im Rahmen der Übersetzungstätigkeit hat einige Gebiete aufgedeckt, in denen die Internationalisierung noch unvollständig ist. All dies erfordert einen kontinuierlichen feinfühligen Prozess von Kompromiss und Verhandlung. Das Ergebnis, so hoffen wir, wird ein französischer Text sein, der voll den Prinzipien RDAs entspricht.

Speakers: Daniel **Paradis** (Bibliothèque et Archives nationales du Québec, Montréal), Pat **Riva** (Bibliothèque et Archives nationales du Québec, Montréal)

The **election** for a Secretary of the Cataloguing Commission will take place at the beginning of this session.

Presented by the Cataloguing Commission
Chair: Joseph Hafner (McGill University, Montréal)

14.00–15.30

Public Libraries Branch

Working meeting
Chair: Hanneke Kuiper (Public Library Amsterdam, Amsterdam)

14.00–15.30

Working Group on the Access to Music Archives Project

Working meeting: Guide of archival holdings
Chair: Inger Enquist, (Music and Theatre Library of Sweden, Stockholm), Jon Bagüés (ERESBIL – Basque Archives of Music, Errenteria)

14.00–15.30

Publications Committee

Working meeting on electronic Fontes
Chair: Jutta Lambrecht (Westdeutscher Rundfunk, Köln)

15.30–16.00

Tea & coffee

16.00–17.30

IAML Council: 2nd session

> Chair: Roger Flury (President, IAML)

Exhibits end at 16.30

18.30

Concert

> Redpath Hall, McGill University
> Quatuor Bozzini (http://www.quatuorbozzini.ca/)

Friday, 27 July

8.00–17.30

Conference registration

Exhibits closed

9.00–10.30

Access to archival collections: International projects

Localisation, conservation, inventaire et valorisation des archives musicales : quelques études de cas en Belgique

Abstract:

Dans le cadre de la branche « Archives and Music Documentation Centres » et du groupe de travail « Access to Music Archives », le présent exposé se propose d'aborder, à partir de quelques exemples concrets d'archives musicales conservées en Belgique, les problématiques suivantes : comment localiser et rendre accessible les fonds d'archives à dimension musicale ? Comment ces fonds sont-ils envisagés au niveau de la conservation et du catalogage ? Comment, enfin, sont-ils portés à la connaissance du plus grand nombre (catalogue, base de données, numérisation, valorisation scientifique et de vulgarisation, etc.) ?

L'exposé présentera tout d'abord un panorama non exhaustif d'un certain nombre de fonds d'archives musicales belges, qu'ils soient liés à des personnalités musicales ou non, à des institutions musicales ou autres, qu'ils soient actuellement entre des mains privées ou intégrés au sein d'institutions (bibliothèques ou autres). Il s'attachera ensuite à mettre en évidence la diversité des types de documents et de leur support : documents d'archives stricto sensu (registres divers, documents comptables, contrats, etc.), manuscrits et imprimés musicaux, écrits de musiciens, périodiques musicaux, programmes et affiches de concerts, archives sonores et iconographiques, objets divers (médailles et décorations de musiciens par exemple) ; chaque support, qu'il soit papier ou autre, demande des réponses spécifiques en matière de conditionnement et d'accessibilité. Enfin, la présente communication apportera des pistes de réflexion plus générales quant aux problématiques de conservation, de catalogage et de valorisation.

Localisation, conservation, inventory and valuation of musical archives: a few case studies in Belgium

Within the scope of the 'Archives and Music Documentation Centres' branch and the 'Access to Music Archives' workgroup, this presentation will address the following issues using a few concrete examples of musical archives conserved in Belgium: how to localise and make accessible the archival fonds of a musical dimension? How are these

fonds considered with regard to conservation and cataloguing? And finally, how are they made known to the greatest number of people (catalogue, database, digitisation, scientific valuation and interpretation, etc.)?

First of all the presentation will address a non-exhaustive overview of a certain number of Belgian musical archival fonds, whether they are linked to musical figures or not, to musical institutions or others, whether they are currently in private hands or integrated into institutions (libraries or others). It will then proceed to highlight the diversity of the types of documents and their support: archive documents in the strictest sense (various registers, accounting documents, contracts, etc.), manuscripts and musical prints, musicians' writings, music periodicals, programmes and concert posters, sound and iconographic archives, various objects (such as medals and decorations of musicians); every support, whether it is made from paper or other materials, requires specific responses in matters of conditioning and accessibility. Finally, this document will bring about more general areas for reflection as regards conservation, cataloguing and valuation issues.

Speaker: Marie **Cornaz** (Bibliothèque royale de Belgique, Bruxelles)

Building up a web guide to music fonds and special collections held in archives, libraries, music research and teaching institutions

Abstract:
The Directorate-General of Archives of the Italian Ministry of Cultural Assets and Activity sustains since 2009 a multilevel project aiming at giving access to digitised music documents and to their archival description. A first version was released in Rome on June 2010, providing scholars and musicians with a first database including descriptions from State Archives and from a variety public and private institutions. Furthermore, a short presentation was given at IAML Dublin Conference (July 2011) during one of the AMA Session, where it has been appreciated as a possible start of new international partnerships, especially with France and Spain. Actually, a basic need is to deal with work-in-progress documents and/or national projects (Cecilia – UK, Rasp – France, Eresbil ...) about music collection and archive descriptions, and the recently growing acknowledgement about the seminal importance of information exchange between Libraries and Archives gives this work a specific weight.

Since then the project has evolved into a thematic web Portal that includes on the one hand archival descriptions and searching tools, and on the other hand biographical notices, thematic paths and digital objects (see www.musica.san.beniculturali.it).

According to AMA focus, the Portal features a basic set of records according to ISAD and EAD standards: Owner institution ; Fund/s (or Collection/s) ; Creator/s (or Collector/s)
If more analytical archival descriptions are available, links are provided. A number of them already exists, but on different and often obsolete media that have to be updated and eventually transformed. Luckily, future developments aim to include also ISAD level 3 and 4 implementations.

Moreover, special attention is given to future closer dialogue with SBN Musica (the Italian National Bibliographic System – Music) where a huge number of archival items are described by means of bibliographical records.

Recently, Rio de Janeiro Conference accepted to extend ISBD to unpublished resources, strengthening IAML role in standard developing. More, a main goal is to merge Authority files, presently growing up in somehow different contexts.

Pour un guide des fonds et collections musicaux conservés par les archives, les institutions de recherche, les bibliothèques et les écoles de musique.

La Direction générale des Archives du Ministère de la Culture et du Patrimoine culturel soutient depuis 2009 un projet pour l'accessibilité en ligne des descriptions des documents musicaux. Une première version a été présentée à Rome en juin 2010, donnant accès aux chercheurs et aux musiciens à une base de données relative au patrimoine musical conservé soit par les Archives d'Etat soit par des institutions privées. Une deuxième présentation du travail a été donnée en juillet 2011 à Dublin à l'occasion de la Conférence IAML 2011, où il a été apprécié surtout comme un possible outil de coopération entre partenaires internationaux, surtout France et Espagne.

A présent, la communication entre différents projets nationaux (Cecilia – UK, Rasp – France, Eresbil ...) devient de plus en plus importante, surtout dès que la collaboration entre archives et bibliothèques en terme d'échange de données est reconnue comme indispensable.
Depuis juillet 2011 le projet italien a évolué vers un portail thématique, où la recherche de données est enrichie par des informations biographiques, thématiques, images et multimédia www.musica.san.beniculturali.it).

En accord avec la norme internationale, on y trouve un set standard de fiches (suivant les standards ISAD et EAD): Institut de conservation; Fonds (ou Collection); Créateur (ou Collectionneur). L'accès aux inventaires analytiques est aussi possible; un développement aux niveaux 3 et 4 de la description niveau ISAD est à l'étude.

Dans le même temps, la coordination est en cours avec le SBN Musica (le Systhème Bibliographique nationale – section Musique) qui présente nombre de descriptions de documents musicaux provenant des fonds d'archives.
Récemment, la Conférence de Rio de Janeiro a accepté d'utiliser le ISBD pour les documents non publiés, ce qui

renforce le rôle de IAML dans le développement des standards. Un dernier point concerne la collation et la mise au point des fichiers d'autorités, surtout en ce qui concerne les intitulés des Institutions qui conservent le patrimoine.

Speaker: Cristina **Farnetti** (Ministry of Cultural Assets and Activity. Directorate-General of Archives, Roma)

Creation of a Digitised Archive of Sergey Rachmaninoff Manuscripts. Co-operation project of the Glinka National Museum Consortium of Musical Culture (Russia) and the Library of Congress (USA)

Abstract:
The report covers a top scale project on creation of a unit database of digitized Sergey Rachmaninoff manuscripts. The project has been carried out by The Glinka National Museum Consortium of Musical Culture (Russia) in co-operation with the Library of Congress (USA). Nowadays these two major institutions hold the most of the composer's archive.

The largest part of the Rachmaninoff score manuscript archive is kept in the Glinka National Museum Consortium of Musical Culture, which makes it a recognized center for the composer's legacy study not only in Russia but throughout the world. None research on Rachmaninoff would be comprehensive without addressing these materials. The Museum is a co-publisher of Rachmaninoff Complete Works Edition, two first volumes of which are currently out of press. The Library of Congress (USA) acquired Rachmaninoff autographs created after his departure from Russia.

The Museum and The Library of Congress exchanged their respective digitized copies of manuscripts in May, 2012. The project has achieved a number of objectives:

• Both parties created high-resolution digital copies, which in fact could serve as a backup for originals.

• Availability of the originals and copies in two reputable archives provides better and wider public knowledge of Rachmaninoff manuscripts and thus reduces the risk of emerging composer's fake autographs

• Finally, the researchers of Rachmaninoff works, which previously had to approach two separate institutions in different countries - the Museum and the Library of Congress, now have an opportunity to work with the composer's creative materials at one, the most convenient place.

The project of creation of a unit database of digitized Sergey Rachmaninoff manuscripts meets expectations of modern researchers of the composer's oeuvre. Undoubtedly, the project will contribute to the creation of more thorough, versatile and documented studies that will help discover the unknown aspects of Rachmaninoff heritage.

Speaker: Mikhail **Bryzgalov** (Director General, Glinka National Museum Consortium of Musical Culture, Moscow)

Presented by the Archives and Music Documentation Centres Branch
Chair: Marie-Gabrielle Soret (Bibliothèque nationale de France, Paris)

9.00–10.30

Folklore – sources, inspirations, images

Benjamin Botkin and the Seegers: A documentary look at the study and practice of folklore through correspondence held at the University of Nebraska-Lincoln University Libraries

Abstract:
The folklorist Benjamin Botkin had a close relationship with the Seeger family, Charles Seeger, Ruth Crawford Seeger, and Pete Seeger, beginning in the late 1930s. Botkin became the national folklore editor for the Federal Writers' Project in 1937. He also served as the co-founder and chairman of the WPA Joint Committee on Folk Arts and chief editor of the Writers' unit of the Library of Congress. From 1942–1944 Botkin held the position of curator of the Library of Congress Archive of American Folk Song. The author will present letters held in the Botkin Collection at the University of Nebraska–Lincoln that were written to Botkin by the Seegers.
The correspondence will provide entry into the world of folklore at that time, focusing on the publications, projects, and relationships of Benjamin Botkin and the Seegers. Specifically the letters touch on:

• The Pan American Union, Music Division, where Charles Seeger worked

• Hard Hitting Songs for Hard-Hit People, a songbook by Woodie Guthry and Pete Seeger

• The Conference on Inter-American Relationships in the Field of Music

• Ralph Boggs' Handbook of the Science of Folklore (never published)

• American Songs for American Children (compiled by Ruth, Charles, Ben Botkin and Alan Lomax for
 the 1942 MENC convention); Alan Lomax and Pete Seeger sang at this conference

• Botkin's The Treasury of American Folklore

• Correspondence from Peter Seeger when he was in Saipan in 1944

• A centenary of the word "folklore"

• Publication problems with Ruth Crawford Seeger's book American Folksongs for Children

• Pete Seeger's People's Songs Inc. (PSI)

Le folkloriste Benjamin Botkin entretenait une relation proche avec la famille Seeger, Charles Seeger, Ruth Crawford Seeger, et Pete Seeger, qui a démarré à la fin des années 1930. Botkin devint l'éditeur national folklorique pour le Federal Writers' Projet en 1937. Il fut également co-fondateur et président du WPA Joint Committee on Folk Arts et chef éditorial du groupe d'écrivains de la Bibliothèque du Congrès. Entre 1942 et 1944, Botkin occupait le poste de conservateur au département Archive of American Folk Song de la Bibliothèque du Congrès. L'auteur présentera des lettres qui lui ont été adressées par les Seeger, conservées au sein de la collection Botkin de l'Université de Nebraska-Lincoln.

La correspondance servira à intégrer le monde des musiques populaires de l'époque, en se concentrant sur les publications, les projets et les relations de Benjamin Botkin avec les Seeger.

Les lettres abordent spécifiquement les sujets suivants :

• La Pan American Union, Département de la musique où travaillait Charles Seeger

• Hard Hitting Songs for Hard-Hit People, un songbook de Woodie Guthry et Pete Seeger

• Le congrès sur les relations inter-américaines dans le domaine de la musique

• Handbook of the Science of Folklore, de Ralph Bogg (qui n'a jamais été publié)

• American Songs for American Children (compilé par Ruth, Charles, Ben Botkin et Alan Lomax pour la convention MENC de 1942)

• The Treasury of American Folklore, de Benjamin Botkin

• Les correspondances de Peter Seeger alors qu'il était à Saipan en 1944

• Le centenaire du mot « folklore »

• Des problèmes de publication au sujet du livre American Folksongs for Children de Ruth Crawford Seeger

• People's Songs Inc. (PSI) de Pete Seeger.

Der Volkskundler Benjamin Botkin war von den späten 30er Jahren des 20. Jahrhunderts an eng mit der Familie Seeger (Charles Seeger, Ruth Crawford Seeger und Pete Seeger) befreundet. Im Jahr 1937 wurde Botkin zum Herausgeber für nationale Volkskunde im Rahmen des Federal Writers' Project ernannt. Er fungierte ebenfalls als Mitbegründer und Vorsitzender des WPA Joint Committee on Folk Arts und als Editonsleiter der Writers' unit an der Library of Congress. Von 1942-1944 war Botkin Leiter des amerikanischen Volksliedarchivs der Library of Congress. Die Referentin präsentiert Briefe von den Seegers an Botkin, die sich im Besitz der Botkin Sammlung an der Universität von Nebraska in Lincoln befinden.

Der Briefwechsel ermöglicht den Zugang zu der Welt der Volks(lied)kunde dieser Zeit und konzentriert sich auf Publikationen, Projekte und die Beziehung zwischen Benjamin Botkin und der Familie Seeger. Im Einzelnen thematisieren die Briefe:

• Die Musikabteilung der Pan American Union, an der Charles Seeger tätig war

• „Hard Hitting Songs for Hard-Hit People", eine Liedersammlung von Woodie Guthry und Pete Seeger

• Die Konferenz zu inter-amerikanischen Beziehungen im Musikbereich

• Ralph Boggs Handbuch der volkskundlichen Wissenschaft (unveröffentlicht)

• „American Songs for American Children" (zusammengestellt von Ruth Crawford Seeger, Charles Seeger, Ben Botkin und Alan Lomax für die Tagung der nationalen Vereinigung für Musikerziehung im Jahr 1942); Alan Lomax und Pete Seeger haben auf dieser Tagung (MENC = Music Educators National Conference) gesungen

• „The Treasury of American Folklore" von Benjamin Botkin

• Peter Seegers Aufenthalt in Saipan im Jahr 1944

• Ein Jahrhundert des Begriffs "folklore"

• Schwierigkeiten bei der Veröffentlichung des Buches „American Folksongs for Children" von Ruth Crawford Seeger

• Pete Seegers Firma "People's Songs Inc." (PSI)

Speaker: Anita **Breckbill** (University of Nebraska–Lincoln, Lincoln, NE)

Les Katajjait en concerts : des résonances du Nord dans la musique contemporaine canadienne

Abstract:

Contemporary Canadian music (re)calls the North. Via such works as T. Patrick Carrabré's Inuit Games (2005) and Alexina Louie's Take the Dog Sled (2008) and the recent Orchestre symphonique de Montréal tour to the North, traditional Inuit throat singing – Katajjat – and its performers have found a place in today's concert hall. The spectacular quality, the novelty, and the presence of live Inuit musicians on stage helped attract a broader audience and spread classical music in a region that is more and more present in current media. However, the inspirational power of traditional Inuit culture – one of the axes of cultural representation developed by Daniel Chartier to define the Nordic Imaginary (2004) – and the discussion of this topic stretch back to the 1920s.

Using archival documents, musical scores, and recordings, this presentation will construct a brief history of contemporary Canadian musical borrowing from traditional Inuit culture and then study how Katajjat in particular has inspired composers. Starting with the writings of Léo-Pol Morin, the presentation will discuss pieces by Carrabré, Charke, Louie, and Zibens. In what way did traditional Inuit music become a significant source of inspiration for Morin? What aesthetic, cultural, and philosophical representations of traditional Inuit culture manifest themselves in the musical works studied here?

What image(s) does Katajjat give to contemporary music? The representation of the Inuit in contemporary works raises several questions concerning the North and Canadian identity, the future of traditional Inuit culture, as well as numerous Arctic issues and compels us to investigate the underlying assumptions of musical composition and Canadian cultural heritage.

La musique contemporaine canadienne (r)appelle le Nord. Avec les Inuit Games (2005) de T. Patrick Carrabré, Take the Dog Sled (2008) d'Alexina Louie et la tournée de l'Orchestre symphonique de Montréal dans le Grand Nord, les jeux de gorge inuits – Katajjait – et leurs interprètes ont été entendus dans la salle de concert classique.

Le caractère « spectaculaire », la « nouveauté » et la présence de musiciens inuits sur scène ont été autant d'éléments accrocheurs, et ce, tant dans un contexte de production où l'on cherche à attirer un public plus vaste que pour la diffusion de la musique de concert dans une région de plus en plus médiatisée. Toutefois, l'inspiration de la culture traditionnelle inuite – l'un des axes de représentations culturelles élaborés par Daniel Chartier pour définir l'imaginaire du Nord (2004) – et les premières réflexions sur ce sujet datent des années 1920.

À partir de documents d'archives, de partitions et d'enregistrements, cette communication propose de retracer une brève histoire des emprunts à la culture traditionnelle inuite dans la musique contemporaine canadienne, puis d'observer comment les katajjait inspirent les compositeurs. Remontant aux écrits de Léo-Pol Morin, le répertoire abordé comprendra des oeuvres des compositeurs Carrabré, Charke, Louie et Zibens.

En quoi la musique traditionnelle inuite devient-elle pour Morin une source d'inspiration significative? Quelles sont les représentations esthétiques, culturelles et philosophiques dans les oeuvres inspirées par la culture traditionnelle inuite étudiées ici?

Quelle(s) image(s) le katajjaq donne-t-il à la musique contemporaine? À l'heure des questions actuelles sur le Nord et l'identité canadienne, sur l'avenir de la culture traditionnelle inuite ainsi que sur les multiples enjeux concernant l'Arctique, la thématique de l'Inuit dans les oeuvres contemporaines incite à étudier celles-ci de manière plus spécifique et à comprendre les systèmes de pensée sous-jacents à la création musicale et au patrimoine culturel canadien.

Die zeitgenössische kanadische Musik wendet sich (wieder) dem Norden zu. Mit den Werken „Inuit Games" von T. Patrick Carrabré (2005), „Take the Dog Sled" von Alexina Luoie (2008) und der Tournee des Orchestre symphonique de Montréal durch den „Großen Norden" haben die Kehl(kopf)gesänge der Inuit – „Katajjait" – und deren Interpreten in die großen klassischen Konzertsäle Einzug gehalten.

Der Charakter des Spektakulären, die Anmutung des Neuen sowie alleine die Anwesenheit von Inuit-Musikern auf der Bühne sind anziehende Elemente und das insbesondere in einem Kontext, wo man versucht, eine größeres als das in einer mediatisierten Welt übliche Publikum anzuziehen. Allerdings stammen das Bewusstsein für die traditionelle Inuit-Kultur – eine der kulturellen Repräsentationsachsen, die von Daniel Chartier zur Definition der „L'imaginaire du Nord" 2004 herausgearbeitet wurde – und die erste Besinnung auf dieses Thema aus den 20er-Jahren des 20. Jahrhunderts.

Ausgehend von Archivalien, Noten und Aufnahmen, bietet dieser Vortrag einen kurzen Abriss der Spuren der traditionellen Inuit-Kultur in der zeitgenössischen kanadischen Musik, um dann darzustellen, wie sich Komponisten vom Katajjait inspirieren lassen. Zurückgehend auf die Schriften von Léo-Pol Morin umfasst das besprochene Repertoire Werke der Komponisten Carrabré, Charke, Louie und Zibens. Wodurch wird die Musik der Inuit für Morin eine bedeutende Quelle der Inspiration? Was sind die ästhetischen, kulturellen und philosophischen Erscheinungsformen in den hier untersuchten, von der Inuit-Kultur beeinflussten Werken?

Welche Farbe verleiht Katajjait der zeitgenössischen Musik? Just zu dem Zeitpunkt, wo sich aktuelle Fragen über den „Norden" und die kanadische Identität, über die Bewahrung der traditionellen Inuit-Kultur sowie die vielfältigen

Probleme zur Arktis stellen, regt die Präsenz der Inuit in zeitgenössischen Werken dazu an, sich genauer mit diesen zu beschäftigen und so die der musikalischen Schöpfung und dem kanadischen Kulturgut zugrundeliegende Gedankenwelt zu verstehen.

Speaker: Claudine **Caron** (Université du Québec à Montréal, Montréal)

Canadians in the landscape: Music and images featuring rural themes in early Canadiana sheet music, ca.1867–1920

Abstract:

The use of cover art on sheet music was commonplace in the late 19th century, with many North American and British publishing houses featuring illustrations on their covers as promotional devices intended to attract consumer interest in their product. Typical images were of well-liked dance-hall musicians or poignant moments in scenes from musicals. Given the commercial significance of these portrayals, the numerous Canadian publications that emphasize nature settings or humans in the landscape on their covers is a testament to the influence these images had in the minds of early Canadians. The illustrations directly appealed to the public's sense of self image, solidifying the

importance of mythologized nature as an underlying fabric of this country's self identity and reinforcing a larger nationalist sentiment, albeit in words and images more than the fabric of the music itself.

This investigation and virtual exhibition, drawn primarily from the University of Toronto's Faculty of Music Library, provides a window into the cultural mindset of a group of people who lived at a time in Canadian history when national identity was being forged. The many facets of the Canadian experience revealed by this exhibition are a testament to the endurance these individuals faced as they struggled to make a living from the incredibly harsh landscape.

L'utilisation d'illustrations artistiques sur les couvertures de partitions était monnaie courante à la fin du 19e siècle, particulièrement auprès de maisons d'édition nord américaines et britanniques. Ces dernières présentaient des illustrations sur leurs couvertures à des fins promotionnelles pour attirer l'intérêt des consommateurs. Les images les plus souvent utilisées représentaient des musiciens prisés de danse ou des scènes poignantes de comédies musicales. Étant donné le caractère commercial de ces représentations, les nombreuses maisons d'édition canadiennes qui, quant à elles, préféraient des cadres naturels ou des paysages représentant des humains pour leurs couvertures, témoignent de l'influence qu'avaient ces images dans les esprits des anciens au Canada. Les illustrations ont immédiatement fait appel à l'image de soi, renforçant à la fois l'importance de la nature mythifiée comme un tissu sous-jacent de la propre identité du pays, ainsi qu'un sentiment nationaliste plus important, quoiqu'en mots et en images davantage que du tissu de la musique elle-même.

Cette étude, qui se veut aussi exposition virtuelle, est tirée de la bibliothèque de la faculté de musique de l'Université de Toronto. Elle représente une fenêtre sur l'approche culturelle d'un groupe de gens qui ont vécu au Canada à un moment de son histoire où l'identité nationale était en train de se forger. Les nombreuses facettes de l'expérience canadienne révélées par cette exposition témoignent de l'endurance qu'ont dû affronter ces individus en se battant pour gagner leur vie dans un paysage rude.

Eine künstlerische Gestaltung der Umschläge von Notenausgaben war im späten 19. Jahrhundert allgemein üblich. Viele britische und nordamerikanische Verlage nutzten diese Möglichkeit der Werbung, um damit die Konsumenten auf ihre Produkte aufmerksam zu machen. Typische Sujets waren Musiker in Tanzsälen oder charakteristische Szenen aus Musicals. Berücksichtigt man die kommerzielle Bedeutung dieser Porträts, so belegen die zahllosen kanadischen Publikationen, die Naturmotive oder Menschen in der Natur auf den Umschlägen herausstellen, den Einfluss, den diese Motive auf das Denken der frühen Kanadier hatten. Die Abbildungen sprachen das öffentliche Selbstbild direkt an und erhärteten die Bedeutung der mythologisierten Natur als Fundament der Landesidentität wie auch eines sich ausbreitenden Nationalgefühls, wenn auch in Wort und Bild statt mit den Mitteln der Musik. Die Untersuchung und die virtuelle Ausstellung – in erster Linie mittels Beständen der musikwissenschaftlichen Bibliothek der Universität von Toronto – ermöglichen einen Blick in die kulturelle Gemütslage eines Teils der kanadischen Gesellschaft zu der Zeit als sich eine nationale Identität formte. Die vielen in dieser Ausstellung freigelegten Facetten der kanadischen Erfahrung legen Zeugnis ab vom Durchhaltevermögen, das man im täglichen Kampf ums Überleben in diesem rauen Land benötigte.

Speaker: Timothy **Neufeldt** (University of Toronto, Toronto)
Presented by the IAML Programme Committee
Chair: Hanneke Kuiper (Public Library Amsterdam, Amsterdam)

9.00–10.30

Répertoire International des Sources Musicales (RISM)

RISM Presentation: How to work with Kallisto, the RISM program for describing musical sources. Introduction to the program with hands-on practice
Speakers: Cheryl **Martin** (University of Western Ontario, London, Ontario), Klaus **Keil** (RISM Zentralredaktion, Frankfurt am Main)

9.00–10.30

Sub-commission on UNIMARC

Working meeting
Chair: Isabelle Gauchet Doris (Centre de documentation de la musique contemporaine, Paris), represented by Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milano)

9.00–10.30

Information Technology Committee

Open agenda: bring along your ideas of recent developments in IT that might be of utility to IAML and/or music libraries.
Chair: Antony Gordon (British Library, London)

10.30–11.00

Tea & coffee

11.00–12.30

Collection development and reference service

Assessing music reference services in an age of vanishing reference desks
Abstract:
The role of the subject specialist is expanding beyond the reference desk at a time when the desks themselves are being visited less and less. Are our music reference services evolving to address changing modes of collection and service delivery and patron expectations? And as our institutional service models change and even more emphasis is placed on "value-added" services, are we rising to that challenge? Appropriate assessment can help determine whether today's reference services are indeed meeting patrons' needs or whether changes are merited. This presentation examines elements of reference assessment and how assessment models such as the Wisconsin-Ohio Reference Evaluation Program, and the Reference Effort Assessment Data Scale can help librarians build patron-centered music reference services.

Speaker: Kirstin **Dougan** (University of Illinois at Urbana-Champaign, Urbana)

Music Business Education in Canada: Implications for collection development
Abstract:
Business training programs are commonly found at post-secondary institutions, but those directed specifically at musicians are relatively rare. This study assessed the situation in Canada, with a particular emphasis on post-secondary educational offerings, as there is no other research available regarding the number of programs or specific content in this Canadian context.

Purpose

The purposes of this study were twofold: 1) to catalog the current musical enterprise (ME) course offerings available at the post-secondary level in Canada, and; 2) to create a benchmark for use in creating or revising ME courses such that they are tailored to specific institutional and individual needs and supported with appropriate materials.

Methodology

A full census approach was used to give the broadest possible picture of post-secondary offerings in Canada. Course offerings in ME were determined through analysis of all arts & culture course offerings at each institution as indicated

in each school's online catalogue. Courses were considered to be ME courses if they provide music-specific career skills content and are offered specifically to music students. Courses in music technology that are tailored to specific technical skills such as audio production or web design were not considered to be ME courses in the context of this study.

By analyzing all 197 institutional course catalogs, a list was derived of those schools that have a music program, including graduate level content. From this list of music schools, a sub-list was compiled of schools that each offer at least one ME course. Specific ME course content at each institution was subsequently analyzed, and learning materials identified. This presentation will discuss implications for music library collection development.

Speaker: Paul Edward **Guise** (Winnipeg)

Dresden – Cambridge – London 2012. Bericht über einen Fachaufenthalt in wissenschaftlichen Musikbibliotheken

Abstract:
Vom 2. Januar bis 31. Juni 2012 absolviert die Referentin berufliche Praktika in vier wissenschaftlichen Musiksammlungen Großbritanniens: University Library und Pendlebury Library of Music in Cambridge, British Library und Royal College of Music in London. In ihrem Vortrag stellt sie persönliche Intentionen und Erlebnisse sowie Ziele und Erfahrungen der beteiligten Musikbibliotheken vor. Sie gibt einen Einblick in die Vorbereitung und Finanzierung des Fachaufenthaltes und geht folgenden Fragen nach:

Dienen internationale Berufspraktika der Weiterentwicklung von Musikbibliothekaren und somit auch einer ständigen Erhöhung von Wirkung und Wertschöpfung von Musikbibliotheken?

Welche Chancen würden sich den Musikbibliotheken durch einen aktiv gestalteten internationalen Personalaustausch eröffnen?

Das erste Internationale Treffen von Musikbibliotheken im Oktober 1949 in Florence (Italien) mit 60 Teilnehmern aus 12 Staaten; die Gründung der IAML im Juli 1951 in Paris (Frankreich) und die beginnende Kommunikation per Internet (IAML und Ländergruppen) wurden zu Meilensteinen in der musikbibliothekarischen Praxis. Vereinsbegründungen, Tagungen und Mailinglisten – gehen wir gemeinsam noch einen Schritt weiter? Die Referentin möchte ermutigen zu einem internationalen Austauschprogramm für Musikbibliothekare.

Speaker: Ines **Pampel** (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)

My library has a Facebook page and a Twitter account: Now what!?!

Abstract:
Is the social media tidal wave that has swept across our libraries more than mere buzz? As professionals we have heard many times WHY it is important to meet our audience on social media platforms. "Be where they are", we have been told countless times. But few in our profession have detailed the HOW and the down-to-earth minutiae of such work. Indeed, as Laura Solomon bluntly puts it: "Many libraries do not understand that using social media successfully takes more than just having an account." (Solomon, Laura. Doing Social Media so it Matters: a Librarian's Guide. Chicago: American Library Association. 2011.) The truth of the matter is that a thriving social media presence is hard and daily work. From the issues of audience building and meaningful interactions to the development of content and monitoring of statistics, platforms like Facebook and Twitter offer opportunities but also many challenges. This paper will explore these issues with the goal of providing a framework for a vibrant social media presence for libraries. The author will delve into the particular strengths of specific social platforms and methods to use them. The importance of social capital and the concept of sharing will be discussed. Finally, the vast possibilities of interconnection between those platforms will be explored through examples such as Twitterfeed and Paper.li.

Speaker: Rémi **Castonguay** (Yale University, New Haven, Connecticut)
The author of the paper is unable to be present so it will be read by Suzanne Lovejoy (Yale University, New Haven, Connecticut).
Presented by the Commission on Service and Training
Chair: Geoff Thomason (Royal Northern College of Music, Manchester)

11.00–12.30

Current bibliographical projects

The Music Collection of King Friedrich Wilhelm II (1744-1797): Towards a cataloguing history

Abstract:
The music collection of King Friedrich Wilhelm II of Prussia survives today in the Königliche Hausbibliothek collection at the Staatsbibliothek zu Berlin, and includes several hundred manuscript and printed performance parts, as well as

scores. The collection has not been catalogued on RISM and can only be browsed using the 1895 printed catalogue by Georg Thouret, Katalog der Musiksammlung auf der Königlichen Hausbibliothek im Schlosse zu Berlin.

This paper will discuss three important phases in the cataloguing history of this collection, from the time of Friedrich Wilhelm II and the manuscript catalogue that was compiled of his collection in 1795; the end of the 19th century when the collection was united with the music collections of other Prussian rulers into the Königliche Hausbibliothek at the City Palace in Berlin; and finally today, following the various transportations and relocations it underwent during and after the Second World War.

The paper will address cataloguing practices at the Prussian court from the time of Friedrich Wilhelm II as Crown Prince until the end of his life, and touch on aspects of chronology of performance parts and copyists employed; the changes brought to the collection from the merging of music kept at different palaces into the Königliche Hausbibliothek; and current musicological problems and conclusions that can be made on its present state, following the transportations and losses that it suffered in the Second World War.

Speaker: Loukia Myrto **Drosopoulou** (York)

La numérisation du Guide musical à la Bibliothèque royale de Belgique : entre traitement de masses et travail à la page

Abstract:
Le guide musical, revue hebdomadaire des nouvelles musicales de la Belgique et de l'étranger, publié à Bruxelles chez Schott de 1854 à 1917, est sans conteste l'un des titres de presse musicale parmi les plus prestigieux que la Belgique ait comptés.

Des grands événements de dimension internationale aux manifestations les plus anodines, cette source annonce, relate, commente et analyse d'innombrables événements de la vie musique belge et européenne de la seconde moitié du 19e et des premières années du 20e siècles.

L'intérêt pour la recherche de ce corpus de première importance n'a d'égal que sa grande fragilité, et donc, dans une certaine mesure, sa rareté. En effet, si en Belgique, la plupart des bibliothèques patrimoniales possèdent au moins un numéro du Guide musical, il n'en existe aucune collection complète d'un seul tenant. Grâce à plusieurs collections lacunaires, la Bibliothèque royale de Belgique aurait pu mettre à disposition de ses lecteurs une collection complète du Guide musical, si l'état de dégradation fort avancé d'un grand nombre d'exemplaires ne l'avait obligé à en restreindre fortement l'accès. La numérisation apparut aussitôt très clairement comme étant la solution qui permettrait de concilier préservation et valorisation. Mieux : outre en restaurer l'accès, elle permettrait d'en proposer un corpus complet au départ d'unesélection d'exemplaires présents dans les différentes collections conservées à la section Musique de la Bibliothèque royale.

L'achèvement, en 2011, du projet de numérisation par sous-traitance de 3,5 millions de pages de journaux (correspondant à 40 titres de presse quotidienne belge identifiés comme priorité absolue pour la numérisation) coïncida avec la création à la Bibliothèque royale d'un service interne de numérisation de masse. Avec un volume de plusieurs dizaines de milliers de pages à traiter et des obstacles en tous genres à surmonter en termes de traitement des masses, la numérisation du Guide musical devint le projet pilote de cette nouvelle structure, la spécialisant d'emblée dans la réalisation de projets de masses nécessitant çà et là une approche page par page.

Notre communication visera à revenir sur la genèse de ce projet inédit en Belgique, les principales difficultés rencontrées en cours de réalisation, et le résultat pour l'utilisateur final : un corpus numérisé complet du Guide musical consultable en plein texte et en mode calendrier depuis une interface informatique accessible sur internet.

The digitisation of the "Guide musical" at the Royal Library of Belgium: between mass treatments and a page per page approach

The Guide musical, revue hebdomadaire des nouvelles musicales de la Belgique et de l'étranger, a weekly music journal published in Brussels by Schott from 1854 till 1917 is without question one of the most prestigious titles to be issued in the Belgian music press.

From big international events to small announcements, this source announced, commented on and analysed a very large corpus of events in the music scene in Belgium and Europe from the second half of the 19th and the beginning of the 20th century.

The research interest of this corpus of primary importance is matched only by its fragility, and thus, to some extent, its rarity. Indeed, if in Belgium, most of the patrimonial libraries have at least one issue of the "guide musical" in their collection, no complete series exists in one single repository. Thanks to several incomplete collections, the Belgian Royal Library would have been able to present to the public a physically complete series of the Guide musical if the bad condition of a large number of issues would not have forced the library to forbid access. Digitisation seemed immediately the ideal solution which would permit both preservation and access. Even better, in additional to granting access, digitisation would also permit the disclosure of a complete series based on a selection of copies in the different collections conserved in the music section of the Royal Library.

The finalisation of the digitisation project in 2011 by outsourcing 3.5 million of newspaper pages (corresponding to 40 titles of Belgian newspapers identified with absolute priority for digitisation) coincided with the creation of an internal

department for mass digitisation at the Royal Library. With a volume of several ten thousand pages to be treated and all kinds of obstacles to overcome, the digitisation of the Guide musical became the pilot project in this new structure, specializing from the start in the realisation of mass digitisation projects requiring here and there a page-per-page approach. Our paper will focus on the set up of this original project in Belgium, the most important difficulties encountered during its implementation and the result for the end-user: a complete digitised corpus of the Guide Musical which can be consulted in full text mode and calendar mode via the internet.

Speaker: Frédéric **Lemmers** (Bibliothèque royale de Belgique, Bruxelles)

British Music Publishers Revisited

Speaker: Donald W. **Krummel** (University of Illinois at Urbana-Champaign, Urbana, IL)
The author of the paper is unable to be present so it will be read by Maureen Buja (Fontes Artis Musicae).
Presented by the Bibliography Commission
Chair: Rupert Ridgewell (British Library, London)

11.00–12.30

Cataloguing Commission

Working meeting
RDA Activities at the Library of Congress

Speaker: Geraldine **Ostrove** (Library of Congress, Washington, D.C.)

Bridging our differences? Music Cataloguing in Europe and RDA

Abstract:
Europe is a continent made up of many different, independent countries that, even if slowly growing together within the European Union, still function as independent states that within the field of cataloguing have their own explicit rules building on centuries of traditions within each country. These centuries of traditions have led up to sets of rules that sometimes look very different. In the German-speaking parts of Europe there are the RAK cataloguing rules, in the English-speaking parts AACR, and then the French-speaking parts of Europe follow the AFNOR rules, just as a couple of examples. Not only are the rules different, each country also in most cases has its own language(s) making universal cataloguing even more difficult.

The world of library catalogues today is completely different from the world as it looked only 15-20 years ago. Catalogues are no longer limited only to the collections of the library they describe. Catalogue records are shared between library systems; catalogues are displayed on the internet and merged with each other in many different ways. They are also shown in public search engines such as Google and Yahoo. With this development standardization and the bridging of differences between rule systems are more important than ever.

Under the auspices of IFLA several attempts have been made to create standards that would form at least a basis for how a set of cataloguing rules should be made. The first attempt was taken with the Paris Principles in 1961, followed almost 60 years later, in 2009 by an updated version, the Statement of International Cataloguing Principles. These sets of principles try to tell rule makers what to consider when creating their sets of rules, without specifying in detail what these rules should look like.

Another important IFLA work that tries to standardize the cataloguing world is the International Standard Bibliographic Description, ISBD, recently published in a completely new edition. The ISBD form in some countries the only set of rules for bibliographic description, whereas it in other countries has been used as a basis for further rule creation.

Within the Anglo-American bibliographic world the Anglo-American Cataloguing Rules, 2nd edition, have been in use since the early 1980s. Around the turn of the century it was evident that these rules needed a thorough update, due to the facts mentioned above, among other factors. A few years ago this resulted in the proposal for a totally new set of rules, the Resource Description & Access, RDA, that since then has been out for several world-wide reviews, comments, studies etc., and that are now, since the beginning of this year slowly being implemented by the Anglo-American cataloguing community. RDA is presented as a set of rules not only replacing the old AACR rules, but also being applicable in the whole world, open for everyone to use.

Will RDA be the unifying solution that is so much asked for in Europe? This is what I will focus on in my presentation. I will try to look at how RDA has been received and if the new rules might present a solution to some of the challenges facing the European cataloguing world. I will also mention what cooperation efforts are being made to make the European countries better fit into the decision making process that surrounds RDA.

Speaker: Anders **Cato** (Biomedical Library, Gothenburg University Library, Gothenburg)
Chair: Joseph Hafner (McGill University, Montréal)

11.00–12.30

Répertoire International des Sources Musicales (RISM)

Commission Mixte and Advisory Council. Joint working meeting

Chairs: John Roberts (Member of RISM Board, University of California, Berkeley), Richard Chesser (British Library, London)

12.30

Lunch

12.30–13.30

CAML Board Meeting

Conference Centre Food Court

13.00–13.45

Informal meeting of the National Libraries Music Network

Open meeting

Chair: Roger Flury (National Library of New Zealand, Wellington)

14.00–15.30

IAML General Assembly with information session and closing session

Information session

Chair: Stanisław Hrabia (Chair, IAML Programme Committee)

An opportunity to make short announcements on topics of professional interest to all conference delegates.

Please note that announcement should be of 3-4 minutes maximum duration. There will be no opportunity to use audio-visual equipment. Delegates wishing to contribute to this session should first contact the Chair Stanisław Hrabia (Jagiellonian Uniwersity, Kraków) programme@iaml.info

Closing session

Chair: Roger Flury (President, IAML)

16.00–17.30

IAML Board meeting

Board members only.

19.15

Farewell dinner

(buses leave at 18.30)