



International Association of Music Libraries, Archives
and Documentation Centres

23 June – 28 June 2024

Programme

with abstracts

Programme status 31/05/2024

**Includes IASA workshops and the Digital Libraries for Musicology
Programme**

For June updates please check <https://iaml2024.sched.com/>

Sunday 23 June

9.00-16.00 - Seminar Room, Konservatorium Music Library

IAML Board meeting

Chair: Pia Shekhter (IAML President, Gothenburg University)

Board members only

14.00-17.00 - Music Library

Registration

16.30-17.30 Fismer Hall

The IAML Board welcomes first-time attendees

18.30 Foyer, Konservatorium

Opening ceremony

Monday 24 June

9.00-10.30 – Endler Hall

Opening plenary session

Presented by the Organizing Committee

Chair: Wilhelm Delport (University of Cape Town)

Welcome: Pia Shekhter (IAML President, Gothenburg University)

Bridget Rennie-Salonen (Stellenbosch University)

Illustrating transdisciplinary research innovation: Music, health, and wellbeing

As higher music education institutions respond to changing 21st Century performing and creative arts landscapes globally, graduate employability, dynamic curricula, stylistic diversity, cultural identities, rethinking histories, digital archiving, and student wellbeing, are but a few examples of the variety of relevant topics we are all engaging with.

Followed by an introduction about the diverse scholarly approaches in research being undertaken in the Stellenbosch University (SU) Department of Music, I will present an outline of our research projects in the interdisciplinary field of music and wellbeing, with specific reference to the development of an interdisciplinary programme in health, arts, and performance at SU.

The impact of the performing and creative arts on individuals, communities, and society; and the important role of the arts in therapeutic, educational, health, and social science domains, is studied from multiple disciplinary perspectives. Yet, in South Africa, research on the impact of performing and creative arts practices on artists' own health and wellbeing is a new field. Furthermore, literature particularly utilising African settings, epistemologies, and conceptual frameworks, is scant.

Building on well-established international research and practice, this paper will explore diverse methodological and theoretical perspectives on musicians' health advocacy; the biopsychosocial-artistic factors influencing musicians' health and wellbeing; and the need to promote and better understand reciprocal wellbeing and care processes both IN and THROUGH music. Moreover, the paper seeks to stimulate discussion on the implications of transdisciplinarity in music education and research for music libraries, to better understand their role in the innovation process for building bridges across faculties at a university.

Lee Watkins (International Library of African Music, Rhodes University)

Being at the cutting edge with a blunt knife: Context is everything at The International Library of African Music (ILAM), Rhodes University

Museum, archive, research institute, performance centre! Like a schizophrenic person, ILAM constantly mobilises its multiple personas to develop and sustain its relevance. I argue that its relevance flows out of its numerous socio-economic and cultural contexts which in turn have a great impact on the sustainability of ILAM and its leadership position on the continent.

The calls for developing free access to the holdings of museums and archives are in keeping with questions of whose and what knowledge the archive contains and who has access to this knowledge? These questions apply to ILAM, which has for most of its history served as a repository for an elite base of intellectuals, composers and musicians, mainly from the west or global north. In recent years, however, there has been a radical departure from this perception of the archive. Current activities bring

into question conventional perceptions of the archive, its practices and its position as the sole authority on certain forms of knowledge.

This presentation describes the archive as an institution that is informed by its contexts and all the communities it is meant to serve. Being situated in a rural, impoverished part of South Africa, ILAM is constantly aware of its surroundings insofar as resources can be mobilised for developmental purposes. This presentation focuses on the Keiskammahoek Heritage Project and the Jazz Heritage of the Eastern Cape Project to illustrate how ILAM negotiates and asserts its role as an archive driven by community interests, despite its meagre resources.

Judith Opoku-Boateng (Institute of African Studies, University of Ghana)
**The Rhythm of Responsibility: Managing and Activating Music
Collections for African Studies research in the 21st Century**

Drawing on extensive experience as an archivist managing African music collection in an African studies department, I delve into the multifaceted roles and responsibilities inherent in preserving African musical heritage. Key themes in the presentation include strategies for collection development, community engagement, collaborative initiatives, metadata standards, navigating institutional structures, human resource development, decolonization efforts, and the ethical imperative of global representation.

I explore the dynamic intersection of archival activism and music collection management within the context of African Studies research. By framing the discussion within the framework of archival activism, I aim to underscore the transformative potential of music archives in challenging historical narratives, promoting cultural diversity, and advancing social justice agendas. This presentation offers valuable insights for archivists, scholars, and practitioners seeking to navigate the complexities

Drawing on extensive experience as an archivist managing African music collection in an African studies department, I delve into the multifaceted roles and responsibilities inherent in preserving African musical heritage. Key themes in the presentation include strategies for collection development, community engagement, collaborative initiatives, metadata standards, navigating institutional structures, human resource development, decolonization efforts, and the ethical imperative of global representation.

I explore the dynamic intersection of archival activism and music collection management within the context of African Studies research. By framing the discussion within the framework of archival activism, I aim to underscore the transformative potential of music archives in challenging historical narratives, promoting cultural diversity, and advancing social justice agendas. This presentation offers valuable insights for archivists, scholars, and practitioners seeking to navigate the complexities.

10.30-11.00 – Break

Including coffee corner for mentees and mentors

11.00-12.30 – Endler Hall

E-Scores in Music Libraries, Part One: Acquisitions and Cataloguing

Presented by the Cataloguing and Metadata Section (co-sponsored by the Libraries in Music Teaching Institutions Section and the Service and Training Section)

Chair: Christopher Holden (Library of Congress)

Section Elections

Kimmy Szeto (IAML Treasurer, Baruch College, CUNY)
Library Practices for Electronic and Digital Music Scores: Integrating Functions, Standards, Processes

Music scores in digital formats have become increasingly affordable to produce and widely accessible, and libraries have responded by expanding collections and availability to great benefit to users. However, the material format, simultaneously a series of static images and a dynamic medium embedded with interactive-generative functionalities, continues to evolve as technologies mature and media artists introduce innovations that challenge the technological boundaries of the “score.” This poses a unique challenge to libraries as caring for electronic and digital scores involves a web of interconnected technical processes. However, it is also an opportunity for libraries to assume a leadership role on the vertical integration of the material format.

This presentation will provide an overview of the traditional e-score and novel uses of the digital score in performance, alongside supporting technical standards for the score (notation, engraving, description, representation, and publication) juxtaposed with processes (performance, archiving, and preservation). From this overview, I aim to illustrate how the intersection of functions, standards, and processes can guide the music library community toward a holistic standard practice that covers the entire life cycle, from acquisition to access, description to discovery, publication to preservation. Discussion will focus on how libraries can develop and sustain a FAIR and open environment while addressing the demands of creators, aggregators, and users, and how libraries can fulfil their aims to support music performance, entertainment, research, education, and cultural preservation. N.B.: Standards addressed include: MusicXML, MEI, PDF/PDF-A/PDF-UA, audioMD/videoMD/textMD, MIX, METS, EAD, PREMIS, OAIS, OAI-PMH/OAI-ORE, DRM (lack of standards), Wikidata, and underlying ISO standards.

*Kyla Jemison (University of Toronto)
Developing Metadata Workflows for eScores

Over the past few years, the University of Toronto Libraries (UTL), with assistance from Scholars Portal, has taken a step toward becoming a leader in the area of escore collections with its 2018 collaboration with Plangere Editions and its 2021 collaboration with Counterpoint Music Library Services, both local publishers of chamber music by Canadian composers. Metadata for the Plangere Editions collaboration was quite straightforward, as the University of Toronto Libraries held print copies of almost the entire collection, which simply required some manipulation to represent the escore version of each publication. The Counterpoint collection required more intensive metadata creation as most of the publications were not held by any library.

These projects allowed us to develop and refine our in-house capacity and technical ability around describing and processing escores, including creating workflows and processes in MarcEdit and in Alma, while furthering our partnership with Scholars Portal, a shared repository service for academic libraries in Ontario, Canada, to make the escores available. This presentation will outline the metadata work involved in both of these projects, describing the scope of the work and demonstrating the technical skills required. The University of Toronto Libraries aims to provide an example for other music libraries of how escore metadata projects can be done by building on existing metadata work and providing training on technical tools like MarcEdit and regular expressions to ensure the preservation of and access to new collections of escores.

11.00-12.30 – Jannasch Lecture Hall

User experience and the development of services

Presented by the Public Libraries Section

Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

Section Elections

Thomas Kalk (Stadtbüchereien Düsseldorf)

Promoting digital services in a public music library

The music library of the Düsseldorf public libraries is part of the new central library, which is now two years old. In addition to its conventional collections (books, sheet music and CDs), the library also offers various digital services (Naxos Music Libraries, medici.tv, nkoda). Since the use of posters and flyers for advertising purposes is not possible due to architectural restrictions, alternative ways must be used to raise customer awareness of digital services. As examples, the concept for introductory sessions for newcomers as well as advanced customers and the creation of playlists in the Naxos Music Libraries - with special consideration of the local music scene - will be presented.

--

Die Musikbibliothek der Stadtbüchereien Düsseldorf ist eine Abteilung der neuen Zentralbibliothek, die im November 2021 eröffnet wurde. Neben ihren konventionellen Beständen (Büchern, Noten und CDs) bietet die Musikbibliothek verschiedene digitale Dienste an (die Naxos Music Libraries, medici.tv und nkoda). Die Bibliotheksräume bieten auf Grund der architektonischen Gegebenheiten keine Möglichkeiten mit Postern und Handzetteln auf die digitalen Angebote hinzuweisen. Daher muss auf anderen Wegen die Aufmerksamkeit des Publikums für die digitalen Dienste geweckt werden. Der Vortrag zeigt beispielhaft das Konzept für Einführungsveranstaltungen für unerfahrene und erfahrene Bibliotheksnutzer sowie die Erstellung von Playlists für die Naxos Music Library unter besonderer Berücksichtigung des lokalen Musiklebens.

--

La bibliothèque musicale des bibliothèques publiques de Düsseldorf est un département de la nouvelle bibliothèque centrale inaugurée en novembre 2021. Outre ses collections classiques (livres, partitions et CD), la bibliothèque musicale propose différents services numériques (Naxos Music Library, medici.tv et nkoda). En raison de contraintes architecturales, il est impossible de mettre en avant cette offre numérique dans les locaux de la bibliothèque au moyen d'affiches et de dépliants. Il faut donc trouver des solutions alternatives pour attirer l'attention du public sur ces services numériques. Lors de notre communication nous montrerons des exemples de séances de familiarisation pour les usagers de la bibliothèque, qu'ils soient novices ou expérimentés. Nous présenterons également comment, à partir de Naxos Music Library, nous créons des listes de lecture qui prennent particulièrement en compte la scène musicale locale. [French abstract kindly provided by Nathalie Castinel]

Laura Jacyna (Brandon University)

Adventures in Outreach: A Case Study in Library Event Programming

There are few examples of library event programming in music librarianship literature. At Brandon University, a regional Canadian institution, engagement of undergraduate music performance students with the music library physical space is infrequent. Students also have limited access to high quality large-scale music concerts and productions. To address these issues, the Brandon University music library has been planning and hosting events as a form of outreach. Many of these events are centered around screening pre-recorded performances of operas, ballets, and concerts, utilizing the public performance rights of a video database.

This presentation will go through the stages of planning, organizing, promoting, and executing events. Various examples of events at the music library will be shown and demonstrated. Following the results of a quality improvement survey, the music library has experimented with other event offerings, such as student concerts, library scavenger hunts, and listening sessions. The challenges and obstacles faced in this music library outreach events case study will be discussed. Attendees will learn more about

library event programming and gain an understanding of the potential of music library events for future outreach projects. This presentation will also look at strategies for incorporating user experience principles into future music library event programming.

11.00-12.30 – Fisser Hall

Historical collections in context

Presented by the Forum of Sections

Chair: Jim Cassaro (University of Pittsburgh)

Eva Neumayr (Archiv der Erzdiözese Salzburg; Internationale Stiftung Mozarteum)

Matrons as Patrons? Female Patronism in Music in the Late 18th Century

While patronage in music has always been viewed as a “male” endeavor, surprisingly, in many a composer’s biography quite a few women appear in prominent places. If we take Wolfgang Amadé Mozart as an example, many women are dedicatees of his works – among them Adrienne Catherine de Noailles, Comtesse de Tessè (1741–1813), Duchess Sophie Charlotte von Mecklenburg-Strelitz, later Queen Charlotte of Great Britain and Ireland (1744–1818) – and many others. Women provided him with commissions, like the women of the Lützow and Lodron families (K. 242, K. 247, K. 287, K. 288) in Salzburg. It was Maria Franziska Gräfin von Wallis (1746–1796), who was helpful in securing his appointment as a court organist in 1779 while Gräfin Josepha von Paumgarten (1762–1817) paved the way for Idomeneo in Munich.....

Patronage in music has always been a reciprocal relationship: Each side in the relationship gives either material (e.g., money, protection) or social (e.g., loyalty, praise, publicity etc.). There is the expectation or moral obligation, that the musician or composer will repay the debt in the form of works, performances and so on whose excellence reflects on the patron, for which ‘the public’ is necessary. Thus, each side benefits from the relationship.

The paper endeavors to explore some of the mechanisms of female patronism along with several female collections.

--

Während Mäzenatentum in der Musik seit jeher als „männliches“ Unterfangen angesehen wird, tauchen in den Biografien verschiedenster Komponisten zahlreiche Frauen an prominenter Stelle auf. Nehmen wir Wolfgang Amadé Mozart als Beispiel, so sind nicht wenige seiner Werke Frauen gewidmet – darunter Adrienne Catherine de Noailles, Comtesse de Tessè (1741–1813), Herzogin Sophie Charlotte von Mecklenburg-Strelitz, die spätere Königin Charlotte von Großbritannien und Irland (1744–1818) – und viele andere. Frauen verschafften ihm Aufträge, wie die Frauen der Familien Lützow und Lodron (KV 242, KV 247, KV 287, KV 288) in Salzburg. Es war Maria Franziska Gräfin von Wallis (1746–1796), die 1779 für seine Anstellung als Hoforganist beim Erzbischof ein gutes Wort einlegte, während Gräfin Josepha von Paumgarten (1762–1817) den Weg für Idomeneo in München ebnete....

Mäzenatentum in der Musik ist seit jeher eine wechselseitige Beziehung: Jede Seite in der Beziehung spendet entweder materiell (z. B. Geld, Schutz) oder sozial (z. B. Loyalität, Lob, Werbung usw.). Es besteht die Erwartung oder moralische Verpflichtung, dass der Musiker oder Komponist die Schulden in Form von Werken, Aufführungen usw. zurückzahlt, deren Qualität auf den Mäzen/die Mäzenin zurückstrahlt: Dafür ist wiederum „die Öffentlichkeit“ notwendig. Somit profitiert jede Seite von der Beziehung.

Der Aufsatz versucht, einige der Mechanismen des weiblichen Mäzenatentums zu untersuchen, unter anderem auch an Hand einiger weiblicher Musiksammlungen.

Katharine Hogg (The Foundling Museum)

More than just the notes: putting music collections in context

Placing music in its social context has been a developing trend in 21st century music studies, and enables students, performers and audiences to gain a more rounded assessment of the music they study, perform and enjoy. It also allows those less familiar with music (of all kinds) to find an entry point to access the collections in a music library. Music libraries can work with performers, historians, artists, music suppliers and a range of cultural sectors to enable access for a broader audience through collaborative projects in their libraries and elsewhere. Projects can include performances, exhibitions, talks and creative workshops, all of which might be offered in physical or virtual spaces. This paper will consider opportunities for music libraries to extend and enhance their user reach, using examples from different types of music libraries in the UK, including the Barbican public music library and the Gerald Coke Handel Collection at the Foundling Museum, which have successfully pioneered such developments. These opportunities may be transferable in different contexts to a range of music libraries in all types of institution.

11.00-12.30 – Room 2058 (SU Library)

Membership Committee

Working meeting (closed)

Chair: JeongYoun Chang (Ewha Womans University, Seoul) and Katie Lai (McGill University, Montreal)

12.30-14.00 – Lunch break

14.00-15.30 – Endler Hall

E-Scores in Music Libraries, Part Two: Access and the User Experience

Presented by the Service and Training Section (co-sponsored by the Libraries in Music Teaching Institutions Section and the Cataloguing and Metadata Section)

Chair: Nathalie Hristov (University of Tennessee)

Katherine Penner (University of Manitoba)

iPad, Digital Scores, Circulation et al: Getting Started

The inevitable move to digital scores marks an exciting and massive shift in our profession and the use of our collections. In the academic realm, much of the current digital score conversation is similar to the early 2000s conversation about e-books, but different in one key way: the dissemination of what is learned from an e-book is possible without the presence of the e-book itself. In the dissemination of what is learned from a digital score, which is often the performance of the music, the score itself is usually required.

This poses some challenges for us: some resources are bound to a particular hardware, and are most useful only when other supplementary tools are employed. Over the 2022-23 and 2023-24 school years, the Music Library at the University of Manitoba (Canada) worked closely with faculty and students at the Desautels Faculty of Music in a project investigating the use of digital scores, using tablets and associated tools provided by the music library, in a degree-based program. In response to the changing interests and needs of patrons, our aim was to create a user experience that reflected an ideal use situation for our project participants. The end goal of the project was to find a way forward that allows

users to fully interact with and effectively utilize the scores despite their ability to purchase the required hardware and technology.

This presentation will discuss how our branch library put together each 'user packet': hardware and software deliberations/purchases; account management; score acquisition; provision of access to varied forms of digital material; consideration of broader collection policies; staff training/change management; circulation workflows; user training; and study/performance/collection implications.

Stephanie Bonjack (University of Colorado Boulder)

Advocacy and Digital Scores: Toward a Model License and Priorities

The availability of digital scores is increasing every year. So too are the ways in which digital scores can be purchased and / or accessed. Our profession finds itself at a crossroads for advocacy that will impact how libraries are able to purchase, license, preserve, and provide access to digital scores. In this presentation, I will talk about model licensing and licensing priorities as they pertain to digital scores. Model licenses have come into increasing use in acquisitions departments, and the Music Library Association recently released a model license around digital scores. At the University of Colorado Boulder, librarians took this practice many steps further and brought a resolution on licensing priorities to a vote at the University Faculty Assembly. This document outlined the Libraries' priorities in terms of accessibility, preservation, and scholarly sharing, among other items. The resolution was passed, indicating a shared buy-in among faculty members across campus.

IAML has a similar role to play in putting forward guidance on digital score licensing. Now is also the time to make it clear what the membership expects vendors and - just as importantly – composers to provide when we enter into purchasing and licensing agreements with them. In this presentation, I will propose a licensing model and a series of licensing priorities that can be adopted as model documents for libraries purchasing digital scores. This presentation will hopefully serve as a starting point for a larger endorsement of a model license and licensing priorities by the Association.

Kristi Bergland (University of Minnesota)

Beyond the mechanics: Exploring ethical considerations of E-Scores in music libraries

This paper aims to delve into the contemporary ethical challenges encountered by libraries engaged in the hosting of digital music scores. As libraries increasingly incorporate music scores in born-digital formats into their collections, librarians have developed workflows for acquisitions and licensing, strategies for effective bibliographic description, procedures for printing, binding, and circulation. Through necessity and creativity, librarians have found ways to make this work: making e-scores available to users in systems that are not designed with this format or music user needs in mind. As libraries have started to enjoy modest success in navigating the mechanics of purchasing, hosting, and distributing e-scores, ethical considerations become integral to the responsible curation and provision of these resources. The issue has shifted from "how can we do this?" to "should we do this?" This paper seeks to shed light on some of the current ethical issues faced by libraries in their role as custodians of e-scores, with a focus on the challenges related to copyright and licensing, providing open or restricted access to resources, preservation and long-term access, equitable access, accessibility implications, representation and diversity, and user privacy.

By identifying and exploring aspects of these ethical issues, this paper seeks to contribute to the development of best practices, guidelines, and policies that incorporate consideration of ethical issues at each stage of the e-score lifecycle, to promote responsible and inclusive access to digital music scores for all.

14.00-15.30 – Jannasch Lecture Hall

Special collections and cultural institutions

Presented by the Forum of Sections

Chair: Jürgen Diet (IAML Vice President, Bayerische Staatsbibliothek)

Barbara Schwarz-Raminger (Mozarteum University Salzburg), Birgit Lechner (Mozarteum University Salzburg), Armin Brinzing (International Mozarteum Foundation), Eva Neumayr (Archiv der Erzdiözese Salzburg; Internationale Stiftung Mozarteum)

The “Mozarteum”: A History of Musical Life in Salzburg since 1841

In Salzburg, several important cultural institutions share the name „Mozarteum“: The International ‚Mozarteum‘ Foundation, the ‚Mozarteum‘ Orchestra and the ‚Mozarteum‘ University.

The named institutions share a common root: In the Salzburg of 1841 a society was founded and called Dommusikverein und Mozarteum, whose aims were 1. the re-organization of music in the churches of Salzburg, 2. the founding of a music school (‘Mozarteum’), 3. the organization of concerts and 4. preserving, collecting and researching Wolfgang Amadé Mozart’s life and works. This society split into two institutions in 1880. In 1922 the Conservatory Mozarteum was separated from the International Mozarteum Foundation and taken over by the Austrian Government.

Two of the named institutions, the Mozarteum University and the Mozarteum Foundation, will cooperate with other libraries and archives in organizing the IAML congress in 2025 in Salzburg. The International Mozarteum Foundation is a non-profit-organization whose primary focus has been on Wolfgang Amadé Mozart.

Mozarteum University is a place, where more than 2000 highly talented students from 70 countries together with 550 teachers devote themselves to music and the arts.

The aim of this paper is to discuss the history of the various ‘Mozarteums’ and their holdings and present these institutions and their manifold current activities.

*Hippocrates Ching-nam Cheng (Bloomington)

Reverberating Through Time: Comparative Analysis of Player Piano Roll Archiving at Stanford University and The Pianola Institute

This paper presents a comparative study of two leading institutions in the archiving of player piano rolls - Stanford University's Piano Roll Archive and The Pianola Institute in the UK, offering insights into the specific challenges and strategies associated with preserving player piano rolls.

Stanford University's Piano Roll Archive is a model of modern digitization and cataloging techniques applied to historical music artifacts. Their approach involves the careful digitization of each roll, ensuring not only the preservation of the physical medium but also the musical content encoded within. The archive uses advanced digital tools to create detailed metadata for each roll, facilitating ease of access and research. Additionally, Stanford's method includes a focus on the technical aspects of the rolls, such as the paper quality and perforation patterns, which are crucial for understanding the historical context and technological evolution of these artifacts.

The Pianola Institute adopts a more holistic approach, combining preservation with public engagement and education. Their focus extends beyond the mere storage of rolls to encompass the broader cultural and historical narratives associated with these musical artifacts. The Institute ensures the physical integrity of their collection through controlled environmental conditions, essential for the preservation of the fragile paper rolls. Furthermore, they engage in public outreach through concerts, lectures, and publications, thereby enhancing the public's understanding and appreciation of the player piano's role in musical history.

The paper aims to compare and contrast these two approaches to archiving player piano rolls. While Stanford University emphasizes the technical and digital aspects of preservation, the Pianola Institute focuses on the cultural and educational dimensions. This comparative analysis will highlight the strengths and challenges of each approach, discussing how they address issues such as preservation techniques, accessibility for research and public engagement, and the integration of these historical artifacts into contemporary musicological discourse.

The goal of this study is to provide actionable insights for music librarians and archivists on the effective preservation of player piano rolls, considering both the technical preservation requirements and the broader cultural significance of these artifacts. This exploration will contribute to the ongoing discourse within the IAML community on preserving diverse musical formats and their integration into the digital age, ensuring their continued relevance and accessibility for future generations.

David Day (Brigham Young University)
A History of Autograph Musical Manuscripts at Brigham Young University

The music special collections at Brigham Young University feature hundreds of autograph musical scores of both major and less well-known composers. Generally, these autographs parallel collection strengths in the categories of opera, ballet, harp, viola, film, and popular American music. They date from the 17th to the 20th centuries. In some instances, these manuscripts document works that were never published or recorded in corresponding thematic catalogs. This report will endeavor to transcend a simple inventory of highlights and show how systematic collecting strategies as well as serendipity over the past half century resulted in a transition from established strengths in film and popular American music to also embracing historical classical music of the Western European tradition. The impact of donor enthusiasm from the harp and viola communities brought acquisitions of note hidden within the papers of professional musicians. Processing of large purchases of mostly print materials similarly uncovered unexpected gems. The fortune of major donations and endowment funding likewise opened doors to sustained growth. The research potential of both broad categories and specific manuscripts will be presented in the contexts of local curriculum support and service to the broader international community of researchers. The essential and highly beneficial relations with numerous music antiquarian dealers will also be given tribute.

14.00-15.30 – Fisser Hall

Composer collections and music scholars

Presented by the Forum of Sections

Chair: Jutta Lambrecht (Westdeutscher Rundfunk (WDR), Köln)

Dominic Daula (Rhodes University, Makhanda)

On Source Material pertaining to the ‘Duo Concertante’ for Viola and Piano by Arnold van Wyk

Following its first performance in October 1962, Arnold van Wyk’s ‘Duo Concertante’ for Viola and Piano, commissioned by the South African Broadcasting Corporation in January of that year, entered a characteristically extended period of revision which was left incomplete upon the composer’s death in 1983. The following year, an edition of the work was prepared by Howard Ferguson. This edition, along with Van Wyk’s early autograph score and voluminous sketches pertaining to the work, form part of the Arnold van Wyk Collection housed by Stellenbosch University’s Documentation Centre for Music (DOMUS). Ferguson’s edition is the text used by Gina Beukes (viola) and Melanie Horne (piano) for the sole commercial recording of the work, which was released in 1993. No commercial recording of the 1962 version has been made, and thus it is little known. Both versions bear considerable disparities, though Van Wyk’s detailed sketches provide a reliable trace through the compositional process which gave rise to each. My paper will provide an analytical overview of both editions; the artistic decisions made by Van Wyk at the genesis and long refinement of the work, and of the editorial compromises made by Ferguson.

Ingrid Gollom (Stellenbosch University)

An overview of the life and career of South African concert pianist Lionel Charles Bowman (1919-2006) as compiled from the primary source material in the Lionel Bowman Collection (Stellenbosch University)

Lionel Charles Bowman was one of South Africa's foremost concert pianists. Over a career spanning more than fifty years, he achieved fame both locally and abroad. Through his brilliant performances of new works as well as that of the standard repertoire, he captivated local audiences and built-up a following. He made a significant contribution to local concert culture and during his lifetime became synonymous with piano playing in South Africa. He also became a highly respected and sought-after piano professor at Stellenbosch University. Following his retirement in 1983, he remained a key figure in the local music scene in South Africa, with fundraising and occasional teaching as part of his many activities. He also started a piano competition in his name which provides awards for aspiring young pianists.

Bowman passed away in 2006 and the Lionel Bowman Collection came into existence after this time when Professor Ella Fourie, a former student and lifelong friend, donated Bowman's papers to Stellenbosch University. The Lionel Bowman Collection, housed in the Documentation Centre for Music (DOMUS) at Stellenbosch University Library, contains a myriad of information covering most of Bowman's life, including concert reviews, personal writings and rough drafts of a memoir. It is, therefore, possible, through the papers in the collection, to compile an overview of Bowman's life and career. Accordingly, in this paper, I will present an account of the different phases of Bowman's life and trace the trajectory of his career from its humble beginnings as a young student at the South African College of Music, his life as a concert pianist on an international stage, and his highly successful career as a piano professor at Stellenbosch University based on the primary source material found in the Bowman Collection. As the first researcher to have accessed the Bowman Collection, I will also provide insights into how I was able to interpret the primary research material and create an overview of Bowman's life and career.

As a key figure in South African music history, Bowman's life provides for a fascinating study. By presenting this paper his achievements and contributions can be acknowledged at a time when they have faded from recent memory. The presentation will end with an invitation for questions and a discussion as to how the Bowman Collection can be the focus of further research.

Bret Werb (United States Holocaust Memorial Museum)
An Overview of Archival Music Resources at the U.S. Holocaust Memorial Museum

Since opening to the public in 1993, the U.S. Holocaust Memorial Museum in Washington DC has acquired and maintained a substantial collection of music-related documentation, including music scores, musician testimonies, historical sound recordings, and narrative-rich musical instruments. At a previous IAML conference (2019) I focused exclusively on the Museum's single largest music collection, that of the Polish camp survivor Aleksander Kulisiewicz. By way of follow-up, the present report will survey some of the Museum's other music resources, including notable material from the Theresienstadt scholar David Bloch, the oral historian David Boder, the Yiddish folklorist Ben Stonehill, and the Soviet ethnomusicologist Moise Beregovsky. Pursuing its institutional mission of Holocaust documentation, the Museum has amassed an archive of broad interest to musicologists, literary scholars, historians, folklorists, and the general public.

14.00-15.30 – Room 2058 (SU Library)

Advocacy Committee

Working meeting (open)

Chair: Houman Behzadi (McGill University, Montreal)

14.00-15.30 – Seminar Room (Konservatorium Music Library)

Fontes artis musicae

Working meeting (closed)

Chair: Jim Cassaro (University of Pittsburgh)

15.30-16.00 – Break

16.00-17.30 – Endler Hall

E-Scores in Music Libraries, Part Three: The Future

Presented by the Libraries in Music Teaching Institutions Section (co-sponsored by the Cataloguing and Metadata Section and the Service and Training Section)

Chair: Houman Behzadi (McGill University, Montreal)

Section Elections

Panel discussion:

Charles Peters, Chair, LIMTI (Indiana University)

Carla Williams, Vice Chair, LIMTI (Ohio University)

Christopher Holden, Chair, Cataloguing and Metadata (Library of Congress)

Katherine Penner, Chair, Service and Training (University of Manitoba)

16.00-17.30 – Jannasch Lecture Hall

South African sound archives and discography

Presented by the Audio-Visual Materials Section

Chair: Ferenc Janós Szabó (Institute for Musicology of the Hungarian Academy of Sciences and the Liszt Ference Academy of Music)

Duncan Shelwell (Recordiana, Cape Town)

Discovering "L'Assedio Dei Sogni, The Siege of Dreams"

Zonderwater was the biggest Prisoner of War detention camp built by the Allies during World War II. Located 43 kms east of Pretoria, South Africa, more than 100,000 Italian soldiers captured by the British on the North and East Africa fronts were interned at Zonderwater from April 1941 to January 1947.

Following the precepts of the Geneva Convention to the letter, the South African camp management focused on the humane treatment of their captives, and the camp developed into a productive and creative hub with POWs engaged in numerous activities in the endless fight against boredom and depression. Musical performance was a key part of these activities. (Dr Donato Somma, University of the Witwatersrand, 2007.)

In December 1946, three of the most prominent musical talents in the camp, Mino Martucci, a renowned violinist in Italy prior to the war, pianist Davio Almangano and composer Raoul Maccari recorded ten performances for recording engineer, John Hecdt of the Gallo Recording Company.

Nine of the recordings are light classical pieces such as 'Capresse Viennoise' and 'Nocturne in E Flat' made popular in the 1920s and 30s by the likes of Fritz Kreisler and Yehudi Menuhin. The other two recordings are solo piano pieces played by Davio Almangano - including the recording of an original composition for piano: a piece identified with a note on the sleeve as 'composed in captivity' called 'L'Assedio Dei Sogni' (The Siege of Dreams), composed by a POW named Raoul Maccari. This specific composition and recording has never previously been heard, nor was any information about the recording session ever documented, as these recordings were never issued for commercial release by the company and the 10 shellac "test pressing" 78" RPM discs remained in the private collection of the recording engineer until his death in the 1980s.

This paper and presentation will offer an opportunity for delegates to hear the remarkable story of how these specific recordings were recently re-discovered, digitised and preserved for future generations through the work of Recordiana and the ILMC (Institute of Concentrationary Musical Literature) foundation in Italy - and an opportunity to hear, for the first time, an original composition performed and captured in the Zonderwater POW camp in 1946: "L'Assedio Dei Sogni, The Siege of Dreams."

Sinazo Mtshemla (University of Fort Hare)

Reading Govan Mbeki's sound(s) archive as "infrastructure" that enables collective listening

Govan Mbeki (affectionately known as Oom Gov) was a member of the African National Congress and one of the treason trialists who were imprisoned on Robben Island from 1964-1987. He donated his guitar, which he played when he was imprisoned, to the University of Fort Hare. Oom Gov's collection consists of a variety of items including documents. However, what is related to the guitar includes a custom-made guitar case, a strap, and tuning devices; as well as handwritten music lyrics and music sheets (that also came from his time spent on Robben Island); an audio cassette tape recording of an interview with him about the guitar which was conducted years after the donation; and a transcript of the interview. The interviewees use the guitar and the music lyrics as devices to prompt Oom Gov's recollections of his time in prison. In this paper I aim to do a reading of these items collectively as infrastructure(s) of sound, where I suggest that they serve as enabling devices to think the practice of sound archiving with. They also allow us an opportunity to elaborate on the nature and form of a liberation archive.

Timóteo Cucho (University of Aveiro / Eduardo Mondlane University)

Migrant Harmonies: A Discographical Analysis of the Mozambican Musical Diaspora in South Africa (1930-1975)

Emigration in Mozambique has deep roots and is influenced by local and international labor dynamics, regulated by international labor agreements from colonial times to the present day (Raimundo, 2009). This study presents partial results of a systematic survey of the discography of Mozambican migrant musicians in South Africa between the 1930s and 1975. It focuses on the analysis of the discography of the first generation of Mozambican migrant musicians to South Africa, such as Alberto Matavele, Alexandre Langa, Eusébio Tamele, Fany Mpfumo, Francisco Mahecuane, Lisboa Matavele, Mutano Gomes Feliciano, among others, who established themselves in South Africa during the colonial period and the Apartheid regime. Starting from the premise that many of these musicians contributed significantly to the creation of one of Mozambique's most popular music genres, Marrabenta, and are widely recognized, especially by the Mozambican musical community, we question how their migrant status contributed to the knowledge or lack thereof of their discographic production within the Mozambican musical community. This research aims to understand the impact of these musicians on the South African and Mozambican musical scene, exploring their musical styles, influences, and artistic production. This work is based on bibliographic and archival research focusing on qualitative analysis and is part of a larger study entitled Musical practices, society, and creative interactions in Maputo.

16.00-17.30 – Fismer Hall

Church and music on the African Continent

Presented by the Forum of Sections

Chair: Martie Severt (Koninklijk Conservatorium Den Haag)

Anita Breckbill (University of Nebraska, Lincoln), Mnukwana Ncebakazi (Stellenbosch University)

Freedom: Anders Nyberg and the Spread of Songs from South Africa

In 1984, at the heart of the anti-apartheid movement, Anders Nyberg collected, edited, and published a book of fifteen South African songs, "Freedom is coming: songs of protest and praise from South Africa for mixed choir." (Uppsala, Sweden: Utryck, 1984) with an accompanying recording by the Swedish choir, Fjedur. The songs, which were mainly South African traditional and in the languages of Zulu, Xhosa and Sotho, spread throughout the world.

Breckbill will look at how, in North America, songs were picked up by GIA Publications and became popular in churches, growing through their publication in hymnals by a variety of publishers and denominations. A 1991 performance by a choir from Waldorf College at ACDA (American Choral Directors Association) fueled popularization of the songs in choirs throughout the U.S. Exile choirs in northern Europe followed Fjedur in programming the songs.

Mnukwana, who conducted an exile choir iNkululeko in Oslo, Norway, will speak of this exile choir, the embedded aesthetic of the hymnody and part singing of the repertoire. Thirty years after their publication the songs, with their messages of unity and freedom, and their compelling and simple melodies and rhythms remain meaningful with groups searching for personal or group freedom, including LGBTQIA groups and Black Lives Matter. Mnukwana will give a practical illustration of some musical examples by leading attendees at the presentation in singing several of the songs.

***Ifeanyi Okafor (Nnamdi Azikiwe University, Awka)**

Songs of the women of Anglican Diocese of Nnewi, Anambra State, Nigeria: the need for documentation

Virtually every activity in Igbo society is associated with music. Women participate actively in some of these activities as well as provide music to enhance the events. In the Diocese of Nnewi, Church of Nigeria, Anglican Communion, women are encouraged to make music. Over the years, these songs which are orally transmitted are gradually increasing but are not documented. This consequently poses the threat of some of these songs being forgotten and therefore becoming extinct. However, this study aims to examine the activities of the women of Nnewi diocese as well as provide some video clips of their rehearsals and performance, and the notational documentation of some of their songs for preservation. The methods to be used for data collection include oral interview, observation and fieldwork.

16.00-17.30 - Room 2058 (SU Library)

Outreach Committee

Working meeting (open)

Chair: Jan Guise (IAML Vice President, University of Toronto)

16.00-17.30 – Lecture Room A221

Performance Ephemera

Working meeting (open)

Chair: Katharine Hogg (The Foundling Museum)

Tuesday 25 June

09.00-10.30 – Endler Hall

Performance and radio archives

Presented by the Broadcasting and Orchestra Libraries Section

Chair: Sabina Benelli (Fondazione Teatro alla Scala)

Section Elections

Thozama April Maduma (University of Fort Hare, Alice)

The Making and Remaking of the Archive of the Musical Tour of the African Choir, London, 1891

In 1891 a group of singers from South Africa called the African Choir staged concerts in London. The purpose of the tour was to raise funds to help establish a vocational training college for Africans in the Cape Colony. Before traveling to England preparatory work began with the staging of concerts and sourcing of African singers from different parts of the Cape going as far as Kimberly and the remote towns of Alice and King William's Town. After preliminary work was done, on 15 April 1891, fifteen members of the African Choir departed from Cape Town and reached London in June of that year. Archival remains from this tour constitute an important record of 'the sound world' of the African Choir. Attending to the idea of the sound world, this paper offers multiple readings of the archive of the tour of the African Choir. This paper will attend to the kinds of processes and practices that inform multiple productions and reproductions of the tour in musical productions that have since arisen from these records. The paper pays specific attention to archival practices of curation, preservation and conservation of musical production derived from historical records of aspects of Western and traditional African musical renditions of the African Choir of 1891.

Jutta Lambrecht (Westdeutscher Rundfunk (WDR), Köln)

**African music in the archives of the West German Broadcast
(Westdeutscher Rundfunk Köln)**

From the 1970s until 2015, the WDR had its own folk music department whose focus was, among other things, to familiarise listeners with non-European folk music; in the early days, the editors carried out real field research, i.e. they undertook longer trips to Asia, Arabia or Africa to record music there. WDR was also involved in world music festivals and organised "Iranian", "Indian" and "African" nights in the Cologne Philharmonic Hall, which opened in 1986, to which concertgoers travelled not only from all over Germany but also from neighbouring European countries.

What has survived from these "golden years" of in-house productions in the depths of the WDR archives? The lecture in English sets off in search of traces of African music.

--

Afrikanische Musik in den Archiven des Westdeutschen Rundfunks

Der Westdeutsche Rundfunk hatte seit den 1970er Jahren bis 2015 eine eigene Volksmusik-Redaktion, deren Schwerpunkt u.a. war, die Hörerinnen und Hörer mit außereuropäischer Volksmusik bekannt zu machen; in den Anfangszeiten haben die Redakteure echte Feldforschung betrieben, d.h. sie unternahmen längere Reisen nach Asien, Arabien oder Afrika, um dort Musik aufzunehmen. Außerdem war der WDR an Weltmusikfestivals beteiligt und veranstaltete in der 1986 neu eröffneten Kölner Philharmonie „Iranische“, „Indische“ und „Afrikanische“ Nächte, zu denen die Konzertbesucher nicht nur aus ganz Deutschland, sondern auch aus den europäischen Nachbarländern anreisten.

Was ist aus diesen „goldenen Jahren“ der Eigenproduktionen in den Tiefen der WDR-Archive vorhanden. Der Vortrag in englischer Sprache begibt sich auf die Spurensuche nach afrikanischer Musik.

09.00-10.30 – Jannasch Lecture Hall

**Expanding the musical canon
Enhancing digital music editions**

Presented by the Forum of Sections
Chair: Jim Cassaro (University of Pittsburgh)

Brian Inglis (Middlesex University)

Music publishing in the late 20th and early 21st century: case studies in diversity and dissemination

This paper looks at the symbiotic relationship between performance repertoire, music publishing, the musicographic network and musical canon(s) in the fin-de-siecle period around the year 2000. Since the 1990s, music scholarship has scrutinised the Western classical music canon and the processes by which it was constructed, drawing attention to historic and contemporary repertoires excluded from it or marginalised by those processes. These repertoires include music by women composers, LGBTQ+ composers, and composers of colour. As musicologists and critics have uncovered these repertoires and questioned the reasons for their exclusion from canonic and performance repertoires, the intellectual interest and aesthetic curiosity of performers and audiences has been stimulated. The mediation afforded by the music industry has both fostered and responded to this demand. Two case studies are presented from the music publishing world in the period in question. The first looks at the medieval European abbess St Hildegard of Bingen: an emblematic individual and an example of a composer once largely excluded from the canon but now very much part of it, thanks to scholarly and other writing, performance and publishing, not least the titular US-based Hildegard Publishing Company. The second examines how the rich tradition of African pianism has been manifested in music publishing, with examples from both Africa (the volume *African Pianism*, Accra 1994) and Europe (the series *Piano Music from Africa and the African diaspora*, Oxford 2007-2008). These provide a snapshot of how music publishing has responded to both diversification and globalisation.

Houman Behzadi (McGill University, Montreal)

How well are we walking the walk? Modest though meaningful steps to support user demands for scores from underrepresented composers

McGill University's Marvin Duchow Music Library (MDML) holds one of the largest academic music collections in Canada. The collection tells stories of the growth of the Schulich School of Music, as well as that of an embedded music library whose collections were built through both just-in-time and just-in-case acquisition strategies (e.g., donations, firm orders, approval plans, and electronic subscriptions). A look at the 100 most frequently consulted composers represented by the print score collection reveals a strong focus on the Eurocentric male heritage with little attention to diversity or underrepresentation. With the gradual shift of the School's mandates over the last two decades to include the study and performance of a more diverse repertoire, MDML responded first by acquiring works from women composers, and in recent years from black, indigenous, people of colour (BIPOC), and LGBTQ+ composers. Despite these efforts, the collection continues to fall short in proactively supporting users' needs for diverse repertoire. The problem is compounded by the fact that most academic libraries in North America are dealing with the exact same realities. The gaps and challenges identified in one library are often experienced across the board, creating a barrier to resource sharing among libraries.

In an era where users expect instant access to materials with just a click of a button, can academic music libraries adapt to rectify past designs? Do libraries truly possess the time and resources necessary to effect significant change? In this presentation, I will argue that while modest yet meaningful steps are crucial, music libraries will also need to implement robust and impactful strategies to meet the demands of the future.

To illustrate the above points, I will first share a few initiatives that MDML has undertaken in response to immediate user needs. For example, MDML launched a program to support the School's graduate

conducting students in the study and performance of works by underrepresented composers. This initiative involved acquiring materials for their upcoming recitals, encouraging them to be advocates for change now and in the future. I will also discuss a few long-term strategies, including the opportunities and challenges associated with conducting a diversity audit, the work required to bring added nuance to the existing approval profiles, and, most importantly, investment in collaborative collection-building endeavours that draw on resource sharing among many libraries to respond to user needs in the best way possible. Additionally, I will discuss a few long-term strategies, including 1) opportunities and challenges associated with conducting a diversity audit; 2) efforts required to add nuance to existing approval profiles; and 3) investment in collaborative collection-building designs that draw on resource sharing among many libraries to respond to user needs in the best way possible.

Kevin Page (University of Oxford), David Lewis (University of Oxford), David Weigl (University of Performing Arts, Vienna)

Annotating digital music notation: past, present and future approaches

Annotation of digital library resources is increasingly seen as a key mechanism for their use and reuse, also in terms of their findability and accessibility. This has led to the embedding of annotation into visualising tools such as those provided for images through the International Image Interoperability Framework (IIIF). Although there is a similar sense of the importance of annotation for music notation, there is less of a consensus about how this might best be generalised for incorporation into interoperable software applications.

Annotations for music can encompass the association of textual observations with regions of a work; cross-reference between musical passages or from a musical passage to some other, non-musical, material; or they might include categorical or structured music-analytical annotations, such as metrical or harmonic labels. This diversity of uses and materials means that it is important to align implementation with clearly identified needs and use cases, rather than assuming a universal solution or that 'one size fits all'.

This paper will present a survey of existing approaches to the annotation of notated music, considering the technical implementations and their practical coverage. This will include examples from the combined experience of the authors across multiple projects using MEI and Linked Data, alongside alternative frameworks such as Dezrann and CRIM. We will conclude with some initial recommendations for future implementation and interoperability, with due consideration of integration with existing systems, resources and tools.

A central motivation for this paper is to open a conversation between potential users, hosts and developers about what is needed most urgently and how best to achieve that, and how this might be shaped by any limitations in resourcing or skills in music libraries. This conversation will be encouraged during the discussion part of our session and continued through an invitation for structured feedback from the IAML community.

09.00-10.30 – Fismar Hall

Colonial and post-colonial impact, Part One

Presented by the Forum of Sections

Chair: Martie Severt (Koninklijk Conservatorium Den Haag)

Jürgen May, Inge Engelbrecht, Anke Froehlich (Stellenbosch University)

The Genadendal Music Archive (GMA): A Challenging Affair

The GMA, hosted by the Africa Open Institute for Music, Research and Innovation at Stellenbosch University, is a project through which the music collection of the Genadendal Museum has been catalogued and digitised. It includes music manuscripts and prints, musical instruments, and interviews with representatives of Genadendal's music life. The proposed project was first presented at the IAML congress in Leipzig in 2018 and commenced in 2020 thanks to funding by the Heritage Fund of the German Foreign Ministry and the Strategic Fund of Stellenbosch University.

Apart from the technical and logistic challenges associated with having to deal with a collection that is situated away from the urban centres, the project has revealed a number of challenges concerning archival studies, historiography, political post-colonial discourse, and socio-cultural meanings:

- How should archival inconsistencies in terms of provenance, arbitrariness of the collection or presence/non-presence of material be dealt with?
- In what way does GMA represent, or misrepresent, the music history / historical music practices of Genadendal?
- In what way is the material that is kept in the archive linked with present day music life as practised in Genadendal?
- How are the colonial-framed processes of cultural transfer and transformation, as represented by GMA, to be assessed from a post-colonial perspective?

In our paper, we will approach these questions from different perspectives, thereby considering our different cultural and educational backgrounds, which have informed our individual views upon the GMA project. By sharing our perspectives, we aim to frame questions that energise music librarians, such as cataloguing and classification, archive making, public engagement and musicological research, in productive and engaging ways.

--

Das GMA, ein am Africa Open Institute for Music, Research and Innovation an der Stellenbosch University angesiedeltes Projekt, widmet sich der Katalogisierung und Digitalisierung der Musiksammlung des Genadendal Museums. Dies schließt Musikhandschriften und -drucke, Musikinstrumente und Interviews mit Vertretern des Musiklebens von Genadendal ein. Noch in der Planungsphase wurde das Projekt zunächst 2018 beim IAML-Kongress in Leipzig vorgestellt; 2020 konnte es dank der Förderung aus dem Kulturerhaltprogramm des Auswärtigen Amtes und dem Strategic Fund der Stellenbosch University begonnen werden.

Abgesehen von den technischen und logistischen Anforderungen, die der Umgang mit einer außerhalb der urbanen Zentren gelegenen Sammlung mit sich brachte, zeigten sich bei dem Projekt eine Reihe von Herausforderungen, die Archivwesen, Historiographie, politischen/postkolonialen Diskurs sowie soziokulturelle Fragen betreffen:

- Wie ist mit archivalischen Inkonsistenzen im Hinblick auf Provenienz, Zufälligkeiten des Sammlungsbestandes oder Anwesenheit / Abwesenheit von Materialien umzugehen?
- Inwieweit repräsentiert oder miss-repräsentiert das GMA die Musikgeschichte / die historischen Musikpraktiken Genadendals?
- Inwieweit haben die im Archiv aufbewahrten Materialien mit dem Genadendaler Musikleben der Gegenwart zu tun?
- Wie sind die kolonial bedingten Prozesse von Kulturtransfer und kultureller Trans-Formation, für die das GMA steht, aus postkolonialer Perspektive zu beurteilen?

In unserem Beitrag werden wir uns diesen Fragen unter Berücksichtigung unserer verschiedenen kulturellen und bildungsmäßigen Voraussetzungen, die unsere jeweils individuelle Sicht auf das GMA-Projekt geprägt haben, aus unterschiedlichen Blickwinkeln nähern. Indem wir unsere verschiedenen Perspektiven einbringen, möchten wir uns mit für Musikbibliothekar*innen relevanten Fragen, wie Katalogisierung und Klassifizierung, Archivaufbau, öffentliches Engagement und musikwissenschaftliche Forschung, in produktiver und anregender Weise auseinandersetzen.

Esther Pauw (Stellenbosch University)

Curating a colonial archive: The Tamácssy-Pauw flute and chamber scores collection

The presenter of this paper, Esther Marie Pauw, is curator of the Tamácssy-Pauw flute and chamber music scores collection, housed at Pieter Okkers House, 7 Joubert Street, Stellenbosch, at the offices of Africa Open Institute for Music, Research and Innovation. The collection of flute scores, now consisting of 97 boxes of printed published sheet music, was bequeathed to Pauw by Tamácssy in 2018, merged with Pauw's own collection, and is believed to be the largest flute and flute-related chamber collection of scores in Africa. This collection is open to the general public, researchers, musician-players and improvisers for short-term loans. Curation of this private collection amounts to care, cataloguing, public lending and active performances of music from the collection. This paper reflects on the tensions of a so-called colonial archive, an archive that emerged within energies of the activities of 1) collecting published scores as a thing of pride to do 'in Africa', situated far away from the book publishing centres of Europe, and of 2) uncritically performing such a Goehrian imaginary museum of canonical repertoire

in settler contexts that engage with art music performances as Western concert practices, ensconced in flutists', audiences' and venues' Western concert manners. Furthermore, colonial activities such as 3) exploring synergies between a geographical local and a distant Europe are present, but 'the local' (also of this collection) appears to remain tied to a European, rather than open to an evidently African, so that the collection's South African composer scores appear to align largely with Western models of flute music-making practices, and not with local endogenous music practices. In this paper presentation, the history of the collection will be presented, using markers of its various storage locales as guide. (These locales are: Stellenbosch Music Department Tamássy flute studio, the Tamassy-Cronjé home in Bo-Dalsig, the Johnman School of Music in Herte Street, Pauw's home in Onder-Papegaaiberg, subsequent storage in Stellenbosch Primary School's music cupboards, and, ultimately, Pieter Okkershuis). A so-called 'colonial' label will be considered critically, and potential exceptions to aforementioned 'colonial activities' will be brought to the fore, using migration theory and personal survival scenarios as two examples of exceptions that destabilise an uncritical colonial terminology. Ultimately, the act of curating, which for this curator-presenter-flutist appears to lie in the dual engagements of a) caring for museum artefacts (with museum terminology an important loose equation that indicates Western music's published scores and their related performance practices), as well as in b) the destabilising of these artefacts' signification and their concert manners – all in relation to their current contemporary contexts – and through interventionist curating, are at the core of this collection's archival 'fever'. This paper argues that performance of an archival collection certainly relies on canonical repetitions of score artefacts from a historical and geographical past, but also encourages interventionist, and new curations that experiment with scores as inspirations to sonic art-making. This paper suggests that the availability of a private collection, cared-for by a musician-performer-researcher who knew the original flutist-collector and her stories through thirteen years of mentoring and several interviews, enables openings for discussions in curating, in migration, in cultural decolonial practices, in terminologies and invites unknown imaginaries into futures where the owning of a published book as a hand-paged score is potentially replaced by the operation of an iPad or screen in research and performance, all housed in Africa as a continent that has multiple flute histories.

Jan Dewilde (Centre for the Study of Flemish Music/Royal Conservatoire Antwerp)

Musical expressions of support by Flemish composers to the Afrikaners during the Boer Wars (1880-1902), conserved in Flemish music libraries

In the last decades of the nineteenth century, Flemish cultural nationalists, including numerous composers and musicians, showed great interest in the Afrikaners and their resistance to the British Empire. Indeed, for the Flemish Movement, Afrikaners were 'language and tribal brothers' because their language, Afrikaans, is a daughter language of Dutch: Afrikaans descends from Dutch and is therefore closely related to it but has evolved into a separate standard language. Moreover, many Afrikaners were descendants of Dutch and German seventeenth-century settlers, hence 'tribal brothers'.

In the Boer Wars, the Flemings saw similarities with their own struggle for the recognition of their language, culture and identity against a non-Dutch-speaking establishment: the Flemings against the French-speaking elite that ruled Belgium and the Afrikaners against the British imperialists in South Africa. The Boer Wars were closely followed in Flanders (but also in the Netherlands and Germany) and demonstrations and support campaigns were organised, while British imperialism was denounced. This movement was supported by several Flemish composers and lyricists who wrote songs and choruses to support the Afrikaners' struggle. Among them eminent composers such as Karel Miry (1823-1889), Peter Benoit (1834-1901) and Jozef Vandermeulen (1869-1931). Drawing on a subcollection of 'African music' from the library of the Royal Conservatory of Antwerp and on other collections and archives, this lecture aims to discuss these musical endorsements textually and musically and to frame them within a broad cultural-historical context. In addition, it examines the extent to which these songs and choruses also resonated in South Africa.

09.00-10.30 – Room 2058 (SU Library)

Forum of National Representatives

Working meeting (closed)

Chair: Jürgen Diet (IAML Vice President, Bayerische Staatsbibliothek)

10.30-11.00 – Break

11.00-12.30 – Endler Hall

Concert programmes

Presented by the Bibliography Section

Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

Section Elections

Andréa Alexander, Engela Britz, Rebekka Sandmeier (University of Cape Town)

Concert Programmes in the W.H. Bell Music Library: Towards Collection Management, Teaching, and Collaboration

Concert programmes are recognised as an important primary source for musicological and historical inquiry. Despite their research value, music libraries, archives and documentation centres around the world face challenges regarding best practices for collection management, classification and cataloguing, and discoverability of performance ephemera like programmes.

The W.H. Bell Music Library at the University of Cape Town holds a significant collection of concert programmes. However, they are largely undiscoverable to users and library staff, thereby limiting their research value to students and scholars of the performing arts in South Africa.

The panel will approach the holdings of concert programmes at the W.H. Bell Music Library from several angles:

It will report on work in progress to classify and make these programmes discoverable. It also describes preliminary acquisition strategies to address gaps in the existing holdings. These gaps include, firstly, incomplete records of otherwise well-represented orchestras; for example, the 'missing' World War I and World War II period programmes of the Cape Town Municipal Orchestra. Secondly, there is an underrepresentation of some historically significant Western Cape performance venues.

In addition, it will report on ideas on how to integrate the holdings at the W.H. Bell Music Library into the teaching of music history at the South African College of Music. Since 2023 the senior undergraduate courses of "Music in History and Society" have included "method seminars" which aim to prepare students for postgraduate study. In 2024 the "method seminars" in the courses will deal with archival research. The concert programmes of the Cape Town Municipal Orchestra housed at the W.H. Bell Music Library will form the basis of the seminar. Students will be introduced into using an archive and working with primary material. In the spirit of research-based learning, they will develop their own questions and approaches to the collection.

Finally, the panel explores the potential to collaborate with students, researchers, and other LIS professionals in creating a union catalogue of concert programmes in South Africa.

This presentation will require roughly 1 hour to present, followed by questions.

11.00-12.30 – Jannasch Lecture Hall

Digital collections and preservation

Presented by the Forum of Sections

Chair: Kimmy Szeto (IAML Treasurer, Baruch College, CUNY)

Ruta Almane-Palmbaha (National Library of Latvia)

Digital collection of the Latvian song and dance celebrations then (2018) and now (2023)

The Song Celebration Repository is a digital collection dedicated to the history and traditions of the Latvian Nationwide Song and Dance Celebration from its beginnings to the present day, also including Festivals outside Latvia. The collection contains more than 6000 items from the digitized collections of cultural and memory institutions – images, posters, photographs, publications, documents, music books, sound recordings, etc. materials and materials from conductors and choreographers' personal archives.

The collection was founded in 2018. In recent years, the content has been significantly expanded and the collection is now also available in English.

We, the creators of the collection, want to introduce with content of the digital collection, as well as to show that in various places in the world, Latvian personalities have stood up for the preservation and continuation of this tradition.”

--

Digitale Sammlung der lettischen Lieder- und Tanzfeste damals (2018) und heute (2023)

Digitale Kollektion der lettischen Lieder- und Tanzfeste ist eine Sammlung, die der Geschichte und den Traditionen des lettischen Gesangs- und Tanzfestes von seinen Anfängen bis heute gewidmet ist, einschließlich Festivals außerhalb Lettlands. Die Sammlung umfasst mehr als 6000 Digitalisate - Bilder, Plakate, Fotografien, Publikationen, Dokumente, Musikbücher und Tonaufnahmen aus den Beständen von vielen Kultur- und Erinnerungsinstitutionen, sowie Privatpersonen. Wertvoll sind die Erinnerungen der Chefdirigenten und Chefchoreografen in Form eines Videointerviews, sowie die Materialien aus den privaten Archiven der Künstler. Digitale Sammlung wurde erstmals 2018 eröffnet. In den letzten Jahren wurde der Inhalt erheblich erweitert und durch eine englische Übersetzung ergänzt.

Wir möchten den erweiterten Inhalt der digitalen Sammlung vorstellen und zeigen, dass viele lettische Persönlichkeiten in verschiedenen Teilen der Welt sich für die Bewahrung und Fortführung dieser mehr als 150 Jahre alten Tradition eingesetzt haben.“

--

Collection numérique du Festival national letton des chants et de danses d'hier (2018) et d'aujourd'hui (2023)

Le dépôt du Festival des chants est une collection numérique dédiée à l'histoire et aux traditions du Festival national letton des chants et de danses depuis ses débuts jusqu'à nos jours, y compris également les festivals en dehors de la Lettonie. La collection contient plus de 6 000 pièces provenant des collections numérisées des institutions culturelles et de mémoire, tels que les images, affiches, photographies, publications, livres sur la musique, enregistrements sonores, etc., y compris les documents des archives privées des chefs de chœurs et chefs de chœurs généraux.

La collection a été fondée en 2018. Ces dernières années, son contenu a été considérablement élargi et elle est désormais également disponible en anglais.

Notre but, comme des créateurs de la collection numérique, est de présenter son contenu ainsi que montrer que de diverses personnalités lettones un peu partout dans le monde tâchent de garder et poursuivre cette tradition.

Jonathan Manton (Yale University)

Prioritizing preservation through access: Placing digital stewardship at the heart of digital collections access at Yale University Library

Digital Special Collections and Access, a new unit at Yale University Library, has a guiding principle of providing sustainable, ethical, and repeatable access to high-quality digital content. As such, access to digital collections content must be integrated into a broader stewardship model for all digital content in the library's collections. This level of intentionality is important as digital collections access is an ongoing commitment, not just a short-term goal. Practical implementations of this stewardship principle include the ongoing development of digital collections access systems to facilitate sourcing collection files from the library's digital preservation system and metadata from authoritative descriptive systems of record. By moving forward with development through the lens of intentional digital stewardship, Yale University Library can ensure perpetual access to digital collections content. This paper will outline current efforts and plans to enhance stewardship policy and practice, as a foundation for digital collections access at Yale.

Nkwenkwezi Languza (National Archives of South Africa, Pretoria)
Advancing the Preservation of South African Memory: The Digitisation of the Rivonia Trial Dictabelts - Exploring Future Directions and Emerging Challenges in Archiving South Africa's Audio Heritage

This presentation explores the intricate process of digitising South Africa's historic Rivonia Trial dictabelts/recordings and broader archival sound collections. It delves into the challenges encountered in this endeavour and proposes new strategies to overcome these obstacles. By examining the trials and triumphs of this digitisation effort, the paper aims to shed light on the significance of preserving South African memory and the implications for future archival preservation efforts. South Africa's rich history is documented in a plethora of archival sound collections, including the iconic RIVONIA TRIAL recordings. The digitisation of these collections has become a vital undertaking to preserve the nation's historical heritage. This paper seeks to explore the trials and triumphs encountered in the digitisation process and to chart the way forward for the preservation of South African history through archival sound collections.

11.00-12.30 – Fismar Hall

Sustainability and practical considerations

Presented by the Forum of Sections

Chair: Charles Peters (Indiana University)

Paul Guise (Cultureconsult.ca, Toronto)

Scotch tape and milk crates: Building an efficient music processing workflow

Many library systems have centralized their acquisitions processes, but these centralized departments often lack expertise in working with special formats such as music scores. In late 2021, as Canada was reopening institutions from Covid-19 lockdowns, the author was hired to develop a workflow to process a backlog of approximately 10,000 music scores. In doing so, the music acquisitions process was dramatically simplified, resulting in a much improved "purchase-to-patron" processing timeframe. For the past two decades, the author has worked as a consultant to the cultural sector, with a particular focus on the intersection of music, education, and business. One of the primary challenges over the years has been translating and demystifying discipline-specific language. When done successfully, it unlocks latent capacity in the workforce and allows the organization to be both more ambitious and more efficient.

This presentation will illustrate the challenges involved in creating music-specific processes in a book-focused acquisitions department. It will also share some easy and affordable ways to simplify the acquisitions and metadata processes, and to build capacity for processing other special formats. Areas to be considered include the timely use of barcodes, strategies for physical inventory control, and why coffee time is a critical component of success!

--

De nombreux systèmes de bibliothèque ont centralisé leurs processus d'acquisitions, mais ces départements centralisés manquent souvent d'expertise dans le travail avec des formats spéciaux tels que les scores de musique. Fin 2021, alors que le Canada réouverture des institutions de Covid-19 lockdowns, l'auteur a été embauché pour développer un flux de travail pour traiter un arriéré d'environ 10 000 scores de musique. Ce faisant, le processus d'acquisitions de musique a été considérablement simplifié, ce qui a entraîné un traitement "d'achat à patron" bien amélioré.

Au cours des deux dernières décennies, l'auteur a travaillé comme consultant du secteur culturel, avec un accent particulier sur l'intersection de la musique, de l'éducation et des affaires. L'un des principaux défis au fil des ans a été de traduire et de démystifier la langue spécifique à la discipline. Lorsqu'il est fait avec succès, il débloque la capacité latente sur le marché du travail et permet à l'organisation d'être à la fois plus ambitieuse et plus efficace.

Cette présentation illustrera les défis liés à la création de processus spécifiques à la musique dans un service d'acquisitions axé sur le livre. Il partagera également des moyens faciles et abordables de simplifier les acquisitions et les processus de métadonnées, et de renforcer la capacité de traitement d'autres formats spéciaux. Les zones à considérer comprennent l'utilisation en temps opportun des codes-barres, les stratégies de contrôle des stocks physiques et pourquoi le temps de café est un élément essentiel du succès!

--

Viele Bibliothekssysteme haben ihre Akquisitionsprozesse zentralisiert, aber diesen zentralisierten Abteilungen fehlt häufig Fachkenntnisse bei der Arbeit mit speziellen Formaten wie Musikwerten. Als Kanada Ende 2021 die Institutionen von Covid-19-Lockdowns wiedereröffnete, wurde der Autor eingestellt, um einen Workflow zu entwickeln, um einen Rückstand von ungefähr 10.000 Musikwerten zu verarbeiten. Dabei wurde der Musikakquisitionsprozess dramatisch vereinfacht, was zu einem stark verbesserten "Kauf-zu-Patron" -Anarbeitszeitraum führte.

In den letzten zwei Jahrzehnten hat der Autor als Berater des Kultursektors gearbeitet, wobei der Schwerpunkt auf der Schnittstelle zwischen Musik, Bildung und Wirtschaft liegt. Eine der wichtigsten Herausforderungen im Laufe der Jahre war die Übersetzung und entmystifizierende disziplinspezifische Sprache. Wenn es erfolgreich durchgeführt wird, wird latente Kapazitäten in der Belegschaft freigeschaltet und ermöglicht es der Organisation, sowohl ehrgeiziger als auch effizienter zu sein.

Diese Präsentation veranschaulicht die Herausforderungen, die mit der Erstellung musikspezifischer Prozesse in einer Buchungsabteilung für Buchfokussierungen verbunden sind. Es wird auch einige einfache und erschwingliche Möglichkeiten haben, die Akquisitionen und Metadatenprozesse zu vereinfachen und Kapazitäten für die Verarbeitung anderer spezieller Formate aufzubauen. Zu den Bereichen gehören die rechtzeitige Verwendung von Barcodes, Strategien für die physische Bestandskontrolle und warum die Kaffeezeit eine kritische Komponente des Erfolgs ist!

Joseph Hafner (McGill University, Montreal)

McGill University Collections Centre: Navigating the journey to a sustainable robotic off-site library storage facility

More than a decade ago we analyzed our collections to see what we could weed and realized that our collection held so many unique and not widely held materials, that discarding would not give us the space we needed to continue to grow our collections. This led us onto a path towards building off-site storage for our collections. This presentation will explore how we used data to determine next steps and how we will use data to decide what stays in the newly completed facility. We also knew it was a must from our university's strategic priorities and because of our own concerns for the environment, we wanted to find sustainable solutions to our needs.

Because we were building off-site storage later than many other libraries, we visited as many other libraries as possible. With this it led us to consider how we could find a solution that allowed us to use a small number of staff to operate it once it was running, use a small footprint, use the latest in storage facilities technology and get us at a price point that was in our budget.

With those ideas in mind, we landed on AutoStore. We could plan a warehouse that would store 2.5M books and use 6 robots to be able to have high speed ingestion and retrieval, with a limited number of staff. Because it was robot storage with an aluminum grid holding stacks of bins 15 high and the robots roam on top of the grid to retrieve materials, we do not need space for aisles. The electricity needed to run the 6 robots each day is less than it would take to run a household appliance for 30 minutes. Because robots do the retrieval, the staff needed and there to pull the right item from the bin. They can then prepare the book to ship to a branch or they can scan the needed article or chapter and send a PDF to the person requesting it. With all of this we can get to a LEED certified building project. By the time this presentation is made, we will have ingested more than 2 million books into this facility in just a 6-month period, and this presentation will include what we learned during this ingestion process.

11.00-12.30 – Room 2058 (SU Library)

RISM Coordinating Committee

Working meeting (open)

Chair: Sonia Rzepka (University of Warsaw, Poland)

11.00-12.30 – Makerspace (SU Library)

Cataloguing and Metadata Section

Working meeting (open)

Chair: Christopher Holden (Library of Congress)

11.00-12.30 IASA workshop 1 – Learning Commons: E-classroom (SU Library)

Pio Pellizzari (Switzerland)

The Safeguarding of the Audiovisual Heritage

a) Ethics, Principles and Preservation Strategy

b) Handling and Storage of audiovisual documents

This workshop consists of two parts: In the first part it will provide a basic introduction to all aspects of audiovisual collections management and preservation, in response to a felt need to equip the “forgotten people” of audiovisual archiving who are charged with caring for collections about which they have limited professional expertise. The session is intended to open the gateway to networks of contacts and sources of knowledge, which the individual can pursue after the conference at their own pace.

The second part gives a brief insight into more practical activities, and underlines that, ultimately, long-term preservation of audiovisual documents can only be achieved by “eternal” digital content migration. It exemplifies that carrier preservation has still its important place in audiovisual archiving, as by far not all audiovisual documents have yet been transferred to digital repositories. It explains, how handling and storage of audio and video carriers can be optimised to preserve original holdings until professional long-term preservation can be organised and financed.

The workshop is for professional Librarians and Archivists in organizations where preservation of, and provision of access to, audiovisual materials is not the main preoccupation, but who need to understand and apply basic principles in limited circumstances.

12.30-14.00 – Lunch break

14.00-15.30 – Endler Hall

Of ‘First People’ and Latest Insights. South Africa’s Music Research Institutions

Presented by the Research Libraries Section

Chair: Ruprecht Langer (Deutsche Nationalbibliothek)

Section Elections

Lee Watkins (Rhodes University)

The role of the International Library of African Music (ILAM) at Rhodes University in South Africa in the archiving of Khoesan performance heritage

ILAM has been engaged in several music heritage research projects over the years. The cultural heritage project which follows collaborative archival practices in selected parts of the Eastern Cape Province of South Africa, is a more recent one. The project concerns the Khoesan people, which is considered South Africa's "first people". The Khoesan inhabited many parts of South Africa but their numbers were decimated after the arrival of the Dutch colonists in the Cape in the seventeenth century. The Dutch considered them as part of the local fauna and hunted them as if they were animals. The project is co-hosted by this community through an organisation called the South African Nama Development Association (SANDEVA), and ILAM and Carleton University's Institute of African Studies in Canada. This project seeks to understand how heritage performance serves the reconstruction of a revived Khoesan identity. The methodologies of participatory music ethnography and collaborative archiving are informed by Khoesan ethics, decolonial practices in ethnomusicology, and our commitment to supporting Khoesan revival and community interests.

In this paper, I describe the attempts at reviving the cultural knowledge of the Khoesan community in various parts of the Eastern Cape province in South Africa, as well as new research data emerging in the cultural strategies deployed by this community. I will also report on our expected outcomes, such as the broadcasting of quality recordings, equal access to the writing of metadata, and the development of a secure and digitized performance archive owned by the community.

Deidre Gosslet (University of Cape Town)

Reflecting on the Music Archives Housed at the University of Cape Town Libraries Special Collections

The purpose of this paper is to describe and assess the holdings of the music archives housed in the University of Cape Town's Special Collections and to demonstrate the extent to which they do and do not reflect the diversity of South Africa's musical heritage. A superficial assessment does not give a true reflection of the UCTL music archives, especially if one is not familiar with all the collections and their contents. We can only attribute the historical development of the holdings to the history of South Africa. To make UCTL music archives more inclusive it is imperative to incorporate other genres and diversify our collections. Recognising the context within which the existing archive was developed provides insight into the nature of collection development over time, highlighting the shifting nature of priorities and interests in the archives. Rather than simply criticising decisions made by predecessors in the context of their time, we can only seek to enhance, diversify, and grow the richness of the current collections.

The music archives which form part of Special Collections comprise collections of composers, performers and more. This includes different formats such as music manuscripts, concert programmes, scrapbooks, newspaper clippings, photographs, and musical instruments. The music archives includes a range of well-known performers and composers such as Alan Bush, Blanche Gerstman, Erik Chisholm, Victor Hely-Hutchinson and W. H. Bell Collection, among others.

The contents of the UCTL music archives can easily be written off as not being representative of music in South Africa representing South Africa in its entirety without knowing that collections are titled under the depositor's name. While many collectors featured in the archives were European, their work generally sought to document indigenous communities and their languages and music, including the Bleek and Lloyd Collection, Percival Kirby Collection and the W.A. Norton Collection.

Amy Rommelspacher, Isabel Murray (Stellenbosch University)

Tracing the history of a 1919-hymnbook in Malawi - a new reading of the DRC archival music collection.

What happened when the hymns of Western Christianity were introduced to African spirituality? Missionaries from various traditions moved to different parts of Africa in the late nineteenth and early twentieth centuries. Extensive literature discusses the nature and impact of that mission work; but the introduction, translation and function of hymns on the mission field still need to be explored. As two archivists who manage a collection of hymnbooks and related material at the Dutch Reformed Church (DRC) Archives in Stellenbosch, we are interested in understanding what we can learn about the introduction of hymns in the context of the mission field. To do this, we have chosen a specific hymn

book, *Nyimbo za Mulungu* [God's Music], which is a Nyanja (Chewa) publication, compiled by The Hymnal Committee of the Federated Missions of Nyasaland, published in 1916. Out of hundreds, possibly thousands of contenders, 399 hymns were selected for translation and publication. Amongst these are also original hymns written in Nyasaland and in Nyanja. Using this hymnbook and other music-related archival material in the DRC archives, we seek to investigate which hymns were translated and how the process of selection and translation unfolded. One finding is that despite the theological differences of the missionaries in Nyasaland at the turn of the twentieth century, this hymnbook provided an opportunity to work together in compiling this hymnal.

14.00-15.30 – Jannasch Lecture Hall

Musical heritage and archiving

Presented by the Archives and Music Documentation Centres Section

Chair: Joseph Hafner (McGill University, Montreal)

Section Elections

Maria João Albuquerque (Nova University, Lisbon), Teresa Albuquerque (Polytechnic Institute of Castelo Branco), Mónica Costa (Polytechnic Institute of Castelo Branco), Joana Gonçalves (Polytechnic Institute of Castelo Branco)

The Portuguese Musical Heritage: A Methodology for Enhanced Knowledge, Preservation, and Access

The musical heritage preserved by Portuguese Memory Institutions stands as a tangible testimony to the rich landscape of musical creation and practices in our cultural history. Preserving and scholarly examining this legacy are imperative for building a robust cultural identity.

Regrettably, in Portugal, a substantial portion of this heritage remains undiscovered or overlooked by the institutions responsible. It is often not made accessible and, in numerous instances, lacks proper cataloguing. Consequently, its existence remains unknown, even to specialized audiences such as performers and musicologists. Locating and describing this historical musical heritage is an essential first step toward the knowledge of surviving musical sources.

This paper aims to present a methodology, in two distinct phases, for surveying archival funds and music collections in Portuguese Memory Institutions. The first phase consists of administering a questionnaire within a controlled sample to identify music collections and funds while determining the specific requirements for their preservation, description, and accessibility.

In the second phase, an essential step towards mapping the musical heritage involves the creation of a national database and respective information system that will allow the insertion and management of the required data. The information system will be meticulously designed, structured, and implemented through the development of a responsive web application. It will include comprehensive information about institutions, music collections, specific bibliographies related to the materials, and their geographical location on maps.

Additionally, we aim to update the directory of music-holding institutions for Portugal in the RISM Series C and create Portuguese Institutional Authority Records in MUSCAT.

Clara Byom (Klezmer Institute, Albuquerque)

Archiving Music Based in Oral Tradition: The Klezmer Archive Project

Documentation of music based in oral tradition is inherently complicated: unknown composers, inconsistent names, multiple versions, and overlapping genres stretch the limits of archival taxonomies. To address these issues, the Klezmer Archive Project is investigating ways to structure corpus-specific metadata and to build tools for curated user contributions within a flexible architecture, showing relationships between items, linking multiple recordings, tune variations, and shared melodic material and any other user-identified relationship artifact-to-artifact.

Music based in the oral tradition relies on the deep understanding of repertoire, history, and folklore kept in the minds of culture bearers and community. With this in mind, the Klezmer Archive project aims to create a resource that will bridge the gap between oral history and archives by being a space where culture bearers and community members can engage with archival items and one another as musicians do—by drawing connections between tunes, discussing genre classifications, searching for unnamed melodies, and comparing recorded versions of the same tune—while maintaining quality standards on a par with institutional collections.

Allowing scholars and practitioners to contribute both factual data and more subjective classifications and commentary will create a space for equally valid, but sometimes competing narratives—more closely representing how culture bearers understand music and better reflecting the collective knowledge of the community. To both accommodate and elevate the complexity of an artifact's web of connections over a singular narrative is a fundamentally different task than traditional archive structures take on, but doing so creates a more complete and inclusive history.

Existing library catalog systems provide an essential framework for situating an item within descriptive data, but like many community-generated folk music sites, leave the music itself as a “black box”—unreadable within searchable semantic data. Newer research takes encoded music as the primary focus, allowing computational musicology to expand significantly, but few projects consider a folk music corpus, and almost none have taken on the challenge of developing corpus-specific and semantic metadata. Investigating how to integrate music information retrieval tools along with text search will facilitate study on many levels, from searching tune fragments and comparing regional tune variations to complex analyses of schemas over an entire corpus. For musicians and musicologists, facilitating a specifically musical type of thought will make otherwise invisible semantic aspects of music available for advanced study.

This presentation will focus on the ongoing development of concepts in the team's ontology, provisionally called Musics of Oral Tradition (MoOT).

14.00-15.30 – Fisser Hall

People of the library

Presented by the Forum of Sections

Chair: Sonia Rzepka (University of Warsaw, Poland)

Pascal Leray (CNSMPD, Paris), *Isabelle Gauchet Doris (Maison de la Musique Contemporaine, Paris)

Crossed views on contemporary music collections: a daily collaboration by documentalists, librarians and archivists

From 1978 to 2021, the Centre de documentation de la musique contemporaine (CDMC) was the reference centre for contemporary music in France, documenting over 20,000 works using physical or digital resources (scores, recordings, documentary files on each work described in its database, etc.), organising conferences and publishing monographs on composers and themes related to contemporary music.

In 2020, CDMC was merged with two other associations to create a new structure: the Maison de la Musique Contemporaine (MMC). This project aimed to encourage and support musical creation, promote distribution and dissemination, and develop mediation actions. But what was to become of the CDMC's holdings?

The choice was made to entrust this important collection to the Conservatoire of Paris (CNSMDP), within its library. The CNSMDP is heavily involved in contemporary music, since the institution trains at a high level students in composition, as well as performers who will be confronted with these new musical repertoires.

Integrating the collections was not going to be an easy task, and it was built on very strong cooperation, both institutional and individual, between the new Maison de la Musique Contemporaine and the CNSMDP, thanks to the solid involvement of the professionals in charge of the music collections. Documentalists, librarians and archivists: three professions that are very closely linked, but which also have their own specificities that allow them to complement and mutually enrich each other in a common field, contemporary music.

This is what this paper will aim to illustrate.

--

Regards croisés sur des collections de musique contemporaine : une collaboration au quotidien des documentalistes, bibliothécaires et archivistes

De 1978 à 2021, le Centre de documentation de la musique contemporaine (CDMC) a été le centre de référence de la musique contemporaine en France, documentant plus de 20 000 œuvres à l'aide de ressources physiques ou numériques (partitions, enregistrements, dossiers documentaires sur chaque œuvre décrite dans sa base de données...), organisant également des colloques et publiant des monographies sur les compositeurs et les thématiques liées à la musique contemporaine.

En 2020, le CDMC fusionne avec deux autres associations pour créer une nouvelle structure, la Maison de la Musique Contemporaine (MMC). Ce projet a pour ambition d'encourager et de soutenir la création musicale, de favoriser la distribution et la diffusion, et de développer des actions de médiation. Mais se pose alors la question du devenir du fonds du CDMC.

Le choix a été fait de confier cette importante collection à la bibliothèque du Conservatoire de Paris (CNSMDP). Le CNSMDP est en effet très impliqué dans la musique contemporaine, l'établissement assurant une formation de haut niveau à des étudiants en composition ainsi qu'à des interprètes qui seront confrontés à ces nouveaux répertoires musicaux.

L'intégration du fonds ne s'annonçait pas comme une tâche facile, et elle s'est construite sur une coopération très forte, tant institutionnelle qu'individuelle, entre la nouvelle Maison de la Musique Contemporaine et le CNSMDP, grâce à la forte implication des professionnels en charge des collections musicales.

Documentalistes, bibliothécaires et archivistes : trois métiers très proches, mais qui ont aussi leurs spécificités qui leur permettent de se compléter et de s'enrichir mutuellement dans un domaine commun, la musique contemporaine.

C'est ce que cette communication se propose d'illustrer.

Aris Bazmadelis (Aristotle University of Thessaloniki), Arsinoi Ioannidou (RISM Greek Office, Athens), Maria Aslanidi (Ionian University, Corfu)

Librarians and Information Scientists in Greece: The case of Music Librarians: State of the Art and Challenges for the Future

What does it mean to be a professional music librarian and information scientist in Greece? It is questionable whether library patrons or music library patrons even now in the 21st century can actually comprehend what librarians do and why they are an important and vital asset for the promotion and preservation of all types of knowledge within the Internet era. Taking under consideration the low budgets of the Greek library sector as a whole, leading to understaffing and unemployment, as well as, the lack of educational preparation emphasizing the interdisciplinary nature of the profession, and the violation of professional rights, it is imperative to advocate for the value of the profession in society and suggest ways to avoid the inevitable dead end. The shift of the profession from a humanist to a more social-technical perspective necessitates a concurrent change and shift of the core of the library and information science-related education to a much more solid theoretical as well as technical knowledge of the profession in its entirety. In this paper we will discuss the current status of librarians in Greece, focusing on music librarians, why it matters for societies that librarians are seen as professionals and the efforts to change the present status quo for the benefit of music collections and archives and their patrons.

Benjamin Amakye-Boateng (University of Ghana)

Cross-Cultural Musicology and the Role of Libraries: Insights from the University of Ghana Music Department

This paper examines the crucial role that academic libraries play in facilitating cross-cultural musicology, with a specific emphasis on the Department of Music's Library at the University of Ghana. This study analyses the methods and results of the difficulties and approaches used by the library to meet the varied requirements in this particular field.

The study utilises a mixed-methods technique, which involves combining qualitative analysis of library records and policies with interviews of library workers, musicologists, and students. This technique enables a comprehensive understanding of both the operational difficulties and user interactions within the library.

The findings unveil numerous important obstacles. An essential concern is the procurement and administration of a varied assortment that encompasses a broad spectrum of worldwide musical customs. The difficulty is intensified by financial limitations and the intricacies of managing copyright regulations for global music sources.

To address these issues, the library has adopted many inventive approaches. These initiatives involve implementing a more comprehensive cataloguing system that accurately reflects non-Western music traditions and establishing collaborations with global music libraries and archives to enrich its collections. In addition, the library has augmented its investment in digital technologies, thereby easing wider access to its contents and enabling the digital conservation of rare musical compositions. The paper finishes by emphasising the crucial role that university libraries, such as the University of Ghana's, play in promoting cross-cultural musicological research. This highlights the necessity for continuous adjustment and originality in library procedures to fulfil the changing requirements of this dynamic domain.

14.00-15.30 – Room 2058 (SU Library)

RILM Commission Mixte (IAML representatives)

Chair: **Stefan Engl** (IAML Vice President, Wienbibliothek im Rathaus, Vienna)

14.00-15.30 – Seminar Room (Konservatorium Music Library)

Development Committee

Working meeting (closed)

Chair: **Jim Cassaro** (University of Pittsburgh)

14.00-15.30– *IASA workshop 2 - Learning Commons: E-classroom*

Neil Garner, (UK)

Asset Management in the modern world

The modern world is all about digital content... and like everything digital, this world is ever changing and there are many buzz word and terms which vendors will be very keen to push when selling you a system. If you are not completely sure about what these systems do or what the jargon is about... or even perhaps what you need to do and why, then there will be some very scary times ahead...

In this training session, we go back to basics and examine what digital content is all about, why it can be 'the best thing since sliced bread' and how technologies from cloud architecture to SaaS, and AI to API's are becoming increasingly important in how we manage and control our assets and essence.

We will look at how and why these concepts and technologies are important and how they work together to provide a portfolio of potential benefits to you and your customers, clients and users.

15.30-16.00 – Break

16.00-17.30 – Endler Hall / online

IAML General Assembly 1

Chair: **Pia Shekhter** (IAML President, Gothenburg University)

Wednesday 26 June

9.00-10.30 – Endler Hall

Plenary session

Presented by the Organizing Committee

Chair: Ellen Tise (Stellenbosch University)

Sylvia Bruinders (University of Cape Town)

Sustainability, Revitalisation and Repatriation: Dialogue of Lesotho Music and Culture through Space and Time

In 1936 Professor P Kirby commissioned the artist, Samuele Makoanyane, to produce small figures in low fired clay, illustrating the use of eight traditional Sotho instruments. These unique miniature sculptures, which form an important component of the Kirby Collection, housed at the South African College of Music at the University of Cape Town, offer a rich opportunity for inter-disciplinary studies on traditional musical instruments and early artistic production.

Research for this presentation involved identifying living performers of these instruments in Lesotho, interviewing and recording them. The photographs and video recordings of the figurines form part of an innovative digital exhibition published by Iziko South African Museum in July 2021 as well as the film produced from our research in Lesotho. This digital exhibition will be part of the launch of the new Lesotho National Museum and Art Gallery currently being built in Maseru, Lesotho. This presentation will focus on how research on the Sotho instruments depicted in miniature figurines by Samuele Makoanyane problematises pertinent contemporary academic concerns around indigenous music research, such as the notions of revitalisation, sustainability and repatriation, as well as around museum and archival studies.

Prof Lizabé Lambrechts (Africa Open Institute for Music, Research and Innovation, Stellenbosch University) and Ms Saskia van der Want (Stellenbosch University)

Making the invisible visible: Investigating the hidden life of fungi in the archive

Fungal spores and mycelial fragments are pervasive in archival environments, transported through the air, human contact, and dust. For the most part, they remain invisible to the naked eye, waiting for optimal conditions to proliferate and colonise paper and magnetic materials. Our study focuses on the Hidden Years Music Archive, a repository of unique materials documenting alternative popular music in South Africa from the late 1960s to the early 2000s. Kept in a sub-tropical region without climate control for over four decades, some of the archival material showed significant signs of decay upon donation to Stellenbosch University in 2013. These items were removed and isolated from the rest of the archive and used in our case study to understand the potential impact of fungi on historical materials and the well-being of archive personnel.

Van der Want utilised culture-based molecular identification and Automated Ribosomal Intergenic Spacer Analysis (ARISA), to examine fungal communities in the air, dust, paper, and cellulose triacetate tape of the archive. *Penicillium* spp., with a significant presence of *Penicillium steckii*, emerged as the dominant group. These findings shed light on substrate-specific differences, particularly in paper samples dominated by *Aspergillus* and *Cladosporium* spp., and cellulose triacetate tape showing decay primarily by *Penicillium* spp.

Beyond the scientific inquiry, our paper delves into broader questions, asking how we coexist with these fungal entities in archival collections. What lessons can be gleaned from their presence regarding the co-creation and preservation of our archival heritage? By examining the Hidden Years Music Archive,

we aim to contribute not only to the understanding of fungal biodeterioration, but also to a nuanced appreciation of the symbiotic relationship between archival materials and the fungal life they harbour.

Dr Rick Deja (University of Cape Town)

Indigenous Musics in Motion: Archives, Organology, and Inspiring Living Traditions

This essay looks at some of the ways in which indigenous instruments and musical traditions inspire musicians and scholars to create and centre these musics within contemporary contexts. It seeks to answer the questions: To what extent can indigenous musical instruments, individually or in collections, create or inspire living traditions? and, How can we draw from this in shaping how we present and engage with African music collections and creative output?

Using theories related to preservation as a starting point I discuss centring African indigenous musical practices within postcolonial contexts using instrument archives and contemporary music industries. Drawing from various scholars' works on (re)conceptualizing the archive (Muller 2002) in conjunction with Eliot Bates' (2012) notion of exploring the social life of musical instruments, I examine how inspiration rooted in indigenous instrument archives, and ideas about them, may help create a contemporary framework to guide applied practices.

The discussion revolves around the Kirby Collection of Musical Instruments housed at the South African College of Music in Cape Town. I focus on the collection as a space for, and idea about, collecting musical instruments. I then move the discussion to innovation and invention as creative methodologies that could, in a sense, give voices to silent histories. I conclude the paper by building on the premise that aspects of indigenous music (re)vitalisation and transmission is couched within larger networks of production and consumption (Hilder 2012). I argue that sustaining indigenous African music traditions often operate as a dialogue between contemporary performance and commercial music networks and contextual indigenous aesthetics encoded in archival collections.

10.30-11.00 – Break

11.00-12.30 – Endler Hall

Music encoding

Presented by the Forum of Sections

Chair: Kimmy Szeto (IAML Treasurer, Baruch College, CUNY)

David Rizo, (Universidad de Alicante, Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana), Teresa Delgado (Biblioteca Nacional de España), Jorge Calvo-Zaragoza (Universidad de Alicante), Patricia García-lasci (Universidad de Alicante), Antonio Madueño (Universidad de Alicante)

Insights into AI to encode a whole mensural collection with limited resources

During the last years, most institutions have digitized their collections in order to preserve them and make them available online for greater access by the public. Digital images just contain a grid of pixels without any musical meaning so they cannot be considered by the myriad of possibilities from music information retrieval and digital musicology approaches: from plain-text search based on content to more elaborate analytical purposes. In order to allow these technologies to be applied, the music contained in the images must be encoded in a structured format, such as ****mens** or MEI, among others. Optical Music Recognition (OMR) technologies have been used during the last years for leveraging the effort to perform this encoding. However, to the best of our knowledge, no research work has been

published that describes the experience of doing it from scratch for a whole collection of an important library or archive.

In this paper, we describe the whole process carried out in the context of the Spanish polifonIA project where the research OMR tool MuRET, based on modern Artificial Intelligence (AI), has been applied and extended for transcribing the whole collection of white mensural notation in the custody of the Spanish National Library (BNE).

All the stages of the process will be detailed with the aim of being useful for other similar projects, from planning on how and in which order the works should be grouped and processed to their publication into a searchable database.

In describing the various stages of the project, we will emphasize the key decisions that led to its successful implementation. In particular, we will highlight the practical absence of preparation of the digital images, the impact of the application of a machine approach to the steps of discarding non-music images and part/voice linking for further scoring up, different approaches for developing light AI models that can work in any laptop, the automatic recognition of music symbols in each staff and its subsequent encoding, a preliminary scoring-up, the method to proofread by an expert musicologist, and its final correction to obtain a high quality encoding of the sources.

Figures will be detailed to show how, at the end of the project, more than 60 books, containing around 12,000 images, some of them made of several pages, have been encoded in just 18 person / month, and how an iterative approach of transcription-correction-AI model training has gradually accelerated the process.

Andrew Hankinson, Rodolfo Zitellini, Laurent Pugin (RISM Digital Center)
Revising the Plaine and Easie code specifications

The Plaine and Easie Code System (PAE) for music notation had its beginnings in the 1960s as a means of communicating music notation using alphanumeric characters. It was outlined by Barry S. Brook and Murray Gould for the first time in 1964 in the paper *Notating Music with Ordinary Typewriter Characters (A Plaine and Easie Code System for Musicke)*. Its primary use has been in the capture of “incipits”, or the first few opening measures of a musical piece for the purpose of positive identification of a work based on its musical content. In the early 1970s Brook succeeded in convincing the Répertoire International des Sources Musicales (RISM) to adopt PAE for music incipits. Since its introduction it has undergone several revisions and modifications, and adoption by the international library community. Over the decades, PAE has proven to be a very powerful and useful code. It is easy to learn and to type, and it is used every day in the RISM project as the basis for capturing thematic incipits, which currently number over 1.5 million individual entries. However, the PAE specifications are not clear in every aspect. For example, the order of the signs in the encoding are not specified, leading to diverging or even contradictory encoding practices. These inconsistencies and ambiguities make machine processing of this data difficult, and present problems for building graphical representations and search and analysis tools.

In order to improve the data quality of the RISM dataset, the RISM staff have been working, in collaboration with the Centre for Digital Music Documentation at the Academy of Sciences and Literature in Mainz, to improve consistency and overall data quality in RISM incipit data. The resulting correction work highlighted problems in the PAE specification itself, so a second project focused on making improvements in this area. This has taken the form of editorial improvements to make the PAE code easier for software developers and other digital tool makers to use this notation format, correctly and consistently, in their own system. The editorial process has introduced normative language, clear examples, and some backwards-incompatible changes to the encoding schema. This will culminate in a new version of the PAE specification, which we will present in this paper.

David M. Weigl (University of Music and Performing Arts Vienna)
Encoding strategies for notations combining text and music

The XML schemas defined by the Text Encoding Initiative (TEI) and Music Encoding Initiative (MEI) provide comprehensive frameworks for encoding text and music notation documents, respectively. However, this is clearly a false dichotomy, as predominantly text-based documents (such as in instructional materials for musicians) may contain notation fragments, whereas predominantly notation-based documents may contain texts.

Both TEI and MEI anticipate such scenarios, with TEI offering the <notatedMusic> element and MEI providing various elements for encoding different kinds of texts, such as <dir> for performance directives, <syl> for lyric syllables of vocally performed texts, and <front> and <back> for capturing front and back matter. While individually useful, these elements do not cover the entire problem space of encoding mixed-notation documents. The TEI <notatedMusic> element merely signifies the presence of notated music within the document, without describing its encoding; whereas the facilities for text encoding within MEI capture only relatively basic textual information, lacking the deep semantic representation required in language-scholarly contexts.

In light of recent renewed interest in encoding these and other combinations of text and music notation following the first Joint MEC and TEI Conference which featured a workshop on this topic, we present strategies developed to address practical encoding issues in this area within E-LAUTE, an international Weave Research (FWF/DFG/SNSF)-funded project developing an Electronic Linked Annotated Unified Tablature Edition of German lute tablatures of the 15th and 16th centuries.

The project aims at a complete capture of surviving sources in this once-widespread form of notation, which has since fallen almost completely out of use, partly due to its complexity and the associated cognitive overhead in performance. Among these sources is Judenkünig's *Ain schone Kunstliche Underweisung* (1523), the first Renaissance lute-performance primer which includes tablature notations interspersed with instructional texts, in turn featuring small fragments of notation among the instruction. Further, a pilot within the project has sought textual sources including variant lyrics in order to study how they were understood, heard, and thought in corresponding vocal and instrumental arrangements. Though the music notation was not always underlaid with these texts, they are clearly associated with the melodies captured in the tablature sources within our corpus.

In this presentation we survey the techniques available to encode and provide unified access to such heterogeneous notation forms, describe the approaches applied within our project and address open questions to the wider community of encoding experts and music library practitioners.

11.00-12.30 – Jannasch Lecture Hall

Digital services and digital libraries

Presented by the Libraries in Music Teaching Institution Section

Chair: Charles Peters (Indiana University)

Jürgen Diet (IAML Vice President, Bayerische Staatsbibliothek)

Digital services for musicologists and music librarians in the musiconn-project offered by the State Libraries in Bavaria and Saxony

Since 2014, the Bavarian State Library in Munich and the Saxon State and University Library in Dresden have developed various digital services for the music research and music library communities. These various projects funded by the German Research Foundation (DFG) are grouped under the umbrella of "musiconn". This presentation provides an overview of those musiconn services especially relevant for the international community of music librarians and musicologists.

- musiconn.publish: An open access repository and long-term archive of specialist literature related to music and music librarianship with an emphasis on publications in German and some international publications in English, French, and Italian.

- RISM-Catalog: A retrieval and presentation system for the RISM-database containing around 1.5 million records of music manuscripts and printed music mostly dating from 1600 to 1850.

- musiconn.performance: A fully searchable database preserving data about musical events across the globe from music performance ephemera as well as other textual and audio-visual sources.

- Web-archiving of internet resources: Long-term preservation and digital curation of websites with contents relating to musicology and music collections.

- musiconn.search: A discovery tool that enables users to search across 18 music data sources including the music collection catalogues of the Austrian National Library, the Bavarian State Library, the British Library, and the Library of Congress.

- musiconn.scoresearch: An application for locating melodies in about 160,000 pages of digitized music scores based on optical music recognition by typing sequences of musical notes into a virtual keyboard.

- musiconn.audio: A persistent repository storing and broadcasting digital and retro-digitized sound recordings (currently under construction).

The use of all musiconn services is free of charge. They can be found on the musiconn-homepage: <https://www.musiconn.de/en>.

***Anna Dimoula, *Jason Cohen and *Kineret Ben-Knaan (University of Miami)**
University of Miami Libraries in partnership with the Frost School of Music in creating a digital submission process for graduate students: Workflows, Policies and Access

The ability to make student works discoverable to the world is an important objective for academic libraries. To accomplish this objective, the University of Miami Libraries (UML) hosts Scholarship@Miami, the university's institutional repository. In Scholarship@Miami, works from the university are discoverable, with many items being student related. One of the fastest growing areas of student works within Scholarship@Miami is from the Frost School of Music. Students enrolled in graduate programs within the Frost School of Music have different options on how they meet their final requirements for graduation. Some programs require students to submit to the Graduate School (Option 1) for final review and other programs historically have required students to submit physical copies to their department (Option 2). To help streamline the submission process the Frost School of Music contacted the University of Miami Libraries to create a new workflow for the Option 2 students to submit their work digitally and for their work to be preserved and discoverable in Scholarship@Miami.

This presentation will aim to provide background information, including the reasons which led the University of Miami Libraries to collaborate with the Frost School of Music. Additionally, the presentation will review some of the obstacles encountered during the implementation phase (for example: legal issues, access, copyright, fair use and responsibilities of the Frost School of Music and UML). Following the introduction, there will be an in-depth look into how students submit their work and how UML administrators review each submission and publish each student's material to Scholarship@Miami. Additionally, the presentation will provide an update on the current status of the project and will focus on recommendations for other institutions to implement a similar project. The presentation will showcase a cutting-edge workflow that allows music students to make their works discoverable within a university's institutional repository while also taking into consideration copyright, accessibility and possible legal questions. Furthermore, a detailed description of some of the positives and negatives this project has encountered over the years will be explored. From initial legal obstacles to the pandemic, to the success of having student work accessible to the university community. Lastly, the goal will be to provide a greater understanding of how music programs can create a workflow that will allow their students to digitally submit their materials to their institutional repository. This would hopefully parlay itself in allowing the institution to preserve and showcase their students' works and highlight the research within their programs and institution.

Jake Schaub (Vanderbilt University, Nashville)
The Building of a Small Digital Library: AIDS Songs of Northern Malawi

During the early days of the COVID-19 pandemic, the Anne Potter Wilson Music Library (Vanderbilt University, Nashville, Tennessee, USA) made available a small collection of digital audio and image resources related to another pandemic under the title AIDS Songs of Northern Malawi (<https://aidsinmalawi.omeka.net/>). Now held within Vanderbilt's larger digital Global Music Archive, these files were originally donated by former Vanderbilt graduate student Jonah Eller-Isaacs. They largely consist of sound recordings and textual translations of performances of traditional-style songs born out of the AIDS epidemic as were being performed in Chewa- and Tumbuka-speaking communities in Northern Malawi in 2004. As well, numerous photographic images are included of Mr. Eller-Isaacs's stay in Malawi during this time.

This presentation seeks to give an overview of this small digital collection and the ways in which similar small, unsolicited collections might still be handled, contextualized, and made available by an academic institution to a public audience, especially given all-too-familiar limitations in staffing and budget. The overall process we pursued will also be explored, including various aspects such as permissions, identifying a target audience, an overview of the features (and drawbacks) of our chosen software (Omeka), and descriptive choices in metadata. In this way, we hope that our experience might help

inform others' decision-making processes regarding related collections of field recordings, oral histories, or similar.

11.00-12.30 – Room 2058 (SU Library)

Broadcasting and Orchestra Libraries Section

Working meeting (open)

Chair: Sabina Benelli (Fondazione Teatro alla Scala)

11.00-12.30 – Lecture Room A221

Répertoire International de Littérature Musicale (RILM)

Business meeting for national committees and anyone interested in collaboration with RILM

Chair: **Tina Frühauf** (RILM International Center, The City University of New York)

12.30-14.00 – Lunch break

14.00- Excursions

21.00 RILM reception -- (open to everyone, RSVP required)

Thursday 27 June

09.00-10.30 – Endler Hall

RISM general session: Prospects of RISM in Africa—Challenges and opportunities

Chair: Jennifer Ward (RISM Editorial Center, Frankfurt am Main)

Report from Balázs Mikusi (RISM Editorial Center, Frankfurt am Main), presented by Jennifer Ward.

News from the RISM Editorial Center: Where do we stand and where are we headed?

Bernhard Lutz (Bavarian State Library)

Exploring the updated RISM Catalog: A guide to its structure, functions, and search features

Laurent Pugin (RISM Digital Center, Bern), Andrew Hankinson (RISM Digital Center, Bern)

The RISM Digital Center and approaches to linking data through RISM Online

Wilhelm Delport (University of Cape Town)

How tracking RISM's footprint across (South) Africa led to the discovery of ancient bullroarers, San rock paintings and an elephant in the music room

The RISM session will offer the opportunity for everyone, whether new to RISM or long-time contributors, to hear updates about RISM's activities plus a guest presentation focusing on musical sources in Africa. As the only worldwide endeavor dedicated to documenting written musical sources (manuscripts and historical printed music), RISM maintains a database containing over 1.5 million records from institutions in 53 countries. The session will start with news from the Editorial Center from **Balázs Mikusi**, which will give some context about RISM's history, while also addressing perspectives for the upcoming years. **Bernhard Lutz** (Bavarian State Library, Munich) will then talk about the RISM Catalog, one of the two platforms through which one can access the RISM database. The functionalities of the catalog will be presented, including the various search options, the display of records for musical sources and authority data, as well as additional features. The presentation will also provide insight into a new beta version of the catalog, which is already available online under <https://opac.rism.info/rism/>. This will be followed by a presentation by **Laurent Pugin** and **Andrew Hankinson** (RISM Digital Center, Bern), who will give an overview of the various activities of the center as well as a presentation of RISM Online (<https://rism.online>), the platform that provides direct access to the RISM data with a focus on FAIR principles and linked-data capabilities.

The final presentation is by our guest speaker, **Wilhelm Delport** (University of Cape Town). The RISM database documents over 1.5 million records, yet its footprint in Africa remains largely indistinct, with mere mention of seven institutions in South Africa and three in Egypt, but no detailed descriptions of their collections. This leaves considerable room for expansion on the African continent, necessitating the tracking and identification of relevant collections of written musical sources. Indigenous Southern African hunter-gatherers such as the iconic San people are brilliant trackers, known for their remarkable ability to track animals through their scent and footprints. The San are also skillful musicians, with some of their music characteristics recorded in staff notation as early as 1812 by the English explorer W. J. Burchell.

This paper identifies relevant collections of South African written musical sources that are not included in the RISM database, inviting an expansion of its footprint across the continent. The need for and effects of such an expansion is, however, questioned considering the colonialist legacy associated with the influx of Western music sources and systems. As inhabitants of Southern Africa for thousands of years, the San's musical heritage far outdates Western documentation by explorers such as Burchell, as reflected in rock paintings and the use of early instruments such as bullroarers. Can RISM expand its footprint in Africa without the perpetuation and promotion of only colonialist practices and musical sources? While some (African) scholars advocate for the documentation of indigenous musical practices through written (staff) notation for the sake of preservation, others disregard Western systems and instead promote a continuation of traditional practices through the incorporation of a postcolonial, living archive.

09.00-10.30 – Fisser Hall

Digital Libraries for Musicology programme: automatic classification

Paul Burger (University of Pretoria), J P Jacobs (University of Pretoria)

Direct Labelling of Form of Classical-Period Piano Sonata Movements From Audio Recordings.

Short paper

Musical form is defined as the overall structure of a music piece. The labelling of musical form types (for the purpose of, e.g., querying online music databases) by utilizing raw audio alone is a relatively unexplored area in the field of music information retrieval research. This study investigates the use of self-similarity matrices based on features derived from the raw audio as input into a convolutional neural network to label eight form types found in the movements of piano sonatas from the Classical period, composed by Mozart, Beethoven, Haydn, Clementi and Czerny. Specifically, the focus on pieces for solo piano allows for the use of piano roll features which are generated from the raw audio by state-of-the-art piano transcription software. This work entails the first time that passing the entire self-similarity matrix to a convolutional neural network for the purposes of overall musical form recognition is proposed and explored. The method circumvents the potential difficulties related to inferring form labels in a bottom-up manner based on audio segment boundary detection and segment matching, by directly generating form labels from the audio. Self-similarity matrices based on velocity piano rolls (that contain values that relate to the velocity of the notes being played) were found to outperform other self-similarity matrix types and achieved a macro average ROC-AUC score of 0.823 and a coverage score of 2.045 on a custom data set which was compiled from verified musicological sources. The study is posed as a multi-label classification problem rather than a multi-class classification problem as different form labels were found for several piano sonata movements.

Edward Hulme (Cardiff University), David Marshall (Cardiff University), Kirill Sidorov (Cardiff University), Andrew Jones (Cardiff University)

Acoustic Classification of Guitar Tunings with Deep Learning.

Full paper

A guitar tuning is the allocation of pitches to the open strings of the guitar. A wide variety of guitar tunings are featured in genres such as blues, classical, folk, and rock. Standard tuning is the most common guitar tuning; it provides a convenient placing of intervals and a manageable selection of chord fingerings. However, numerous other tunings are frequently used as they offer different harmonic possibilities and playing methods.

Many styles of guitar music are rooted in oral traditions, so reliable performance information and accurate transcriptions are not available for the majority of guitar recordings. Consequently, knowledge about the tunings that are associated with certain guitar styles could be lost if methods for identifying guitar tunings are not developed. Additionally, if the tuning used on a guitar recording is unknown, transcriptions are likely to be inaccurate. A robust method for the acoustic classification of guitar tunings would provide the following benefits for digital libraries for musicology:

- Guitar tuning tags could be assigned to music recordings; these tags could be used to better organise, retrieve, and analyse music in digital libraries.
- Tuning classification could be integrated into an automatic music transcription system, thus facilitating the production of more accurate and fine-grained symbolic representations of guitar recordings.
- Insights acquired through guitar tunings research, would be helpful when designing systems for indexing, analysing, and transcribing other plucked string instruments.

Neural networks offer a promising approach for the automated identification of guitar tunings as they can learn useful features for complex discriminative tasks. Furthermore, they can learn directly from unstructured data, thereby reducing the need for elaborate feature extraction techniques. Thus, we evaluate the potential of neural networks for the acoustic classification of guitar tunings. A dataset of authentic song recordings, which featured polyphonic acoustic guitar performances in various tunings, was compiled and annotated. Additionally, a dataset of synthetic polyphonic guitar audio in five different tunings was generated with sample-based audio software and tablatures. Using audio converted into log mel spectrograms and chromagrams as input, convolutional neural networks were trained to classify guitar tunings. The resulting models were tested using unseen data from disparate recording conditions. The best performing systems attained an average song classification accuracy of 97.5% (2 tuning classes) and 73.9% (5 tuning classes). This research: provides evidence that neural networks can classify guitar tunings from music audio recordings; produces novel annotated datasets that contain authentic and synthetic guitar audio, which can serve as a benchmark for future guitar tuning research; proposes new methods for the collection, annotation, processing, and synthetic generation of guitar data.

***Thomas Nuttall (Universitat Pompeu Fabra), *Xavier Serra (Universitat Pompeu Fabra), *Lara Pearson (Max Planck Institute for Empirical Aesthetics)**
Svara-Forms and Coarticulation in Carnatic Music: an Investigation using Deep Clustering.

Full paper

Across musical genres worldwide, there are many styles where the shortest conceptual units (e.g., notes) are often performed with ornamentation rather than as static pitches. Carnatic music, a style of art music from South India, is one example. In this style, ornamentation can include slides and wide oscillations that hardly rest on the theoretical pitch implied by the svara (note) name. The highly ornamented and oscillatory qualities of the style, in which the same svara may be performed in several different ways, means that transcription from audio to symbolic notation is a challenging task. However, according to the grammar of the Carnatic style, there are a limited number of ways that a svara may be realized in a given rāga (melodic framework), and these ways depend to some extent on immediate melodic context and svara duration. Therefore, in theory, it should be possible to identify not only svaras but also the various characteristic ways that any given svara is performed - referred to here as 'svara-forms'. In this paper we present a dataset of 1,530 manually created svara annotations in a single performance of a composition in rāga Bhairavi, performed by the senior Carnatic vocalist Sanjay Subrahmanyam. We train a recurrent neural network and sequence classification model, DeepGRU, on the extracted pitch time series of the predominant vocal melody corresponding to these annotations to learn an embedding that classifies svara label with 87.6% test accuracy. We demonstrate how such embeddings can be used to cluster svaras that have similar forms and hence elucidate the distinct svara-forms that exist in this performance, whilst assisting in their automatic identification. Furthermore, we compare the melodic features of our 54 svara-form clusters to illustrate their unique character and demonstrate the dependency between these cluster allocations and the immediate melodic context in which these svaras are performed.

09.00-10.30 – Makerspace (SU Library)

Cataloguing and Metadata Section

Working meeting (open)

Chair: Christopher Holden (Library of Congress)

10.30-11.00 – Break

10.30-11.00 and 15.30-16.00 - Foyer near Fisser Hall

Digital Libraries for Musicology Poster Session

Felicia Sandler (New England Conservatory)
The Amu Score Project, Inc.

Sepideh Shafiei and Shapour Hakam
Development and Structure of an Audio-MIDI Database for Iranian Classical Music

Laurent Pugin (RISM Digital Center), Johannes Hentschel (EPFL - École Polytechnique Fédérale de Lausanne), Yannis Rammos (EPFL - École Polytechnique Fédérale de Lausanne), Andrew Hankinson (RISM Digital Center), Martin Rohrmeier, (EPFL - École Polytechnique Fédérale de Lausanne)
MEI-Basic Support in MuseScore

IAML Poster Session

Kristi Bergland (University of Minnesota Libraries)
Bridging the gap: enhancing accessibility metadata for video recordings at the University of Minnesota Libraries

This poster will describe a metadata project in progress at the University of Minnesota Libraries. This project seeks to evaluate and overhaul accessibility metadata for video recordings. The accessibility metadata for both streaming video and DVDs in the online catalog needs cleanup. For example, subtitles and closed captioning are different, but the terms are frequently, and incorrectly, used interchangeably in bibliographic records. For library users who need these features, these distinctions are important. Our records need to accurately reflect what is actually available on the resource for all patrons to find what they need.

The work of this project includes assessing and updating the use of the 655, 546, and 041 fields to provide discoverability for resources with closed captioning, audio descriptions, and/or subtitles. In 2018, two new MARC fields were authorized to provide additional metadata functionality and access for resources with accessibility features. Use of these fields, 341 and 532, has been incorporated into the workflow for newly acquired materials added to records for the most recently acquired video recordings, and this project will apply them retrospectively to all library video holdings. We are also planning to update bibliographic records in OCLC, so that others may benefit from our work. Additionally, we have identified a number of issues with vendor descriptions of accessible content as provided through vendor-produced, batch loaded records, and will be working on improving that content as well as communicating with vendors as to how they can improve the accuracy and value of the data they provide.

The University of Minnesota Libraries value providing accessible resources to the campus community, but must do a better job making those accessible resources findable to those who need them. To accomplish that, and to align our cataloging and metadata work with the Libraries Strategic Plan objectives of equity, inclusion, and accountability, we will undertake a complete appraisal and update of accessibility metadata to provide the best possible service to all patrons.

David Rizo (University of Alicante), Pablo López-Rocamora (University of Murcia), Antonio Pardo-Cayuela (University of Murcia)

A workflow for Attribution Issues using Language Models

Authorship is the condition under which any intellectual production is attributed to an author. It embodies a great challenge when there is a lack of conclusive information, which is perceived when inspecting anonymous musical material through catalogues. Within the context of the IAML, a cooperation between bibliographers, musicologists and computer scientists to document the technological experiments made and their results within electronic catalogues is deemed desirable.

Over the years, bibliographers and musicologists have made use of either explicit information contained in musical sources and related documentation, or implicit information such as musical style itself. Given the limitations of this method, previous efforts have been made in the realms of feature extraction and pattern recognition. Approaches have ranged from a perspective limited to a few musical aspects (such as melodic intervals, durations, or chord sequences) using an n-gram-based methodology, to an holistic musical standpoint through multiple statistical calculations later processed by powerful classifiers or neural networks.

In this proposal, we update the n-gram-based methodology of Hontanilla [1], which works with MIDI files, currently incorporating MEI, MusicXML and **kern files (richer than the former). Unlike Hontanilla, which only processed notes, rests are considered as separators of melodic phrasing and, up to a point, indicators of cadential and contrapuntal information. Pitch spelling of notes is established in the Base-40 method [2], whereby the interval between C and D is not encoded as that between E and F# (even though they are both major seconds), providing information about the key and the scale. The activation of the Base-40 method is also enabled, together with the option of including intervallic or rhythmic information (or both) of one or all parts during the training.

Experiments were conducted among authors from adjacent historical periods, e.g. Josquin des Prés and Cristóbal de Morales vs J. S. Bach. Consequently, a rising prediction accuracy emerges as more information is included in the training. Nevertheless, specialised supervision is imperative and recommendable, as experiments may contain outliers, so some results may not be as expected.

[1] M. Hontanilla, Carlos Pérez-Sancho, and Jose M. Iñesta, "Modeling Musical Style with Language Models for Composer Recognition." In: 6th Iberian Conference on Pattern Recognition and Image Analysis, IbPRIA, Funchal, Madeira, Portugal, 5-7 June, 2013.

https://link.springer.com/chapter/10.1007/978-3-642-38628-2_88.

[2] W. Hewlett, "A Base-40 Number-Line Representation of Musical Pitch Notation", *Musikometrika*, 4 (1992): 1-14.

Patricia García-Iasci, Juan Carlos Martínez-Sevilla, David Rizo (University of Alicante)

JazzMus: optical recognition and encoding of Jazz lead sheets

The JazzMus project is an initiative that focuses on preserving and disseminating the valuable musical heritage of jazz via the newest technological advances. Its main objective comprises the encoding of jazz sheet music through the use of the MuRET tool, which makes use of Optical Music Recognition algorithms and techniques in order to automatically retrieve the musical information present in scanned sheets.

Despite the recent advances in musically-oriented software, many musicians still rely on the use of pencil and paper to annotate their compositions and arrangements—particularly common in the case of jazz with such an improvisational nature. This situation does not aid accessibility to materials, giving more importance to the digitization process that greatly benefits availability to musicians, educators, researchers, and jazz enthusiasts. Availability facilitates more efficient management, ease of distribution and long-term preservation of the jazz musical legacy.

Moreover, the project not only seeks preservation but also to foster innovation in interpretation and composition (Choi., 2011; Gillick et al., 2010). The ability to explore different performances, analyze melodic patterns and compare harmonic progressions can inspire novel approaches towards a better understanding and appreciation of the jazz genre. (Granroth-Wilding & Steedman., 2014; Terrat., 2005; Pachet., 2013)

For the purpose of digitizing and annotating the mentioned manuscripts automatically, OMR techniques are applied. While there are existent formats to encode jazz music, e.g., MusicXML, LilyPond, MEI, **kern, or the ones used by tools like iRealPro and Band in a Box, there is no encoding standard as such for the jazz music vocabulary. In this project we propose a format standardization to encode jazz

music in the latest MEI and **kern languages based on previous works. (Kaliakatsos-Papakostas et al., 2015 ; Harte et al., 2005)

Addressing the unique challenges present in jazz music requires interdisciplinary cooperation among areas of research including musicology, software engineering and music performance. The oral and improvisational nature of jazz are acknowledged and represent a crucial aspect of the project, not to mention the complexity of different interpretations and variations present in original scores that require an advanced and specific approach. Digitizing and encoding properly these works is key to: (i) enable the capabilities that newest approaches brought to the Music Information Retrieval field; (ii) preserving the jazz musical heritage; and (iii) disseminating the knowledge that could be subject to forgetting.

In conclusion, the JazzMus project emerges as a pioneering initiative at the intersection of technology and jazz music preservation, ensuring the enduring relevance and appreciation of jazz by leveraging cutting-edge technology for the benefit of musicians, educators, researchers, and jazz enthusiasts.

- Choi, A. (2011). Jazz harmonic analysis as optimal tonality segmentation. *Computer Music Journal*, 35(2), 49-66.
- Gillick, J., Tang, K., & Keller, R. M. (2010). Machine learning of jazz grammars. *Computer Music Journal*, 34(3), 56-66.
- Granroth-Wilding, M., & Steedman, M. (2014). A robust parser-interpreter for jazz chord sequences. *Journal of New Music Research*, 43(4), 355-374.
- Harte, C., Sandler, M. B., Abdallah, S. A., & Gómez, E. (2005, September). Symbolic Representation of Musical Chords: A Proposed Syntax for Text Annotations. In *ISMIR* (Vol. 5, pp. 66-71).
- Kaliakatsos-Papakostas, M. A., Zacharakis, A. I., Tsougras, C., & Cambouropoulos, E. (2015, October). Evaluating the General Chord Type Representation in Tonal Music and Organising GCT Chord Labels in Functional Chord Categories. In *ISMIR* (pp. 427-433).
- Pachet, F. (2013). Computer analysis of jazz chord sequence: is solar a blues?. In *Readings in music and artificial intelligence* (pp. 85-113). Routledge.
- Terrat, R. G. (2005). A pregroup grammar for chord sequences. *Journal of New Music Research*, 34(4), 355-360.

Patricia García-lasci, David Rizo (University of Alicante)
EA-DIGIFOLK: Digitizing and encoding Irish Traditional Music at ITMA.

Preserving music by technological means and its digitization has become a common goal for many institutions. Their research provides innovative solutions in their methodology and treatment.

In this contribution we report the immersive experience that took place in a university residence, digitizing a selection of the Irish Traditional Music Archive in Dublin. This initiative was supported by the EA-DIGIFOLK project of the University of Salamanca, funded by Marie Skłodowska-Curie. EA Digifolk is a project that proposes the creation of a platform whose content is folk music in European and Latin American culture. Its main aim will be facilitating access to educational and public environments on ethnomusicological aspects, and disseminating musical knowledge through new technologies.

Previous studies and experiences in the digitization of musical documents with new technologies make us think that using a digital tool to take care of most of the work would be more efficient in the long run, saving time and resources by taking advantage of a well-trained digital assistant (Alfaro-Contreras et al., 2021). Innovation in music digitization takes advantage of tools such as Musescore and a combination of Optical Music Recognition (OMR) and Artificial Intelligence (AI).

Throughout the process, we considered using the MuRet tool of the University of Alicante, previously used (Rizo et al., 2023), which governed the methodology. To do this, firstly, a selection process of traditional music following the requirements of the project was necessary, and then these works were refined to adapt them to the tool in an optimal way. After these adjustments, the elements to be processed with OMR/IA were manually labeled.

During the main part of the project, several difficulties were encountered that influenced the development of the project, such as unusual signs and symbols, particularities in terms of measurements and compasses, ornamentation, and text. Although they have made the process more difficult, they have not prevented the works from being digitized.

The final phase includes exporting them in versatile formats, to facilitate their integration into the project for which this expedition was undertaken to demonstrate the effectiveness of innovative digital approaches to the preservation and treatment of traditional music (Beauguitte., 2019).

In conclusion, the residency has allowed in the first place to digitize an optimal amount of work, to serve as an experiment for works of similar characteristics, and to shed light on future steps to be taken in this and similar projects. It also fulfills the objectives of the overall project, offering the accessibility of traditional music and supporting the initial hypothesis that the initial investment in the adaptation of tools would translate into efficiency in the long term.

Alfaro-Contreras, M., Rizo, D., Inesta, J. M., & Calvo-Zaragoza, J. (2021). OMR-assisted transcription: a case study with early prints. In ISMIR (pp. 35-41).
Beauguitte, P. (2019). Music Information Retrieval for Irish Traditional Music.
Rizo, D., Calvo-Zaragoza, J., Martínez Sevilla, J.C., Roselló, A., Fuentes-Martínez, E. (2023). "Design of a music recognition, encoding, and transcription online tool". Computer Music-Multidisciplinary Research. Tokyo, November.

11.00-12.30 – Endler Hall

RIPM general session

Chair: Benjamin Knysak (RIPM, Baltimore, USA)

Nicoletta Betta (RIPM, Bologna, Italy)

RIPM in 2024

A concise summary of RIPM's activities for the past year, including recent publications and content updates, interface enhancements, initiatives, and partnerships.

Clorinda Panebianco (University of Pretoria)

A brief overview of South African music journals since 1854

Since the emergence of music journals in South Africa around 1854, these publications have played a pivotal role in documenting and shaping the country's musical landscape. This presentation offers a brief overview of the music journals and periodicals spanning approximately 150 years, providing insight into the evolution of musical activities and cultural developments over time. Through archival and historical records, the presentation traces the trajectory of these journals, shedding light on the dynamic interplay between music, culture and society.

Benjamin Knysak (RIPM, Baltimore, USA)

Fires of our Heartbeats: South African Jazz in the International Jazz Press

Growing from a rich and diverse history, drawn from multiple cultures, South African jazz created much for musicians and writers to explore and debate. In this presentation, I shall explore writings on South African jazz from those within South Africa, from expatriates living abroad, and foreign musicians and critics, all published in the international jazz press. This survey will be based upon the RIPM Jazz Periodicals collection, including titles currently available in the collection – 138 as of summer 2024 – as well as other titles which are being prepared for future inclusion. The journals shall include major, widely-read publications such as *Metronome* and *Down Beat*, both of which maintained numerous subscribers in South Africa, as well as smaller titles published by and for the African-American community, largely in Harlem (New York). This paper also draws upon certain publications from the United Kingdom and the significant international title *Jazz Forum*, published in English, German, and Polish editions in Warsaw. Through the analysis of some 2000 references, I shall portray the diverse critical perspectives on how the artform was assumed, modified, and transformed through the contributions of South African musicians and writers.

11.00-12.30 – Jannasch Lecture Hall

Sound and video archives

Presented by the Audio-Visual Materials Section

Chair: Jürgen Diet (IAML Vice President, Bayerische Staatsbibliothek)

Section elections

Ferenc János Szabó (Institute for Musicology, Budapest)

Audiovisual collections in Hungary – Where do we stand now?

In 1931, Commission Internationale de Coopération Intellectuelle of the League of Nations made an international inventory of the most important sound archives available at the time. Since one of the members of the committee was Hungarian (the composer and ethnomusicologist László Lajtha), the inventory included the sound recording collections of Hungary as well. The state of the Hungarian sound archives was captured on several later occasions: after the 1981 AIBM/IASA congress in Budapest, and after the 1991 IASA congress in Sopron (see the relevant publications of Judit Skaliczki, István Kecskeméti and others in *Fontes*, *IASA Phonographic Bulletin* and *Magyar Zene*). Since the early 1990s, audiovisual culture has changed almost as much as it did between 1931 and 1991. It is not only the collections that are changing, but also the problems that institutions face. In my presentation I intend to give a current overview of the Hungarian collections focusing on audio documents.

One part of the overall picture is rather pessimistic. Several attempts have been made to create a national sound archive in Hungary in the 20th and 21st centuries, including ones for virtual archives, but they all failed. Some of the most important audiovisual collections in Hungary are privately owned and accessible neither for the public, nor for research. Audiovisual collections in public, university, research and other libraries face different problems (decreasing number of users, financial difficulties, legal problems, frequently changing types of media, etc.).

On the other hand, the sound collection of the National Széchényi Library has grown enormously in recent decades. Thanks to a few purchases and generous donations from private record collectors, the library has been enriched with a huge collection of archival audio documents. This partly replaces (as far as possible) the losses of the national library caused by the historical events of the twentieth century in Hungary, and partly supplements the collection of sound recordings that has been accumulated since the beginning of the legal deposit service in the 1950s. Furthermore, the preservation of non-commercial audiovisual documents related to local history in provincial libraries has increased in importance in recent decades. Finally, research on early recordings has made it possible in recent years to discover unique Hungarian rarities from private collections not only in Hungary but also from abroad.

Gregoire Kabore (Institut Science des Sociétés du CNRST)

Les archives sonores du Centre National de Recherche Scientifique et Technologique

11.00-12.30 – Fisser Hall

Digital Libraries for Musicology programme: Community DLs and archives

Rachel Cowgill (School of Arts and Creative Technologies, University of York),
David Bainbridge (Computing and Mathematical Sciences, University of
Waikato), Alan Dix (Computational Foundry, Swansea University; Cardiff
Metropolitan University), Victoria Hoyle (Dept. of History, University of York),
Vicki Fong (ThomFong), David Thomas (ThomFong)

(Re-)capturing the Emotional Geography of Lost Venues: A Case Study of the Willow Community Digital Archive

Full paper

The loss of many high-street music venues in recent years has highlighted their connectedness to place and communities. Understanding the emotional geographies of these venues as experienced by their patrons is key to explaining the outcry that can accompany such closures. Once a venue no longer provides a regular time and place to meet, however, its communities disperse and become more virtual and imagined than real, although drawn back to it just as strongly by the affective power of memories and shared experiences. In these circumstances it can be extremely challenging to try to (re)capture

the intangible elements that defined a lost venue for its patrons. This paper sets out to address that challenge by exploring methods developed by the Willow Community Digital Archive, as part of the broader StreetLife project, to co-create a community archive in celebration of The Willow, a family-run restaurant-cum-nightclub that operated in Coney Street, York, for over forty years until 2015. Technical work developing the archive centres around the deployment of a general-purpose digital library framework, and we also provide details on some initial experiments with ChatGPT, investigating its potential to encourage visitors to the archive to engage in narrative-building, and inspiring further contributions to the archive particularly in the form of memories and recollections.

David Lewis (Oxford e-Research Centre, University of Oxford), Kevin Page
(Oxford e-Research Centre, University of Oxford)

**Popular Musical Arrangements in the Nineteenth Century Home: A Study
of The Harmonicon Supported by Digital Tools.**

Full paper

Researchers usually remove all traces of the scaffolding used to construct their scholarship at the point of completion - we refer here to the tools used, not the bibliographic and evidential bases. This makes an analysis of the state of digital support for musicology harder to achieve. In this paper, we present a musicological study built upon digitised library resources, and making use of digital tools, and then consider the affordances that were required by the study.

We explore the musical content of the music periodicals, The Harmonicon (1823-1833) and The Musical Library (1834-1837), considering what it tells us about music making and reception in early nineteenth-century England. Journals such as these are important both for bringing a wide range of music into the home, but also for making music written for concert halls and the opera into the domestic sphere through musical arrangement. Since this was more accessible to many than ticket prices, the selection and deployment of material in such volumes would have been critical for shaping an audience's musical tastes. At the same time, the editor was compelled to tailor the music to the abilities and interests of the audience, in an economically highly challenging environment.

Our musicological study was supported by digital tools at multiple stages in the process. We describe the interaction between tools and scholarship, reflecting on where these were strong, but also considering opportunities for future development. We do this in terms of an iterative model of research, digitisation and editing, acknowledging that research must be able to continue despite imperfections and absences in tools, resources and digital data.

DLfM Poster Slam

11.00-12.30 – Room 2058 (SU Library)

Development / Membership / Advocacy / Outreach joint meeting

Working meeting (closed)

Chair: Jan Guise (IAML Vice President, University of Toronto)

12.30-14.00 – Lunch break

14.00-15.30 – Endler Hall

RILM general session: Africa in focus

Chair: Tina Frühauf (RILM International Center, The City University of New York)

Tina Frühauf (RILM International Center, The City University of New York)
A year in review—RILM and Africa

Patricia Achieng Opondo (University of KwaZulu-Natal, Durban, South Africa):
**Documenting and archiving of performing arts in African contexts:
Challenges in bibliography, cataloging, and classification of live and
digital resources**

The paper explores the challenges associated with the documentation and archiving of performing arts in diverse African contexts, with a particular focus on issues related to bibliography, cataloging, and classification of both live and digital resources. As the rich and vast spectrum of African performing arts continues to evolve and diversify, the need for comprehensive and culturally sensitive documentation becomes increasingly crucial. This paper delves into the complexities and considerations involved in the preservation of live performances and digital resources, highlighting the dynamic nature of African performing arts and the implications for bibliographic practices.

Drawing upon a multidisciplinary approach, this research investigates the impact of cultural diversity, linguistic variations, and the integration of traditional and contemporary elements on the bibliographic and cataloging processes. It critically examines existing documentation practices and explores potential frameworks for improved cataloging and classification systems tailored to the nuances of African performing arts.

The study employs a comparative analysis of archival practices in different African regions and incorporates case studies from prominent performing arts institutions. It addresses the challenges of standardization and interoperability in the digital realm, considering the integration of multimedia elements, interactive technologies, and evolving performance formats. Furthermore, the paper explores the role of digital repositories in enhancing accessibility while respecting the cultural sensitivity of the materials.

This research contributes to the existing literature on performing arts archiving by offering insights into the unique challenges faced in African contexts and proposing strategies for enhancing the documentation, cataloging, and classification of live and digital resources. By critically examining current practices and presenting potential solutions, this paper aims to stimulate further discussions and collaborations among archivists, scholars, and practitioners interested in the preservation of Africa's rich performing arts heritage.

Suzanne Strauss (University of the Free State, Bloemfontein, South Africa)
**Vibrant legacies echoing through time: The preservation of South
Africa's diverse musical heritage**

The last decade has seen significant changes in the way in which music performances (irrespective of genre) are consumed, advertised, and reviewed in South Africa. These changes are especially noticeable on social media and other platforms. Digital media such as social media commentary, blogs, vlogs, podcasts, etc., have dramatically broadened the scope of music reviews in South Africa, reaching wider audiences than ever before. Authorship has also changed hands from journalists, musicians, and music critics to the general public who can comment on and review the music they consume freely. This presentation explores how these newer forms of publications on music not only contribute to the discourses of South African musics, but actively preserve the diverse musical heritage of South Africa.

14.00-15.30 – Jannasch Lecture Hall

Inclusive collecting

Presented by the Service and Training Section

Chair: Katherine Penner (University of Manitoba, Winnipeg)

Section elections

Nathalie Hristov (University of Tennessee), Kathryn Shepas-Linton (Vanderbilt University)

The Music by Black and Latinx Composers Collection at the University of Tennessee: Realigning music library collections to reflect modern updates to the Canon of Western Art Music

In the last several years, there have been numerous efforts to apply Critical Race Theory to the study of Western Art Music. Under the premise that discriminatory practices of the past have led to the exclusion of important contributions to the Western Art Music canon, several music theorists, including Dr. Philip Ewell at Hunter College, and Dr. Paula Maust from the Peabody Institute, have attempted to correct these historical oversights. Specifically, Dr. Ewell's tome, *On Music Theory, and Making Music More Welcoming for Everyone*, offers historical context to explain why certain musical figures from minority populations were omitted from the original canon. More recently, Dr. Maust brought attention to important musical works by women and non-white composers through a 2023 publication, *Expanding the Music Theory Canon: Inclusive Examples for Analysis from the Common Practice Period*.

As part of an effort to support the dissemination of the corrected canon, the University of Tennessee Black Music Alliance and the UT School of Music faculty requested that the music library collection expand its representation of underrepresented works and develop a mechanism to identify musical works by Black and Latinx composers specifically. Ultimately, the ability to identify and access these underrepresented works was critical to the faculty and students' commitment to learn, teach, perform, and program these works as part of the School of Music's Diversity Action Plan. This gave birth to the University of Tennessee's Music by Black and Latinx Composers Collection.

The University of Tennessee's Music by Black and Latinx Composers Collection was developed in multiple stages: (a) evaluating the current music score collection; (b) identifying underrepresented groups and people within this collection; (c) making underrepresented works within this collection more accessible; and, (d) planning for future acquisitions. Accessibility to this collection was optimized by first adding a local collection title for the UTK's catalog, and then adding composers' and performers' demographic group terms (LCDGT) in the MARC bibliographic records. Tagging these works with a collection title allowed users to search for music by these underrepresented composers within subsets of the collection.

As music libraries continue to develop collections to include new musical formats and genres, it is important to recognize the importance of correcting past omissions that would enrich current offerings while remedying social injustices of the past. This paper offers strategies to facilitate this work by libraries seeking to realign their collections to reflect the new Western Music Canon.

Annemie Behr (University of South Africa, Pretoria)

Collaborative Teaching in Tertiary Music Education through OERs

This paper presents an innovative initiative poised to enliven tertiary music education through collaborative teaching, leveraging Open Educational Resources (OERs). In the initial stages, we are gauging interest among music lecturers nationwide, inspired by successful models like Inclusive Early Music (see <https://inclusiveearlymusic.org/>), with a specific emphasis on contributing to the decolonization of music studies in Africa.

The primary aim of this collaboration is to foster the exchange of OERs among music educators, addressing challenges related to capacity and enabling access to high-quality resources aligned with a decolonial mission.

Critical considerations guide the project's conceptualization. Ownership, a cornerstone, involves identifying stakeholders committed to ensuring the project's sustained development and longevity. Simultaneously, we are compiling a budget and exploring funding sources to support the impending implementation.

Selecting a suitable host for the database is pivotal, focusing on reliability, scalability, and accessibility for seamless user functionality. Collaborating with experts, we are designing an intuitive and user-friendly database interface to enhance the user experience.

Ongoing maintenance, updates, and technical support are paramount for the platform's sustained operation, necessitating clear definitions of responsibilities to uphold functionality and integrity.

To maintain relevance and accuracy, a rigorous review process is being developed. This process will assess and validate contributions in alignment with the project's objectives, ensuring a standard of excellence in shared resources. In establishing inclusive selection criteria, we prioritize the representation of diverse perspectives and topics.

In curating contributions, a strategy is proposed that encourages institutions with existing OER repositories to contribute, maintaining consistency and quality. The database will include links and descriptions for each resource, enhancing accessibility.

In conclusion, this paper provides a preliminary exploration of a vision for collaborative teaching in tertiary music education through OERs. By initiating a nationwide survey to gauge interest and outlining foundational considerations, we invite conference participants to engage in discussions that will contribute to shaping this groundbreaking initiative over the next six months. We believe this collaborative endeavour will significantly impact music education, fostering inclusivity and decolonization.

Carolyn Doi (University of Saskatchewan, Saskatoon)
Toward a more inclusive academic music library collection: the Canadian perspective

Academic music library collections in Canada have for years supported music curricula founded on the "western classical musical canon," a concept developed during the nineteenth century focused on what was felt at the time to be the most important works written since the 1600s. Not surprisingly, the canon lacks examples from Indigenous, people of colour, women, gender and sexually diverse composers. With greater intensity in recent years, there have been multiple calls to modernize and improve on the outdated idea of the canon by including a broader spectrum of composers and musical works. As music departments' teaching and research needs continue to evolve and change, so does the landscape of music publishing as it relates to music literature, scores and sound recordings. As an extension to the changes occurring in music education and publishing, academic music libraries play a critical role in supporting these changes happening in musical communities.

This paper introduces strategies for inclusive music collection management in the Canadian context. These strategies aim to counter the historical and current systematic and exclusionary practices in music publishing that affect marginalized composers, authors, and creators. Examples of this work in Canada range from small-scale targeted collection building projects to institutional commitments to inclusive collection development and a newly launched national collecting plan coordinated by the Canadian Association of Music Libraries (CAML) collections committee. This presentation will discuss current collections strategies that have been implemented in the Canadian music library context, practical approaches to implementation for collections librarians, and future areas for growth in inclusive collecting in Canada.

14.00-15.30 – Fisser Hall

Digital Libraries for Musicology programme: sources, encodings, editions

Lena Frömmel (Paderborn University), Tobias Bachmann (Paderborn University), Anna Plaksin (Paderborn University), Andreas Münzmay (Paderborn University)

Open Edirom: From Hybrid Music Edition to Open Data Publication.
Short paper

The Open Edirom project is developing a digital edition of incidental music for Goethe's play "Faust", representing an innovative initiative within the realm of music philology and MEI/TEI edition. Embracing the "data first" principle, Open Edirom prioritizes making its content openly accessible, thereby enabling diverse potential uses for researchers and performers. Our aim involves presenting the edition in its entirety, incorporating its various forms of data i.e. music, texts, source images, metadata, and annotations, all displayed with Edirom software.

The piece we edit in this project is Goethe's renowned play "Faust", as adapted by Carl Seydelmann, along with the corresponding music composed by Peter Joseph von Lindpaintner for the Court Theatre in Stuttgart, which premiered in 1832.

This paper delves into the concept of music edition as open data publication and delineates its advantages over analog and hybrid editions in terms of reusability and alignment with the FAIR principles. It also addresses the challenges encountered in data preparation, both specific to incidental music and in general data processing. Furthermore, we propose solutions and recommendations for similar projects based on our insights.

Martha E. Thomae (Nova University of Lisbon), David Rizo (University of Alicante; Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana), Eliseo Fuentes-Martínez (University of Alicante), Cristina Alís Raurich (ICCMU Instituto Complutense de Ciencias Musicales), Elsa De Luca (Nova University of Lisbon), Jorge Calvo-Zaragoza (University of Alicante)

A Preliminary Proposal for a Systematic GABC Encoding of Gregorian Chant

Full paper

In the last years, different approaches have addressed the encoding of the different notations used in plainchant. Among these approaches is the GABC format. Being a comprehensive symbolic representation of square notation, the lack of a formal specification for GABC usually leads to ambiguities, which must be avoided in any encoding format. Sometimes, the simple trial-and-error approach of entering the GABC code into an engraving system—such as Illuminare, Scrib.io, or GABC Transcription Tool—can solve this ambiguity. However, these engraving systems have shown some inconsistency among themselves when rendering GABC, sometimes rendering different music for the same code snippet.

This paper presents a novel approach to encoding Gregorian chant notation to eliminate ambiguities inherent in the GABC system. By formalizing the grammar of GABC, we address the challenges of inaccurate renderings in current music notation software. Our methodology includes developing a systematic GABC (S-GABC) following a critical and scientific mentality to ensure the endurance of the notation. This case study demonstrates our system's effectiveness in standardizing Gregorian chant notation, offering significant contributions to digital musicology and enhancing the accuracy of musical heritage digitization.

Andrew Hankinson (RISM Digital Center), Laurent Pugin (RISM Digital Center)

Navigating the RISM Data with RISM Online.

Full paper

In 2021, the RISM Digital Center introduced RISM Online. This represented a shift in how we present the RISM data to a global audience, supporting new methods of digital research and keeping the RISM project central to modern music scholarship. RISM Online is designed from the ground-up to move past a simple descriptive catalogue, treating the results of over 70 years of indexing, collating, organizing, and curating musical source descriptions and authorities as a significant and valuable data resource in itself. In this paper we explore the shift from catalogue to dataset more closely, looking at some of the unique and valuable information captured by RISM that can be of use to data-driven musicology. On the way we will identify how RISM Online is making this data available through the tools and access points we have built. Finally, we will report on some ongoing experiments with the RISM data as we seek to exploit the relationships captured therein as an active area of future work.

14.00-15.30 – Seminar Room (Konservatorium Music Library)

Publications Committee

Working meeting (closed)

Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

14.00-15.30 – Room 2058 (SU Library)

Online Events Committee

Working meeting (open)

Chair: Teresa Delgado (National Library of Spain)

15.30-16.00 – Break

15.30-16.00 – Foyer near Fisser Hall

Poster session (repeat)

16.00-17.30 – Endler Hall

Collection development

Presented by the Research Libraries Section

Chair: Eva Neumayr (Archiv der Erzdiözese Salzburg; Internationale Stiftung Mozarteum)

Elizabeth Berndt (New York University (NYU)), Sandi-Jo Malmon (Harvard University)

Enhancing Libraries' Music Collections Strategies: Focus on New Music

Collection policies often focus on desired subject content. The future of libraries and their relationship to new music presents an increasing challenge for discovery and access while contributing to thoughtful inquiries around acquisition. With advances in technology, the proliferation of formats, many completely new to libraries, and the expanded use of proprietary software formats, libraries struggle to acquire, store and access new and upgraded formats of digital files. Music libraries are envisioning a future plan that explores these ranges of formats and formats still undetermined.

Collection policies should acknowledge that musical works often include many iterations of a work. A final manifestation could be authentic to a composer's intent and may also represent an iteration of the work. This is not always relevant to each type of manifestation, but whether something is authentic does not make it less important for collection and study. It is beneficial for libraries to collect several versions of a work for study or research. For example, including interpretations and representation in a variety of audio and performance spaces allows for this kind of study.

This presentation outlines the historical practices for acquiring new music in collection development policies and provides suggestions for updating these policies to include recent musical creations in library collections. Articulating a set of best practices is the next step in addressing the challenges of new music collecting.

Ruprecht Langer (Deutsche Nationalbibliothek)
The Collection Mandate of the German Music Archive of the German National Library. Backgrounds, Challenges, and Solutions

The German National Library's collection mandate encompasses all texts, images and sound recordings published in Germany. It is entrusted with the task of collecting physical and digital works, permanently archiving them, making them accessible to the public and facilitating encounters with them. The German Music Archive is responsible for the 'musical aspect' of that mandate: Every year the collection grows by approximately 50,000 sound recordings and 10,000 items of sheet music. Just like with books, magazines and newspapers, one of the most important facets of this unique collection is its objectivity. Unbiased, and following formal and content-related criteria we decide which items will be part of our collection, and which will be rejected. In order to ensure this, we need universally valid cataloguing standards that can be applied to the entirety of our collection.

The aim of this presentation is not only to explain what these standards are, but also, what gaps result from treating all media items equally, what exceptions have to be made and what grey areas we deliberately have to accept.

During the course of this presentation, I will be talking of the genealogical tree of major labels, of blind spots in Germany's musical landscape, and of open questions regarding the collection mandate of digitally published music.

--

Der gesetzliche Sammelauftrag der Deutschen Nationalbibliothek umfasst sämtliche in Deutschland veröffentlichten Werke in Schrift, Bild und Ton. Diese körperlichen und unkörperlichen Medien werden gesammelt, verzeichnet, dauerhaft bewahrt und der Öffentlichkeit zur Verfügung gestellt. Das Deutsche Musikarchiv der Deutschen Nationalbibliothek ist gewissermaßen für den musikalischen Teil dieser Sammlung verantwortlich: Jedes Jahr erreichen ca. 50.000 Tonträger und 10.000 Notenausgaben das Archiv.

Genau wie bei Büchern, Zeitschriften und Zeitungen ist eines der wesentlichen Aspekte der Sammlung ihre Objektivität. Wertneutral und nach formalen Kriterien wird entschieden, welche Medien in die Sammlung aufgenommen und welche abgelehnt werden. Um dies zu gewährleisten, braucht es allgemeingültige Standards für die Katalogisierung, die auf die Gesamtheit des Bestandes angewendet werden können.

Ziel des Vortrags ist es, nicht nur auf diese Standards einzugehen. Sondern auch, die daraus entstehenden Lücken zu benennen und darauf hinzuweisen, welche Ausnahmen und Grauzonen bewusst in Kauf genommen werden müssen.

Im Rahmen meines Vortrags werde ich über Stammbäume der Majorlabels sprechen, über blinde Flecken in Deutschlands Musiklandschaft und über offene Fragen hinsichtlich der Sammlung ausschließlich digital veröffentlichter Musik.

Christopher Scobie (British Library)
A question of priorities: perspectives on collecting personal archives of contemporary musicians

What are we collecting? For who? And why? These are almost existential questions for libraries, archives and other collecting institutions. They are – rightly – constantly discussed, debated and the answers reevaluated. But while institutional strategies provide a helpful sense of direction, they nevertheless often run up against realities that don't have neat solutions and force difficult decisions. This paper will focus specifically on issues and challenges arising from the appraisal and acquisition of the personal archives of contemporary musicians. I will provide a perspective from the British Library – firstly tracking back to see how trends in both collecting and research have changed over time, before returning to the present day, reflecting on experiences arising from recent case studies. I will also draw on work undertaken in relation to the revision of our departmental policy for the acquisition of music manuscripts and archives: attempting to define the shape of future collecting at the British Library as well as suggesting possible solutions to frequently encountered difficulties.

While every institution is unique, with its own set of considerations and challenges, there are questions around the acquisition of personal archives (what is in scope?) and the level of resource needed to

manage them (how are they to be described?; preserved?; is there enough space?!) that are common to us all. Despite best efforts, a sense of conflicting priorities can often arise which I will address here, hoping to stimulate further discussion and sharing of experiences.

16.00-17.30 – Jannasch Lecture Hall

Perspectives on sound archives

Presented by the Archives and Music Documentation Centres Section

Chair: Joseph Hafner (McGill University, Montreal)

Mieke Struwig (Stellenbosch University)

The South African Music Encyclopedia: Perspectives from the Archive

The South African Music Encyclopedia (SAME), a four-volume, 1872-page tome published between 1979 and 1986, is considered by some as the most important achievement of apartheid-era South African music studies. For others, it is its most ambitious (if compromised) music-scholarly undertaking. Under the editorship of Jacques Philip Malan (arguably the most important Afrikaans music scholar of his generation), contributions were elicited over a period of 26 years from just about every scholar of music active in the country; and the eventual publication was claimed to have brought “the totality of South African musical life under the spotlight” (Malan, 1980:10). Despite SAME’s ambitious scope and its central role in the intellectual history of South African music studies, it has not yet been the subject of sustained investigation and study. In this paper, I undertake such an investigation into SAME and its making. This work is predominantly informed by my research in the National Archives of South Africa (where I was, to the best of my knowledge, the first researcher to study the documents pertaining to the inception, planning and making of SAME). Energised by philosopher Peter Sloterdijk’s metaphor of the encyclopedia as an act of explication – dividing the world through words, and subsequent organisational and categorisation procedures – I extend this metaphor to view the encyclopedia as a textual field of social, political and aesthetic explication. This allows me to read SAME’s silences and foci as an explication of the project of music scholarship in South Africa at the time of its compilation. Adopting Sloterdijk’s metaphor in this way also leads me to take seriously Sloterdijk’s notion of encyclopedias as violent constructions (not only in the “slicing up” of knowledge, as it were, but in the authoritative assertion that the parts constitute a whole, and that each discrete entity is fully what it claims to be), accepting that the making and publication of a work such as SAME was always going to be epistemologically violent, regardless of its ideological context. In doing this, I hope to proffer a more nuanced reading of SAME than what generally emerges from its reception, and move towards an understanding of SAME as an act of world-making that mirrors and therefore participates in the complexity and complicities of the time and circumstances in which it was made.

*Joseph Kunnuji, *Matildie Wium (Odeion School of Music)

Resounding Yorùbá Narratives: Analysing Àlò Prosody through Sound Visualisation Technology in Contemporary Archival Studies

Àlò, a historical Yorùbá storytelling tradition, incorporates singing, body percussion, and sometimes dramatisation and dancing. It served as a structured method of socialising children, imparting morals and values within Yorùbá societies. However, this cultural institution has waned, if not become obsolete, due, in part, to the change in social structure since the establishment of African nation-states, which established the dominance of the Western educational system in contemporary Nigeria. One significant Àlò repository is in Gerhard Kubik’s collection from his 1960 and 1963 fieldwork in Oshogbo, a city in Southwest Nigeria. Despite the decline of Àlò, Kubik’s collection remains a valuable resource for its study. We revisit Kubik’s Àlò collection, digitally examining and analysing these recordings to derive new insights and understanding from this rich cultural heritage. For this analysis, we propose to follow the example of Thomas Pooley in his work on isiZulu prosody (see “Umaskandi izibongo: semantic, prosodic and musical dimensions of voice in Zulu popular praises” in *Journal of International Library of African Music* Vol 10/2, 2016). We aim to use the software Sonic Visualiser in order to gain new insights

into the artistry of the historical Àlò practitioners that Kubik had recorded. Yorùbá is a tonal language where pitch accents and declamatory emphases contribute to meaning. Employing soundwave visualisation technology, this article aims to examine how meanings in Àlò are influenced by different prosodic realisations among storytellers. The analysis will involve a comparison of these variations with Kubik's assessments and our own judgments of effective storytelling, drawing on our knowledge and experience in this practice. The depth of understanding gained from exploring the literary, performative, sociocultural, semantic and prosodic dimensions of Àlò storytelling (of which this paper focuses only on the last of these interdependent approaches) highlights the significance of adopting an interdisciplinary and convivial scholarly approach when engaging with archival materials today.

16.00-17.30 – Fismer Hall

Digital Libraries for Musicology programme: Tools for Digital Musicology

Tiange Zhu (Conservatoire National des Arts et Métiers), Raphaël Fournier-S'Niehotta (Conservatoire National des Arts et Métiers), Philippe Rigaux (Conservatoire National des Arts et Métiers)

FACETS: A Tool for Improved Exploration of Large Symbolic Music Collections.

Short paper

Large collections of digital music scores have necessitated the development of efficient information retrieval and exploration tools. We introduce FACETS, a versatile tool for exploring and management of such collections. FACETS is based on a scalable and flexible content-based search engine, offering different querying modes (melodic, rhythmic, lyrics). A facet-based interface orders the results, to reduce information overloading, and it may be used as a primary entry point in the tool, for improving discoverability of music pieces. FACETS is available as a standalone Docker image and Github repository, aiming to help musicologists, composers, MIR researchers and the interested public.

*Kevin Allain (City, University of London), *Tillman Weyde, City, University of London

JazzDAP: Collaborative Research Tools for Digital Jazz Archives

Short paper

This paper introduces a novel web platform designed for exploration, analysis, and collaboration within the jazz music domain called JazzDAP. Our platform integrates advanced music information retrieval techniques with user-friendly interfaces tailored for musicologists, archivists, and jazz enthusiasts.

The platform employs a contour based algorithm for pattern recognition, enabling users to search for specific musical motifs, with filters based on metadata, e.g. artist, location and year of recording. Users can listen to audio sections or MIDI excerpts from the matches and delve into detailed metadata, including the years of recordings, prevalence of specific patterns, and the artists associated with them. These visualizations aid in uncovering trends, evolution, and connections within the jazz landscape.

One of the key innovations of our platform is its interactive features, allowing users to save elements of interest in aggregates accompanied by notes, named workflows, and engage in collaborative discussions. Users can annotate, share insights, and communicate with each other, fostering a community-driven exploration of jazz music. This collaborative aspect enhances the platform's utility for researchers and enthusiasts alike, creating a dynamic environment for the exchange of knowledge and discoveries.

This paper outlines the platform's structure, highlights its key features, and presents preliminary user feedback. We believe that our work opens new avenues for the exploration and understanding of jazz music, offering a valuable resource for researchers, archivists, and enthusiasts passionate about the intricate patterns that shape the genre.

Stanisław Graczyk (Institute of Computing Science, Poznan University of Technology), Zuzanna Piniarska (Institute of Computing Science, Poznan University of Technology), Mateusz Kałamoniak (Institute of Computing Science, Poznan University of Technology), Tomasz Łukaszewski (Poznan University of Technology), Ewa Łukasik (Institute of Computing Science, Poznan University of Technology)

An Online Tool for Semi-Automatically Annotating Music Scores for Optical Music Recognition.

Short paper

The paper presents an online tool for semi-automatically annotating scans of written music to be used in Optical Music Recognition (OMR) systems. Deep neural networks, machine learning, and music notation ontologies detect musical objects, find relations between them, and convert them to machine-readable format MEI. The potential errors are eliminated by human intervention (human-in-the-loop). Users can correct errors and remove incorrect labels. The tool may be used to create training/testing datasets for OMR systems and to get editable digital versions of scanned music.

Friday 28 June

09.00-10.30 – Endler Hall

Information literacy

Presented by the Forum of Sections

Chair: Charles Peters (Indiana University)

Siviwe Bangani (Stellenbosch University)

Demonstrating scholarly impact: acknowledgement of music libraries in students' theses and dissertations in South Africa

In a climate of austerity measures, there is a general expectation for academic libraries to demonstrate to university authorities and other stakeholders the impact of their services. However, in the past few years, traditional measures of library value such as book circulation, gate statistics, and in-person queries have shown alarming declines even as the use of online resources is showing an upward trend. This, accompanied by decreasing levels of participation in surveys and the possibility of physical library closures as experienced during Covid-19, libraries have had to seek alternative ways to demonstrate impact.

One measure of library impact that shows promise is acknowledgements of libraries in theses and dissertations (TD) (Bangani, Mashiyane, Moyo & Makate 2020). Acknowledgements, "...the practice of recognising the direct and indirect assistance of others in preparing and writing a research document", can be one of the measures by which libraries demonstrate their contribution to postgraduate learning, research and throughput (Bangani et al. 2020:4; Hubbard, Laddusaw, Kitchens & Kimball 2018). Acknowledgements have an advantage over traditional library measures. Unlike book circulation, gate statistics, and in-person queries, they are not space-bound meaning that they can be used as surrogate measures of impact even during the closure of physical libraries. Secondly, unlike surveys, the risk of bias is negligible in acknowledgements.

This paper will employ bibliometrics methods to assess the acknowledgement sections of music theses and dissertations hosted in open access institutional repositories on academic libraries in South Africa. The paper will seek to:

- establish the extent of acknowledgement of music libraries and librarians in theses and dissertations in South African public university libraries
- compare the music library/librarian acknowledgement behaviour in these universities.
- Find out the stated reason for acknowledging the music libraries/librarians.

Andrea Beckendorf (Luther College, Decorah)

Current Directions in Music Information Literacy: A New Companion to the "Framework for Information Literacy for Higher Education"

Music information literacy as taught and understood in the United States changed significantly following the 2016 adoption of a guiding professional document, the Association of College and Research Libraries' (ACRL) "Framework for Information Literacy for Higher Education." The Music Library Association's Framework Working Group has since completed the "Music Companion" to the "Framework for Information Literacy for Higher Education," a music-specific response to the ACRL "Framework." The "Music Companion to the Framework for Information Literacy" was approved by the MLA Board in October 2023.

This presentation introduces the "Music Companion" to an international audience. This presentation will focus briefly on the process the MLA Framework Working Group used to develop and inform the "Music Companion," including a review of scholarly literature, examination of other discipline-specific Companions, and a qualitative study. The primary focus of the presentation will be to outline how the "Music Companion" aligns with the general "Framework" and to demonstrate how the "Music Companion" translates information literacy into music practice and inquiry. Because information literacy is relevant to all library workers no matter their specialization, the "Framework" and the "Music

Companion" can broadly guide the ways librarians consider the needs of all users. Throughout the presentation, there will be opportunities for audience members to engage with the vocabulary of the "Framework" and "Music Companion," and to discuss how the "Music Companion" can be beneficial to music learners of all types. Attendees will come away with new ideas for how to approach information literacy instruction in their own professional settings, as well as practical suggestions for implementing the concepts introduced in the "Music Companion."

09.00-10.30 – Jannasch Lecture Hall

Colonial and post-colonial impact, Part two

Presented by the Forum of Sections

Chair: Martie Severt (Koninklijk Conservatorium Den Haag)

Jonathan Hughes (Stellenbosch University)

Settler Artefacts as Political Currency: Percival Kirby and a Chamber Organ by William Hill (c.1832)

April 1958 saw the South African Museums' Association's twenty-second annual congress in Grahamstown, now called Makhanda. Labelled 'evening entertainment' in the Annual General Meeting minutes, the proceedings included a demonstration recital of a chamber organ by William Hill. The Hill instrument, which has been housed at Wesley Methodist Chapel since 1914, is the oldest playable pipe organ in the country and can be dated to between 1832 and 1837. Alongside this demonstration, 1958 also saw Percival Kirby (immediate past president of the South African Museums' Association) publishing two histories of the instrument – one in *The Organ* and one in *The Journal of the Methodist Historical Society of South Africa*. These articles – and the minutes of the Annual General Meeting – emphasise an unsubstantiated link between the organ and Lt Gen. Sir Henry Somerset (1794–1862). This assertion is made as part of a broader argument to show the organ as 'proof of the profound influence that British Settlers [of 1820], and especially that section of them that were Methodists' had exerted in 'Albany' (Kirby 1958a, 90). The 'museumification' of the instrument, at a time of heightened nationalism in the Union of South Africa, reflects a developing 'universal' white nationalism within an already established Afrikaner nationalism. As the 'Settler City', erstwhile Grahamstown was a centre of this growing white nationalism in the late fifties. Through the efforts of Kirby, this domestic organ – which had been adopted as a church organ in 1889 – was instituted as a symbol of the 1820 Settlers. Around the same time, Kirby sat on the 1820 Settlers' Commemoration Committee which, in the words of the Mayor's Chaplain, was responsible for illustrating how 'the Settlers had assisted in bringing Western Civilisation to South Africa' (Pretorius 1957, 33). This critical historiography, unpacking Kirby's narrative, seeks to discuss the ways in which this organ obtained 'artefact' status and the broader white nationalist implications of that designation within the political climate of the Union of South Africa (1910-1961).

Ndumiso Mtshali (University of Fort Hare, East London)

Phuzekhemisi: Towards the Biography

Zibokwakhe Johnson Mnyandu, popularly known to his fans as Phuzekhemisi, is one of South Africa's most loved maskandi musicians who is also celebrated globally. Phuzekhemisi played a huge role during apartheid, to raise consciousness about quagmires of the colonial regime. As a counter to this significantly violent period, Phuzekhemisi, through his sound, instilled messages of love, peace and unity among the people. While Phuzekhemisi's interventions are so crucial for the history of South Africa, not much is written in academic literature about him and his music. Current scholarship mentions Phuzekhemisi in passing as part of an overall maskandi genre. Various authors have written about maskanda music such as Ryycroft (1977), Davies (1992), Coplan (1994), Titus (2013) Olsen (2009) and Myezo (2015) among others. Collectively, these scholars cover historiographies of maskanda as well as some of the technical aspects of the genre.

This paper is a contribution to addressing this fissure by bequeathing a first expedition towards a biography of Phuzekhemisi. In this study, I trace Phuzekhemisi's music through a reading of his upbringing and his family towards his biography. I further reflect on his contribution to South African

music and politics, through reading some of his classics such as 'Imbizo', 'Ngo 49' and 'Sinenkinga Ndabezitha'.

Joaquim Borges A. Gove (University of Cape Town, Maputo)

Musical Environment and Soundscapes: Decolonising and indigenising the conceptualisation of music sound

Research on sound has identified sound, environment and people as the main factors that make up the soundscape. Thus, soundscape is the encounter between nature and its phenomena: the social, economic, and political events that make up the sound ecologies. The interactions between these factors nurture it seems that soundscape has been neglected or disregarded as a key player in the process of conceiving, understanding, and interpreting musical sound. Therefore, towards ethically reflexive learning and teaching approaches to musical arts education, this paper discusses the importance of the musical environment in the process of musical learning. I look at how considering the diverse soundscapes of learners and learning spaces can shape the notion of musical sound and interfere with the process of musical learning. I argue that ignoring the fact that learners come from different musical cultures and different geographical locations, which may expose them to specific soundscapes in the process of learning and teaching music, amputates the knowledge gathered through "nature-nurturing" processes throughout their lives. This study will explore the conceptualisations of musical sound and their relationship to soundscapes through a literature review and a survey of music students and teachers from different educational institutions in Maputo, Mozambique. I will also discuss how learners from specific geographical locations perceive the notion of musical sound in relation to their soundscapes, and how their understanding of the notion of musical sound shapes their performance and influences their learning process.

09.00-10.30 – Fismar Hall

Popular culture on the African Continent

Presented by the Forum of Sections

Chair: Jutta Lambrecht (Westdeutscher Rundfunk (WDR), Köln)

Amos Bishi (Harare Polytechnic, Zimbabwe)

Remembering the forgotten sungura music heritage of the departed Zimbabwean musicians

The purpose of this qualitative case study was to preserve and promote the sungura music heritage of departed Zimbabwean musicians. The Sungura music genre was once a dominant force in Zimbabwean popular culture, with celebrated artists such as James Chimombe, John Chibadura, Tedi Matsito, Daiton Somanje, Leonard Dembo, Cephas Mashakada, Simon Chimbetu, Biggie Tembiso, System Tazvida, Marko Sibanda, Solomon Skuza and Tongai Moyo producing timeless hits that continue to be remembered by the audiences years after their passing. However, the genre's rich heritage is at risk of being forgotten as younger generations gravitate towards more contemporary musical forms. The study investigated the influence of preservation and promotion of the sungura music genre, the reclaiming of legacy and recognition of departed sungura musicians, the creation of a digital archive for the sungura music of departed musicians, and the engagement with the families and friends of the departed musicians. A case study research design was employed with face-to-face interviews, observation and document analysis as data collection methods. The respondents included the families and friends of departed musicians, music producers, music librarians, archivists, heritage experts, and contemporary musicians. Data were analysed using thematic content analysis with an interpretive perspective. The results showed that the sungura music genre is fading away due to inadequate promotion and preservation, failure to recognise and pay tribute to departed sungura musicians, and lack of funding to establish digital archives for the sungura genre. The study recommended the proper preservation and

promotion of the sungura genre, recognition, and tribute payment to departed sungura musicians, and the establishment of digital archives for the sungura music heritage.

Pakama Sbongile Ncume (Stellenbosch University)

Bringing the 'hidden' to the 'public': The case of Hidden Years Music Archive

In November 2013, the Documentation Centre for Music (DOMUS) acquired one of the biggest South African popular music archives, the Hidden Years Music archive. This donation was a joint project between DOMUS and the Africa Open Institute for Music, Research, and Innovation (AOI), both at Stellenbosch University. The archive was collected by David Marks, and it documents alternative popular music in South Africa from 1957-2005. Marks, a South African-born songwriter, singer, and producer, has played a significant role in the South African music scene since the late 1960s. As the name of the archive implies, it has remained for many years a closed/hidden archive because it was privately owned by him.

Originating as a Do-it-yourself (DIY) project in the late 1960s, the archive captures the essence of a particular era in music history of South Africa that present an alternative political discourse different to the one that was propagated by the apartheid ideologies. The archive also represents a remarkable example of grassroots archiving efforts that are gradually growing into one of influential repositories of cultural heritage in South Africa.

Spanning over five decades and comprising of more than seven tons of material, including music, films, notebooks, and photographs, the Hidden Years Music archive offers a broad insight into the rich cultural tapestry of South African music history.

Recognizing its significance, efforts to transition it from a privately owned collection to a publicly accessible resource were undertaken. This presentation aims to provide insights into the process of integrating DIY archival methodologies into mainstream academic institution. It will commence by providing a concise overview of the methodologies utilized by Marks, the challenges confronted during the integration of these DIY methodologies into established standardized systems within an academic setting and the lessons learned in bringing this once 'hidden' archive into the public domain. The analysis of Marks' archival methodologies will be contextualized within the framework of apartheid legislation and international archival standards. It is imperative to consider how historical and socio-political factors may have influenced his approach to record-keeping and preservation. By using the international archival standards as a benchmark to Marks' methods, the study seeks to gain valuable insights into both the uniqueness of his practices and any potential areas for improvement or alignment. This investigation recognizes Sarah Cuk's viewpoint as a conceptual framework, which argues that DIY music archives offer alternative avenues for preserving collected content, distinct from those advocated by institutionalized sectors.

From an extensive collection of various information formats, this analysis narrows its focus to audio recordings encompassing approximately 4000 reel to reel tapes, 6000 vinyls and 3000 cassette tapes, which formed the basis of the researcher's investigation.

*Chiedozie Kenekukwu Onuora-Oguno (Nnamdi Azikiwe University, Nigeria)

A perpetuation of the Igbo culture: an arrangement of selected folk tunes for violin and Ubo-aka

This paper explores the fusion of traditional Igbo folk tunes with Western instruments, specifically the violin and ubo-aka, in an effort to preserve and propel the cultural identity of the Igbo people. The violin, renowned for its versatility and historical significance in Western music, is juxtaposed with the melodic ubo-aka, a cherished instrument in Igbo society. The study addresses the diminishing influence of traditional Igbo societal structures in the face of modernization and the profit-driven economy, which has marginalized folk music. By bridging traditional practices with contemporary elements, such as incorporating the violin, the paper seeks to revive the essence and values embedded in Igbo folk music for the younger generation. In conclusion, the study emphasizes the ongoing struggle for social identity among the younger generation of Igbos. It suggests that ethno-musicological research, coupled with

the conscious application of cultural values, can be instrumental in preserving and promoting Igbo cultural essence in modern times. By infusing vitality into traditional folk music through contemporary music performance styles, such as playing the ubo-aka, the paper advocates for tangible actions to reinforce identity and address sociological challenges faced by the Igbo people.

09.00-10.30 – Lecture Room A221

Forum of Sections

Working meeting (closed)

Chair: Anna Pensaert (IAML Vice President, University of Cambridge)

09.00-10.30 – SU Library learning commons:E-classroom

RISM workshop 1: Muscat basics

Lead by Jennifer Ward (RISM Editorial Center, Frankfurt am Main)

Space is limited. To register, send an email to *contact@rism.info*

10.30-11.00 – Break

11.00-12.30 – Endler Hall

Hot topics

Chair: Jan Guise (IAML Vice President, University of Toronto)

11.00-12.30 – Jannasch Lecture Hall

Cataloguing and metadata

Presented by the Cataloguing and Metadata Section

Chair: Christopher Holden

Joseph Hafner (McGill University, Montreal)

IFLA Cataloguing Standards Update: What is new on the IFLA Standards Namespace and Open Access version of ISBD-M

As the chair of the IFLA LIDATEC (Linked Data Technical Review Group) and a member of the IFLA Advisory Committee on Standards, this presentation will give an update of the latest developments on the IFLA Namespaces, which is where the IFLA standards, including UNIMARC, MulDiCat, FRBR, LRM, and ISBD are situated along with their linked data aspects. <https://www.iflastandards.info/> Also, ISBD-M is being released online in a wiki-like environment on the IFLA Namespaces, and this presentation will discuss where this project is now and where it is going, along with the possibilities for the other standards to be available as open access on the IFLA Namespaces.

Matthias Pasdzierny (Universität der Künste, Berlin), Thomas Kraemer
(GESIS - Leibniz-Institut für Sozialwissenschaften)
**APSearch.org – Making Historical Sound Recordings from the Arab
World Findable**

In August 2023 Arab Phonogram Search (APSearch) successfully launched a beta search engine to the public for sound recordings (music and language) from the Arab world. The project deals with the large number of historical audio collections, which were made since 1895 in the context of archaeological campaigns and field research trips, but also by commercial record labels, usually by European or North American scholars or record companies. APSearch as a metadata harvester and web app provides a multilingual research tool and entry point for musicologists, ethnologists, linguists and other researchers from the humanities to identify sources of these collections, which are scattered across archives and museums around the world. One of the main objectives of the project is to provide researchers from the so-called Global South, for example from North Africa, with access to at least the metadata of the resources without having to undertake costly journeys to Europe or North America. In addition, archives and private collections from Arab countries, in particular, will be able to multiply the visibility of their holdings. Currently, approximately 27,000 resources from seven renowned public and private collections can be found with the help of the service. These include Berlin Phonogrammarchiv, Vienna Phonogrammarchiv, Loeb Music Library/Harvard, Amar Foundation/Beirut, National Library of Israel/Jerusalem, Endangered Languages Archive (ELAR) and the Centre des Musiques Arabes et Méditerranéennes/Tunis.

The next step plans to ensure machine readability of search results and the use of metadata for linked data and semantic web applications. Also, further collections will be implemented during 2024, discussions are currently underway with the Centre National de Recherches Préhistoriques, Anthropologiques et Historiques (C.N.R.P.A.H) in Algiers and with the British Library. The presentation at the IAML congress is intended to introduce the project to a wide circle of stakeholders from the field of archives, museums and collections and possibly attract further cooperative partners.

In addition, the aim is to discuss, beneath others, the following questions: What schemas and ontologies/vocabularies are available for mapping music from the Arab world? How can archives and other stakeholders be supported in improving their metadata? How do issues such as copyright restrictions impact the availability of certain music in archives, and what solutions are being explored? What benefits could emerge from a cooperation of platforms such as APSearch with others?

*Anas Ghrab (University of Sousse)

The TuniMus project: toward a FAIR dataset of Tunisian musical data

With the rapid progression of globalization, accompanied by the emergence of technologies linked to artificial intelligence, it is becoming more urgent than ever to work for the defense of cultural diversity, particularly African cultures. Since AI learning models draw on data, non-biased algorithms can only learn and develop by having access to open data. Therefore, increasing the chances of cultural survival of a musical tradition in the AI era is necessarily linked to the accessibility of this data. To this end, our presentation focuses on the TuniMus project which seeks to constitute and develop FAIR data on Tunisian music. We will present our strategy for fundraising between different institutions and associative and private funds, as well as the technical and musicological organization of the project. Focusing on the data model which is to be used not only for documentation metadata, but also for the description of musical content. This will have a double objective: firstly, the use of existing standards as much as possible, along with benchmarking work; and then to ensure that the model and its possible extensions to meet our needs are independent of a given culture. This point is essential in order to allow the reuse of the standard in an intercultural context.

11.00-12.30 – Fisser Lecture Hall

Musical heritage from different perspectives

Presented by the Forum of Sections

Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

Rachel Cowgill (University of York)

Musical Heritage, Place-Making and the Archive: Some Perspectives from the StreetLife Project (City of York, UK)

Opportunities have arisen in many countries over the last decade to develop soundscapes, musical events, and other types of audio-based interpretation materials in response to specific heritage sites and assets. These tend to focus on already established 'destinations' for tourists and daytrippers, such as historic buildings, museums or other curated sites, as well as awe-inspiring natural and/or ancient phenomena. Some take the form of officially commissioned projects, while others are produced more spontaneously, but both explore the potential of social media to disseminate their results globally.

From the perspective of the UK, a more quotidian approach has been encouraged by recent government investment into the rejuvenation of town and city centres, where interventions in the physical environment are combined with cultural programming and community engagement. One such project, StreetLife, is the focus of this presentation: here, a team of music, print and heritage specialists from the University of York set out to demonstrate how by exploring our relationship with the environments we move through day-to-day, and uncovering what we can of the generations of individuals, businesses, and communities who trod the same paths before us, we can enrich our experiences and understandings of familiar streets and inform future planning and development decisions. Our high streets are ecosystems, within which the rhythms, circulations, and general hubbub of human interactions make for a dynamic environment where, as StreetLife demonstrated, new musicological and music-archival work can be developed and located.

StreetLife will be introduced in this presentation with a view to inviting discussion of similar projects and approaches to music, place-making and the archive. Based on collaboration between the City of York Council and University of York, partnered with York Civic Trust and York Music Venue Network, StreetLife established a pop-up venue in a former clothes shop on Coney Street, a city-centre location which has been the focus of complex and conflicted narratives over its 2000-year history. Music provided a means of articulating standpoints and supporting dialogue between communities with a distinctly contemporary resonance; but the project also opened up the city's music collections as the basis for new activities - including, for example, the Hailstone ballad collection at York Minster Library, James Kendrew's chapbook *The Cries of York* (c1810), and the Trevor Wishart archive at the Borthwick Institute for Archives - as well as gathering community musical memories of the street in association with York Explore, the city's libraries and archives.

Bernhard Lutz (Bayerische Staatsbibliothek)

Watermarks in music prints up to the mid-16th century. A thermography and cataloguing project at the Bavarian State Library

The Bavarian State Library (BSB) holds an internationally significant collection of more than 300 sources from the early days of music printing up to the middle of the 16th century.

In a project funded by the German Research Foundation, the watermarks in this collection are being systematically recorded, thermographed and catalogued. The programme started in July 2023 and is scheduled to last three years.

Following two watermark projects on music manuscripts from the late Middle Ages and Renaissance the BSB's music department is thus explicitly turning to the source type "print". Based on the mostly dated and well localisable music prints, a digital reference collection of watermarks will be compiled in the course of the project. The results should give new impulses to both filigranology and musicology and make a source segment that has hitherto been little explored in terms of watermarks accessible for research.

The database Watermark Information System (WZIS) is the key reference system for documenting the results. Additionally, the catalogue data of the prints recorded in RISM will be enriched with thermographic images of the respective watermarks.

The paper presents the first results and summarises the methods and goals of the project.

--

Wasserzeichen in Musikdrucken bis zur Mitte des 16. Jahrhunderts. Ein Thermografie- und Katalogisierungsprojekt der Bayerischen Staatsbibliothek

Die Bayerische Staatsbibliothek (BSB) besitzt eine international bedeutende Sammlung von mehr als 300 Quellen aus der Frühzeit des Musikdrucks bis zur Mitte des 16. Jahrhunderts.

In einem von der Deutschen Forschungsgemeinschaft (DFG) geförderten Projekt werden die Wasserzeichen dieser Sammlung systematisch erfasst, thermografiert und katalogisiert. Das Projekt ist auf drei Jahre angelegt und startete im Juli 2023.

Nach zwei abgeschlossenen Wasserzeichenprojekten der Musikabteilung zu Musikhandschriften des Spätmittelalters und der Renaissance liegt der Fokus des aktuellen Vorhabens nun explizit auf der Quellengattung "Druck". Auf Grundlage der meist datierten und gut lokalisierbaren Musikdrucke wird im Projektverlauf eine digitale Referenzsammlung von Papiermarken zusammengestellt. Die Ergebnisse sollen sowohl der Filigranologie als auch der Musikwissenschaft neue Impulse geben und ein hinsichtlich der Wasserzeichen bislang wenig erschlossenes Quellensegment für die Forschung zugänglich machen.

Das maßgebliche Nachweisinstrument ist dabei die Datenbank Wasserzeichen-Informationssystem (WZIS). Ebenso werden die in RISM erfassten Katalogdaten der Drucke mit den thermografischen Aufnahmen der jeweiligen Wasserzeichen angereichert.

Der Beitrag stellt die ersten Ergebnisse vor und fasst die Methoden und Ziele des Projekts zusammen.

*Christian Onyeji (University of Nigeria)

How accessible are the music?: challenges of field recordings and documentation of folk music in contemporary Nigeria

Ethnomusicologists have been strongly motivated to safeguard the folk music traditions of various African cultures, considering their perceived vulnerability and susceptibility to extinction due to lack of constant performance practice. This motivation is bolstered by the experiences of researchers arising from field activities on indigenous music. Nigeria is not exempt from the challenges of vulnerability of folk music and its possible extinction, prompting various attempts at field recordings by many music scholars and researchers for documentation. The Nigerian context presents a unique situation in recent times. Prior to the year 2010, it was possible to move freely and engage local musicians from various parts of the country for field recordings of indigenous music of various cultures. This situation has since changed owing to various challenges: insecurity, inter-ethnic tensions and distrust, escalation of kidnappings, weak currency with very low purchasing power, general bias and mistrust among individuals and migrations/relocations of folk music practitioners with attendant cultural abandonments. These issues hinder access to indigenous music for recording and documentation in different cultural locations, forcing cautious engagement and even non-involvement in some instances, beyond the researchers' familiar terrains and cultural locations. This ultimately brings into question the accessibility to folk music for such recordings in contemporary Nigeria.

My discourse attempts to assess the situation in Nigeria and examines how contemporary challenges have impinged on access to field recordings and documentation of folk music, impacting on ethnomusicological activities. The presentation employs qualitative methods involving discussions with critical stakeholders, musicologists, culture-owners and the experiences of the writer to illuminate the issues around the Nigerian situation. The discourse reinforces notions of contemporary Nigerian challenges furthering the complications of access to folk music from various cultures for possible recordings and documentation.

11.00-12.30 – Lecture Room A221

Libraries in Music Teaching Institutions Section

Working meeting (open)

Chair: Charles Peters (Indiana University)

11.00-12.30 – SU Library learning commons: E-classroom

RISM workshop 2: Continuation

Lead by Jennifer Ward (RISM Editorial Center, Frankfurt am Main)

Space is limited. To register, send an email to *contact@rism.info*

12.30-14.00 – Lunch break

14.00-15.30 – Endler Hall / online

IAML General Assembly 2

Chair: **Pia Shekhter** (IAML President, Gothenburg University)

15.30-16.00 – Endler Hall

Closing Session

16.00-17.30 – Lecture Room A221

IAML Board meeting

Chair: Rupert Ridgewell (IAML President, British Library)

Board members only

18.30 - **Final dinner**

*Starred papers include pre-recorded content.

IAML Directory 2024

Board

President: Pia Shekhter, Gothenburg, Sweden

President-Elect: Rupert Ridgewell, London, U.K.

Vice-Presidents:

Jürgen Diet, München, Germany

Stefan Engl, Vienna, Austria

Janneka L. Guise, Toronto, Canada

Anna Pensaert, Cambridge, U.K

Secretary General: Anders Cato, Copenhagen, Denmark

Treasurer: Kimmy Szeto, New York, U.S.A

Forum of National Representatives

Chair: Jürgen Diet, Munich, Germany

Forum of Sections

Chair: Anna Pensaert, Cambridge, UK

Institutional Sections:

Archives and Documentation Centres

Chair: Jaska Järvilehto, Helsinki, Finland

Vice-Chair: Joseph Hafner, Montréal, Canada

Secretary: Eric Mortensen, New York, NY, U.S.A.

Broadcasting and Orchestra Libraries

Chair: Sabina Benelli, Milan, Italy

Vice-Chair: Jutta Lambrecht, Cologne, Germany

Secretary: Andreas Linne, Essen, Germany

Libraries in Music Teaching Institutions

Chair: Charles Peters, Bloomington, U.S.A.

Vice-Chair: Carla Williams, Ohio, U.S.A.

Secretary: Aris Bazmadelis, Thessaloniki, Greece

Public Libraries

Chair: Blanka Ellederová, Prague, Czech Republic

Vice-Chair: Ilona Heinonen, Tampere, Finland

Secretary: Niels Mark, Odense, Denmark

Research Libraries

Chair: Ruprecht Langer, Leipzig, Germany

Vice-Chair: Eva Neumayr, Salzburg, Austria

Secretary: Ewa Hauptman-Fischer, Warsaw, Poland

Subject Sections

Audio-visual Materials

Chair: Zane Grosa, Riga, Latvia

Vice-Chair: Kirstin Dougan Johnson, Urbana-Champaign, ILL, U.S.A.

Secretary: Stefan Fong, Montréal, Canada

Bibliography

Chair: Stefan Engl, Vienna, Austria

Vice-Chair: Matthias Pernerstorfer, Vienna, Austria

Secretary: Jennifer Ward, Frankfurt, Germany

Study Group on Access to Performance Ephemera Chair: Katherine Hogg, London, U.K. ·

Cataloguing and Metadata

Chair: Christopher Holden, Washington, D.C., U.S.A.

Vice Chair: Maria Aslanidi, Corfu, Greece

Secretary: Kyla Jemison, Toronto, Canada

Representative to the Permanent UNIMARC Committee: Maria Aslanidi, Corfu, Greece

Service and Training

Chair: Katherine Penner, Manitoba, Canada

Vice-Chair: Erin Conor, Washington, U.S.A.

Secretary: Nathalie Hristov, Tennessee, U.S.A.

[Committees](#)

Advocacy Committee

Chair: Houman Behzadi, Montréal, Canada

Constitution Committee

Chair: Barbara Wiermann, Dresden, Germany

Copyright Committee

Chair: Phillippa Mckeown-Green, Auckland, New Zealand

Development Committee

Chair: Jim Cassaro, Pittsburgh, P.A., U.S.A.

Membership Committee

Co-Chairs: Jeong Youn Chang, Seoul, South Korea and Katie Lai, Montréal, Canada

Online Events Committee

Chair: Teresa Delgado Sanchez, Madrid, Spain

Outreach Committee

Chair: Janneka L. Guise, Toronto, Canada

Publications Committee

Chair: Stefan Engl, Vienna, Austria

Publications Awards subcommittee Chair: Joseph Hafner, Montréal, Canada

Joint Projects:

REPERTOIRE INTERNATIONAL DES SOURCES MUSICALES (RISM) President: Klaus Pietschmann (Mainz, Germany)

REPERTOIRE INTERNATIONAL DES LITTERATURE MUSICALES (RILM) Executive Director: Tina Frühauf

REPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (RIDIM) Chair: Antonio Baldassare (Zurich)

REPERTOIRE INTERNATIONAL DE LA PRESSE MUSICALE (RIPM) General Editor: H. Robert Cohen (Baltimore, MD)

IAML 2024 Organizing Committee

CHAIR:	Ellen Tise, Senior Director: Library and Information Service, Stellenbosch University
SECRETARY & SPONSORSHIP:	Santie de Jongh, Stellenbosch University
PROGRAMME RELATED ACTIVITIES:	Wilhelm Delport, University of Cape Town
TRANSPORT & LOGISTICS:	Pieter du Plessis, Stellenbosch University
VENUES, ACCOMMODATION & SOCIAL EVENTS:	Beulah Gericke-Geldenuys, Stellenbosch University
FINANCE & REGISTRATION:	Lindsay Main, Stellenbosch University
MARKETING & SOCIAL MEDIA:	Kirchner van Deventer, Stellenbosch University
OTHER MEMBERS:	Siviwe Bangani, Stellenbosch University
	Gabriela Brandao, Stellenbosch University
	Engela Britz, University of Cape Town
	Mbongiseni Magagula, Stellenbosch University
	Natasja Malherbe, Stellenbosch University
	Angus Petersen, Stellenbosch University
	Theresa Schoeman, Stellenbosch University
	Johannie Steyn, Stellenbosch University