<1. TITLE SLIDE>

Background on the Project (Sean)

The Walder G.W. White Sheet Music Collection at the University of Alberta Libraries is currently in the process of being described, digitized, and promoted. This presentation discusses the history of the collection, its contents, and significance as a resource for Canadian music history research. The process, decisions made, and challenges encountered in creating metadata for this collection will also be discussed, as will future goals for digitization and promotion.

<2. BACKGROUND SLIDE>

Background on the Collection (Sean)

The collection was generously donated by Walder G.W. White to the University of Alberta Music Library in 2011. Prior to White's donation, the University of Alberta Libraries had not actively collected sheet music, so the donation was enthusiastically accepted. White supplied the six thousand piece collection in sixty printout binders displayed here **<3. BINDERS SLIDE>**, each containing one hundred pieces, with each piece stored in a separate mylar sleeve. He also supplied a FileMaker database containing an inventory of the collection, which proved useful as a starting point for creating metadata and identifying items of interest.

In the fall of twenty twelve, I worked with Sharon Farnel, one of our Cataloguing and Metadata Librarians, about a potential summer MLIS student project to create metadata for this collection. We applied for a Young Canada Works Grant, and were fortunate to have been awarded a grant during the summer of twenty thirteen to hire Colette Leung, a student in the joint MLIS/MA in Humanities Computing program at the University of Alberta, to create metadata for this collection. Because of the excellent progress made by Colette during her summer employment, we extended her contract during the academic year on a part-time basis to continue her work creating metadata, an activity that Colette will describe in greater detail later on in this presentation.

<4. WALDER WHITE SLIDE>

About Walder White (Sean)

One of the most interesting aspects of this collection has been in our close contact with its donor, and the interesting story of how his collection developed. Walder White (born in nineteen thirty four) a native Edmontonian, began collecting sheet music in the nineteen fifties. As a child, White learned to play the piano, and in high school took popular music lessons. He played 'Mairzy Doates' in a skit for a Friday concert at University High School, and from then on his interest in popular music grew. White's parents and teachers would bring him a new piece of sheet music every week as he continued learning piano.

His ability to play the piano served him well as a student at the University of Alberta, when, for entertainment, fellow members of his fraternity would gather around the piano and sing the latest hit songs. White often found himself as the de facto piano player at these gatherings, and throughout his studies continued to collect sheet music, adding to the collection that he had accumulated throughout high school.

Over the years that passed, White visited second-hand stores in cities and small towns throughout British Columbia, Alberta, and Manitoba, and along the West coast of the United States to build his collection. Friends would also donate pieces to him, or acquire them while on trips to other countries on his behalf. White specifically looked for pieces where the music and lyrics were both entirely legible, and would "upgrade" for better copies of pieces in his collection as available. A discerning collector, White excluded any pieces failing to meet his strict criteria for quality. The result is a collection of ephemeral sheet music in remarkably good condition.

Collection Contents (Sean)

<5. CONTENTS SLIDE>

The collection consists of over six thousand pieces of sheet music from Canada, the United States, Great Britain, Europe, and Australia, including some in languages other than English (including French, German, and Spanish pieces). The majority of the items are popular music published between the late eighteen forties to the nineteen seventies, with the earliest imprint date identified so far as eighteen forty two, and the latest as nineteen seventy three. The collection is notable for the significant number of pieces that are Canadian in content (or content adapted for a Canadian audience), those that feature Canadian performers, and those that are exclusively published in Canada. The eclectic nature of the collection provides for a rich representation of Canadian popular music history. Some notable Canadian personalities well represented include [Art Hallman](#), [Mart Kenney and His Western Gentlemen](#), [Guy Lombardo](#), [Gisele MacKenzie](#), members of the [Dumbells](#), and [Bobby Gimby](#), to name a few.

Some of the pieces include unique content from the prairie provinces of Western Canada (Alberta, Saskatchewan, and Manitoba). Seventy five pieces have been identified to date that have connections to the Prairies, either through place of publication, or through subject matter, and are published in not only the larger cities, but also in smaller towns such as Ranchville, Alberta, Foxdale, Saskatchewan, and Virden, Manitoba. Sheet music from Oil Shows in Alberta, CFL team songs, City, University, and High School songs, and self-published pieces by prairie composers on topics such as the World Wars, unrequited love, and flying saucers provide for rich representations of life in the Prairie Provinces.

Forty-Five pieces of sheet music contained in the University of Alberta's [Peel's Prairie Provinces](#) **<6. PEEL SLIDE>**, an online bibliography and digital collection of prairie publications, have also been added to our broader sheet music collection, which nicely compliments the material on western Canadian history and Canadian prairie culture contained in the Walder White collection. For example, the Calgary Kid's Stampede of Songs (cover pictured here) **<7. CALGARY KID SLIDE>**, appears as a reverse cover advertisement on seven pieces in the Walder White collection. We hope to make more of these connections as the metadata and digitization work is completed, revealing the value that detailed and high quality metadata can provide for digitization projects.

As the title of this presentation -- "Oil Shows, Rodeos, and UFOs" suggests-- the result of White's eclectic collecting was the acquisition of some very unique items -- items which encapsulate elements of Western Canadian and Prairie history and culture so well, and items which are rare in library collections, or in some cases, unique to this collection alone. What follows is a tour of some of these items, as it's only possible to highlight a few of the most intriguing ones. I hope to illustrate the opportunities for research provided by just these few items.

Oil Shows (Sean)

We have our Oil Show...**<8. OIL MILLIONAIRES SLIDE>.** Devon, a small town twenty six kilometers southwest of Edmonton, Alberta, and once named "Canada's model town," was built as a result of the discovery of oil in Leduc, Alberta in the late nineteen forties (HCF, 2002). Oil Shows were held in Devon in the early nineteen fifties to celebrate the growing industry, and provide entertainment for the residents. These were lavish affairs, which included musical entertainment in the form of dance bands, exhibition baseball games, a midway, and moonlight swims (1952 Oil Show Programme). In addition to staging a musical--*Oil Millionaires* [pictured here]--for the nineteen fifty one show, as the Ensign (a Manitoba newspaper) reported, **quote**: "One of the spectacular features of the show will be an entertainment extravaganza in a huge open-air amphitheatre called the "Flair Pit," [sic] which **is lighted at night by natural gas flares**" **end quote** (Argyle, 7). Programmes from subsequent shows indicate that the flare pit was used for **quote** "Stan Francis 'Fame and Fortune Show'", which concluded with the award of an all expense trip for two to New York City to the winning contestant" **end quote** (1952 Oil Show Programme).

Related to the Devon Oil Show song is the Desk and Derrick Song **<9. DESK AND DERRICK SONG SLIDE>,** displayed here. Desk and Derrick clubs were formed in the U.S. and later in Canada, to educate women working in the industry about what went on in the field. Field trips to drilling sites were organized, as well as conventions where speakers from the industry gave talks.

Marguerite Mosher, a founding member of Calgary's Desk and Derrick Club writes that, **quote**: "These field trips certainly helped women in their careers and in getting established in the industry. The girls got out so they knew what all the talk was about. That certainly helped a lot when we got back into the office" **end quote** (Mosher, 2013). This item is also held in the Glenbow Museum Music Catalogue, and their remarks on the item state that **quote**: "Prior to publication, the song was first performed by the [Choral Belles](#) at the 1954 convention of the Desk and Derrick Club in Banff, Alberta" **end quote**. (Glenbow, Desk and Derrick Song description).

The importance of the petroleum industry in shaping the economic, political, and social climate of Alberta, and Canada for that matter cannot be overstated, and the items just briefly discussed represent areas of research interest hardly explored at all, including the musical culture of the petroleum industry used as a tool to promote its further development, as well as the role of women in the oil industry in Alberta.

Rodeos (Sean)

<10. RODEOS SLIDE>. Moving on from the oil shows, we have our rodeo. Rodeos, and in particular, the Calgary Stampede, which bills itself as the "Greatest Outdoor Show on Earth", are a notable aspect of the culture of Alberta, and more broadly a symbol of the agricultural roots of the Prairie Provinces. Displayed here is the cover of the Calgary Square Dance, a piece composed to commemorate the seventy-fifth anniversary of the Stampede in 1950, with a photo of the "famous chuck wagon races" at the Stampede.

UFOs (Sean)

And perhaps my favourite item in this collection, we have our UFO. **<11. UFOs SLIDE>**. Published in Vermillion Alberta by William B. Elford in nineteen fifty, this novelty song tells the story of a gentleman who saw a flying saucer, but none of his friends believed him. What is most interesting about this piece is that it falls under what Walder White classified in his inventory of the collection as "vanity pieces"--self published pieces often given to friends and relatives, but not available more widely for sale. Also of note is that the cover sketch is hand drawn in pencil, and that the composer seems to have published other music in the past, including the patriotic song: "Tap Out a 'V' for Victory", in nineteen forty one .

Colette will now move on to discussing the process of creating metadata for this collection and adding it to the Sheet Music Consortium, and the challenges encountered in this process.

Metadata (Colette)

<12. Metadata - Sheet Music Consortium SLIDE>

Procedure (Colette)

With such a wide range of unique and beautifully preserved sheet music, it was decided that that metadata created for them should be uploaded into the Sheet Music Consortium, the homepage of which is displayed here. This Sheet Music Consortium was created to **quote** "provide tools and services that promote access to and use of online sheet music collections by scholars, students, and the general public" **end quote**. Users of the consortium gain access to information about sheet music from a variety of repositories from universities across the United States and Canada. **<13. Example Repositories SLIDE>** The University of Alberta is the second Canadian university (after York University, in Toronto, Ontario) to contribute to the consortium, and you can see a link to the metadata we've contributed here, under the "Browse" section of the repository.

<14. Participation in the SMC SLIDE>

Contributors have two options available to them in order to participate with the Sheet Music Consortium. The first of these is to allow the consortium to harvest metadata directly through an Open Archives Initiative (OAI) metadata provider. The second is to create an OAI Static Repository, and then to register that repository on the Consortium's Static Repository Gateway. The second option is how the University of Alberta decided to contribute. I will explore this process in more detail shortly, but first I want to talk a little bit more about creating the metadata.

<15. Flexibility in Metadata SLIDE>

Contributors to the Sheet Music Consortium have the flexibility to choose what metadata is uploaded, and the depth and detail they wish to provide in their metadata. As you can see in this slide, different repositories choose to describe their sheet music differently. Some provide only basic metadata details (such as Butler University displayed on the left), while others might focus on specific kinds of metadata (you can see that York has chosen to focus on fields such as Tempo, Key, Instrumentation, etc.). **<16. Guidelines SLIDE>** Although collections have the option to display the metadata they choose, the Sheet Music Consortium also provides a number of guidelines on what metadata fields are recommended, and some general instructions on their use.

Based on these guidelines, we decided that rich description, through many metadata fields was what was desirable for us.**<17. University of Alberta - 32 Metadata fields SLIDE>**. Ultimately, thirty two metadata fields were decided on to be captured, and you can see the list of fields here. The University of Alberta's contribution to the consortium is unique, as this is quite a bit more metadata captured than most other contributors. An effort was made to capture information on the title, publisher, as well as in depth subject information, and cross-referencing with related sheet music (e.g. Canadian, American, and British versions of otherwise identical pieces).

<18. University of Alberta Excel Sheets SLIDE>

The metadata was recorded in an Excel spreadsheet, with each field being given its own column. Multiple entries in a single column were separated by semi-colons, and parsed later as necessary.

<19. Standards and Audience SLIDE>

Most of the metadata gathered was done using the guidelines of the Sheet Music Consortium, and using standards as set by the Library of Congress Vocabularies, the Thesaurus for Graphic Materials, the Candidate Music Genre/Form Terms, the Draft Authorized Vocabulary for Medium of Performance Statements in Bibliographic Records, AACR2, and the Canadian Authorities.

When choosing metadata fields, we tried to be conscious of our target audience - in this case, we focused on those who might want to study the sheet music (and therefore recorded information on the covers, etc.), as opposed to those who might play the music (so keys, tempo, etc. were not recorded). It is worth noting that advertisements were not recorded (with the exception of those with Canadian content, or if the advertisement was the sole difference between two otherwise identical pieces of music), largely due to time constraints.

<20. Metadata Mapping Tool SLIDE>

In order to create an OAI static repository so we could participate in the Consortium, we decided to use the Metadata Mapping Tool developed by the Sheet Music Consortium team, which you can see an image of here. This tool allows users to convert metadata stored in simple file formats such as Excel or csv to MODS, Dublin Core, or Qualified Dublin Core, and thus create a "Static Repository". This can then be registered on a website known as a "Static Repository Gateway." OAI Data Harvesters can harvest the metadata from the registered location of the repository.

After metadata is recorded for the sheet music, we upload the Excel document into the Metadata Mapping Tool, and choose the appropriate fields to be associated with the different columns of the Excel sheet (so you can see here the title we used for our metadata field, and then we try to match it to the corresponding title from the Tool's drop down list. "Title" goes with "Title", "Alternate Title" with "Alternate Title", etc.). After this is done, the XML is generated, and a report is provided on any possible issues within the XML. A message will inform the user if the XML is verified and can be used for registration on the "Static Repository Gateway".

<21. Static Repository Gateway SLIDE>

After this, a contributor simply has to register on the "Static Repository Gateway", and a team at the Sheet Music Consortium will harvest the data and your repository will appear in the Consortium.

<22. University of Alberta Repository SLIDE>

So here is what an entry from the University of Alberta Repository looks like once the metadata has been uploaded. This is actually the entry for the "Flying Saucer" Sean was showing you before, to give you some idea of how complete the metadata is. Once the sheet music is digitized, we will also provide a link to the digitized copy in the metadata as well.

<23. The Sheet Music Consortium SLIDE>

It is worth strongly emphasizing that the teams at both Indiana University and UCLA were very responsive to our needs and issues. We highly recommend working with them.

<24. Now and towards the future… SLIDE>

Results / Conclusion (Colette)

As of the end of May, twenty fourteen, metadata for nearly forty-two hundred pieces from the Walder White Sheet Music Collection have been uploaded into the Consortium (nearly two-thirds of the collection). We are continuing to create metadata for the remaining items, and hope to finish over the course of the summer of twenty fourteen.

With the metadata for this collection so readily accessible, it is our hope that music researchers will know of the existence of items in the Walder G.W. White collection. We plan to monitor traffic on the Sheet Music Consortium website for the University of Alberta repository, and eventually, the collection will be digitized and made available in electronic format (our first priority will be to digitize items published in, or about, the Prairie provinces).

<25. Questions SLIDE>

Thank you.