

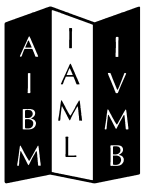
Journal of the International Association of Music Libraries,  
Archives and Documentation Centres

# Fontes

A r t i s M u s i c a e

January-March 2016





Journal of the International Association of Music Libraries, Archives and Documentation Centres (IAML) / Journal de l'Association Internationale des Bibliothèques, Archives et Centres de Documentation Musicaux (AIBM) / Zeitschrift der Internationalen Vereinigung der Musikbibliotheken, Musikarchive und Musikdocumentationszentren (IVMB)

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FONTES is printed quarterly by A-R Editions, 1600 Aspen Commons, Suite 100, Middleton, WI 53562 USA

# FONTES ARTIS MUSICAE

VOLUME 63/1, JANUARY–MARCH 2016

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# OIL SHOWS, RODEOS, AND UFOS: A CANADIAN PRAIRIE SHEET MUSIC COLLECTION

Sean Luyk and Colette Leung

Often regarded as ephemeral and overlooked as a worthy object of study, sheet music has become increasingly valued for the insight it provides about the time and place in which it was written. Sheet music reveals a wealth of information not only about musical style, but also about the people who enjoyed and collected it. The cover art, advertisements, and lyrical content provide a glimpse into the social and cultural codes of its time of writing. This is especially true in light of the growing availability of digitised sheet music. There are currently over 200 free, subscription, and for-fee digital sheet music collections available on the Web, including the Sheet Music Consortium (SMC), which aims to further increase the accessibility of sheet music through metadata harvesting and linked data initiatives.

## Collection History

The Walder G. W. White Sheet Music 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 did not have extensive sheet music holdings. As was the case with many Canadian libraries, the University of Alberta Libraries did not actively collect sheet music, except for the odd item of regional interest, or items which served immediate user needs. As Helmut Kallmann explains, "Canadian libraries did very little to collect Canadian music publications as historical objects. If the music did not serve the needs of their patrons, i.e., if it was not required as music, it received very little attention."<sup>1</sup> White's donation has expanded the scope of the printed music collections at the University of Alberta Libraries considerably in this regard, and focused our attention on collecting rare, unique, and ephemeral items. Thankfully, many Canadian libraries now have extensive sheet music holdings, and there appears to be growing interest in developing these collections further.

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 G. W. White (born in 1934), a native Edmontonian, began collecting sheet music in the 1950s. 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,

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1. Helmut Kallmann, 'Canadian Music Publishing', *Papers of The Bibliographical Society of Canada* 13, no. 1 (1974): 48; <http://jps.library.utoronto.ca/index.php/bsc/article/view/16936> (accessed 4 December 2015).

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 the provinces of 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

The collection consists of over 6,000 pieces of sheet music from Canada, the United States, Great Britain, Europe, and Australia, including some in languages other than English (French, German, and Spanish pieces). The majority of the items are piano-vocal popular music pieces published between the late 1840s and the 1970s, with the earliest imprint date identified as 1842, and the latest as 1973. White had a keen interest in musicals, both film and stage, so the collection is dominated by many hit songs from the major film musicals and musical theatre of the twentieth century.

The majority of the pieces in the collection are from prominent United States publishers of sheet music such as Leo Feist, Theodore Presser, Harms, and Irving Berlin. Many of the items in this collection have multiple imprints (often for Toronto, New York, and London), which was typical of the “branch plant phenomenon” in sheet music publishing, where large publishers secured distribution and copyright through regional publishing partners. Also well represented in the collection are the major Canadian sheet music publishers, including the Anglo-Canadian Music Company, Canadian Music Sales Corporation, and Gordon V. Thompson, who in many cases were providing the Canadian distribution for larger American, or British publishers.

The collection is notable for the significant number of pieces that are Canadian in content (or content adapted for a Canadian audience [through an alternate imprint for Canadian consumers]), those that feature Canadian performers, and those that are exclusively published in Canada. In fact, the pieces in this collection represent publisher locations of over twenty different Canadian cities and towns, including those from practically unknown publishers, and those that were self-published, or published using vanity presses. This is remarkable given the concentration of the Canadian sheet music industry in the twentieth century in only a few major centres. 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.<sup>2</sup> Some of the pieces in White’s collection include unique content from the Canadian Prairie provinces. Seventy-five pieces have been identified to date that have connections to the prairies either through place of publication, or through sub-

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2. For more information on these artists, see their entries in *The Canadian Encyclopedia*, <http://www.thecanadianencyclopedia.ca/> (accessed 4 December 2015).

ject matter. Notable as well is that the pieces are published in not only the larger cities, but also in smaller towns such as Ranchville, in the province of Alberta, Foxdale, in the province of Saskatchewan, and Virden, in the province of Manitoba. Sheet music from oil shows in 1950s Alberta, Canadian Football League (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 prairies. This is significant considering the dearth of Canadian Prairie sheet music represented in standard reference sources, and collections of Canadian sheet music. For example, the Canadian Music Library Association's 1967 *Musical Canadiana: A Subject Index*<sup>3</sup> lists only twenty pieces of sheet music related to the prairies out of 800 pieces listed in the source. This is likely in part because the volume ends with imprints up to 1921, and the Prairie provinces were relatively less populated at that time.<sup>4</sup>

Forty-five pieces of sheet music contained in the University of Alberta's Peel's Prairie Provinces<sup>5</sup>, an online bibliography and digital collection of Prairie publications, have also been added to our broader sheet music collection. The pieces contained in Peel's Prairie provinces nicely compliment the material on western Canadian history and Canadian prairie culture contained in the Walder G.W. White Collection. For example, the Calgary Kid's "Stampede of Songs"<sup>6</sup> appears as a reverse cover advertisement on seven pieces in the Walder G. W. White Collection. This is just one example of the type of connections that can be made clear with the help of high quality metadata.

The result of White's eclectic collecting was the acquisition of some very unique items, items which encapsulate elements of Canadian prairie history and culture very well, are rare in library collections, or in some cases, unique to this collection alone. What follows is a brief "tour" of some of these items, focusing on a few of the most intriguing ones. We hope to illustrate the opportunities for research provided by just these few items.<sup>7</sup> The following case studies were chosen as they represent areas of potential research interest that are virtually unexplored, and offer rich possibilities for research into regional and local musical cultures. Far from being simply representative items from this collection, the pieces described in these case studies hit on key areas of Canadian prairie culture and society, and briefly demonstrate the potential that positioning sheet music as a cultural artifact can offer to researchers. The case studies therefore fit well into other research that takes a cultural approach to the study of music, and focuses on exemplars to gain insight into broader cultural and musical themes.

### *Oil Shows*

Devon, a small town twenty-six kilometers southwest of Edmonton, Alberta, and once named "Canada's model town", was developed as a result of the discovery of oil in Leduc, Alberta in the late 1940s.<sup>8</sup> Oil shows were held in Devon in the early 1950s to celebrate the

3. Canadian Music Library Association. *Musical Canadiana: A Subject Index* (Ottawa, ON: Canadian Music Library Association, 1967).

4. Manitoba did not enter the Canadian Confederation until 1870, and Alberta and Saskatchewan until 1905.

5. Peel's Prairie Provinces, <http://peel.library.ualberta.ca/index.html> (accessed 4 December 2015).

6. See <http://peel.library.ualberta.ca/bibliography/10140.html> (accessed 4 December 2015).

7. The metadata for all of the items discussed can be viewed on the Sheet Music Consortium, <http://digital2.library.ucla.edu/sheetmusic/index.html> (accessed 4 December 2015).

8. Heritage Community Foundation. 'Formation of Devon...A Model Town', [http://www.collectionscanada.gc.ca/eppp-archive/100/205/301/ic/cdc/www.abheritage.ca/abresources/history/history\\_leduc\\_during\\_strike\\_devon.html](http://www.collectionscanada.gc.ca/eppp-archive/100/205/301/ic/cdc/www.abheritage.ca/abresources/history/history_leduc_during_strike_devon.html) (accessed 4 December 2015).

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.<sup>9</sup> In addition to staging a musical—*Oil Millionaires* (fig. 1)—for the 1951 show, as the *Manitoba Ensign* reported, “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”.<sup>10</sup> Programmes from subsequent shows indicate that the flare pit was used for “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”.<sup>11</sup> It is clear that music played a large role in acclimating the residents to their new town, and promoting Devon as an attractive place to live.

Desk and Derrick clubs were first formed in the United States, and later in Canada, to educate women working in the oil industry about what went on in the field. Field trips to drilling sites were organized, as well as conventions where speakers from the industry spoke about the latest technical advancements. Marguerite Mosher, a founding member of Calgary’s Desk and Derrick Club writes that, “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”.<sup>12</sup>

The Desk and Derrick Song (fig. 2) is also held in the Glenbow Museum Music Catalogue, and their remarks on the item state that: “Prior to publication, the song was first performed by the Choral Belles<sup>13</sup> at the 1954 convention of the Desk and Derrick Club in Banff, Alberta”.<sup>14</sup> The Desk and Derrick Song offers the researcher an interesting glimpse into the gendered division of labour in the 1950s, as well as the place of women in an industry of growing importance in the Canadian prairies.

Discourse on the environmental, social, and cultural aspects of the Canadian oil industry has provided insight into the impacts of Canada’s emergence as a modern petrostate. To date however, little attention has been paid to the music of and about the oil industry, or of how music shaped the image of that industry. The importance of the petroleum industry in shaping the economic, political, and social climate of Alberta, and Canada cannot be overstated, and the items just briefly discussed represent possible new areas of research, 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.

9. Canadian Petroleum Discovery Centre. ‘Canada’s Only Oil Show’, programme from the 1952 Devon Oil Show, [http://www.virtualmuseum.ca/sgc-cms/histoires\\_de\\_chez\\_nous-community\\_memories/pm\\_v2.php?id=record\\_detail&fl=0&lg=English&ex=555&hs=0&rd=133840#](http://www.virtualmuseum.ca/sgc-cms/histoires_de_chez_nous-community_memories/pm_v2.php?id=record_detail&fl=0&lg=English&ex=555&hs=0&rd=133840#) (accessed 4 December 2015).

10. Raymond Argyle. ‘Devon’s “Oil Show” Like a Country Fair’, *Manitoba Ensign* (1952 June 21), 7, cont’d on 30, <http://news.google.com/newspapers?id=ZCpQAAAAIBAJ&sjid=c1YDAAAAIBAJ&pg=3380%2C4047102> (accessed 4 December 2015).

11. Canadian Petroleum Discovery Centre. ‘Canada’s Only Oil Show’, programme from 1952 Devon Oil Show.

12. ‘Marguerite Mosher remembers the founding of the Desk and Derrick Club’, *Alberta Oil Magazine* (26 August 2014), <http://www.albertaoilmagazine.com/2013/08/marguerite-mosher/> (accessed 4 December 2015).

13. See Choral Belles Fonds, Glenbow Museum, <http://www.glenbow.org/collections/search/findingAids/archhtml/choral.cfm> (accessed 4 December 2015).

14. From a description of the Desk and Derrick Club Song, *Glenbow Museum Music Catalogue*, <http://www.glenbow.org/search/archivesSheetMusicSearch.aspx> (accessed 4 December 2015).





Fig. 1. "Varieties of '51, featuring Oil Millionaires". Walder G. W. White Sheet Music Collection

**THE** Desk and Derrick Song

*With Best Wishes  
Jeanne*

WORDS AND MUSIC BY  
**JEANNE ACKLAND**

Price \$1.00

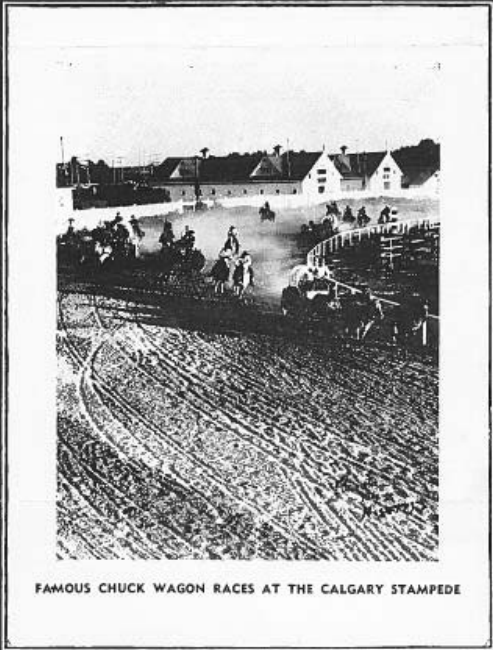
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902 Yonge St. Toronto

Fig. 2. "The Desk and Derrick Song". Walder G. W. White Sheet Music Collection

# CALGARY SQUARE DANCE

DEDICATED TO CALGARY ON ITS 75th ANNIVERSARY 1950

Music by S. JAC. FRIEDENBERG



FAMOUS CHUCK WAGON RACES AT THE CALGARY STAMPEDE

35 CENTS IN CANADA

Canadian Music Sales Corp. Ltd.  
1261 BAY STREET TORONTO 8  
SOLE DISTRIBUTORS FOR CANADA  
PRINTED IN CANADA

Fig. 3. "Calgary Square Dance". Walder G. W. White Sheet Music Collection

### Rodeos

The Calgary Stampede, which bills itself as the “Greatest Outdoor Show on Earth”, is a notable aspect of the culture of Alberta, and more broadly serves as a symbol of the agricultural roots of the Prairie provinces, and the rapid expansion of the Canadian West in the early-twentieth century. As David C. Jones argues, the Calgary Stampede is an integral part of the zeitgeist surrounding the massive transformation of the Canadian prairies during this time.<sup>15</sup> One of the initial impacts of the Calgary Stampede was its role in educating the new agricultural population. As Jones writes, “On the prairies the educative function of fairs was greatly bolstered by the fact that as the new rural civilization got underway there were no district representatives, no demonstration farms, and no illustration stations... Fairs were thus expected to be a prime engine of rural uplift”.<sup>16</sup> Figure 3 above 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”.

The Calgary Stampede is arguably the most recognizable event from the province of Alberta, but as some scholars argue, much of the ethos that the Calgary Stampede presents to the world is romanticised, idyllic, and invented. For example, as Donald Wetherell argues, “The invented part of the Stampede portrayed Indians as a source of colour, but not humanity or inspiration. It posited that rodeo represented the essence of the Anglo-Canadian Protestant conquest of the West and saw open-range ranching (not railways, wholesaling and distribution, mining, irrigation, wheat farming, and land development, among other elements) as the formative cultural and economic event in the history of southern Alberta”.<sup>17</sup> Furthermore, this social construction involves the creation of the Canadian cowboy. The visual elements of the Canadian cowboy have been studied from the visual elements of Stampede posters<sup>18</sup>, and sheet music could certainly provide researchers with additional visual and aural components to examine how the Stampede constructs an identity of the Canadian West.

### UFOs

Published in Vermillion, Alberta by William B. Elford in 1950, 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 1941.

Vanity pieces such as this can provide much needed insight into local musical cultures, which Dena Epstein argues, have “more than a regional interest, since definitive treatments of music . . . cannot be written until local studies provide the groundwork”.<sup>19</sup> With

15. David C Jones, ‘The Zeitgeist of Western Settlement and the Calgary Stampede’, *Alberta History* 3 (2012): 43.

16. *Ibid.*, 46.

17. Donald Wetherell, ‘Making Tradition: The Calgary Stampede, 1912–1939’, in *Icon, Brand, Myth: The Calgary Stampede*, ed. Max Foran (Edmonton: Alberta University Press, 2008), 42. Quoted in ‘Icon, Brand, Myth: The Calgary Stampede’, *Alberta History* 56, no. 4 (2008): 26.

18. See Robert M. Seiler and Tamara P. Seiler, ‘The Social Construction of the Canadian Cowboy: Calgary Exhibition and Stampede Posters, 1952–1972’, *Journal Of Canadian Studies* 33, no. 3 (1998): 51–82.

19. Dena J. Epstein, ‘On Collecting Materials for Local Music Histories’, *Notes* 24, no. 1 (1967): 18.

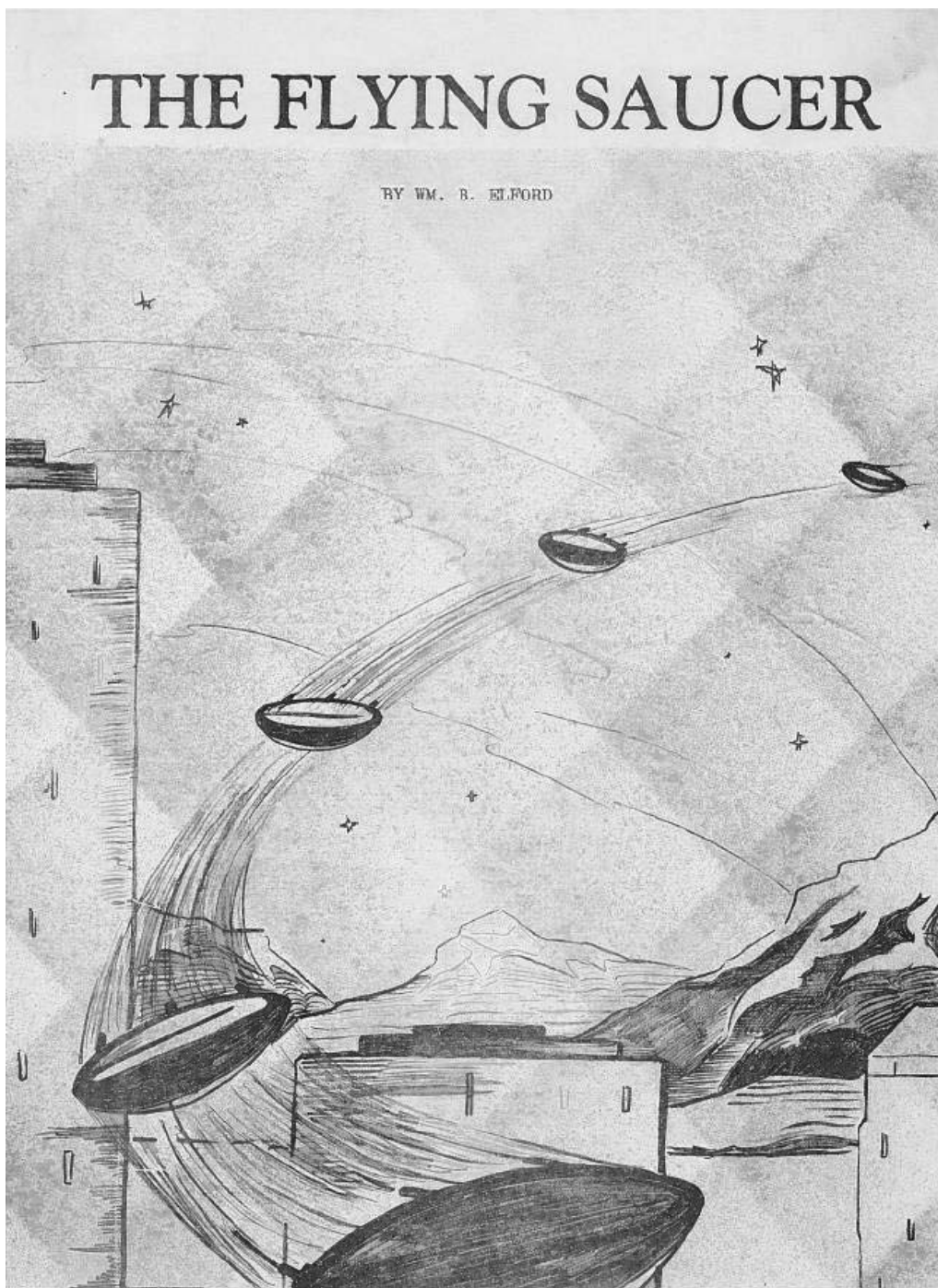


Fig. 4. "The Flying Saucer". Walder G. W. White Sheet Music Collection

few exceptions<sup>20</sup>, research on sheet music has focused mostly on commercially published music from larger commercial centres. The increased availability of well described digitised copies of vanity published sheet music could offer researchers opportunities to expand their research into these “hidden collections”, and shed light on local music cultures.

## Metadata Procedures

### *The Sheet Music Consortium*

The University of Alberta Libraries were awarded a Young Canada Works Grant from the Canadian Federal Government in the summer of 2013 to hire a summer student to create rich metadata for the Walder G. W. White Sheet Music Collection, and to upload it the Sheet Music Consortium (SMC).<sup>21</sup> What follows is a description of the process, decisions made, and challenges in creating metadata for this collection.

The SMC was created to “provide tools and services that promote access to and use of online sheet music collections by scholars, students, and the general public”.<sup>22</sup> It is a free resource hosted by the University of California, Los Angeles (UCLA).<sup>23</sup> Users of the consortium gain access to information about sheet music from a variety of repositories from universities across the United States and Canada, through a single database and search engine.<sup>24</sup> Repositories can be browsed according to contributing institution.<sup>25</sup>

Studies have found that “the best way to increase the use of individual collection items may be to participate in a large and well-known collaborative index, such as the Sheet Music Consortium”.<sup>26</sup> Interested users and researchers have access to exploring hundreds of pieces of sheet music from across multiple geographic locations through the use of the SMC, and institutions also have the ability to make their collections known to audiences who might not have ever considered inquiring about it. These advantages helped the University of Alberta to choose to engage with the SMC for exposing the Walder G. W. White Music Collection. The University of Alberta is the second Canadian university library, after York University, to contribute to the consortium.

The SMC uses the Open Archives Initiative (OAI) Protocol for Metadata Harvesting, version 2.0.<sup>27</sup> The consortium therefore works on three components: OAI compliant data provided by the participating institution, an OAI compliant data harvester created with Java by UCLA, and an Oracle database accessible by a Java engine (also programmed by UCLA), which makes the data available to others.<sup>28</sup> The SMC project is continually evolv-

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20. For example, see Michael Taft, ‘Another Tradition: Local Sheet Music Composition in the Maritimes, 1896 to 1925’, *Northeast Folklore* 35 (January 2001): 189–204, and Diane Parr Walker, ‘From Hawk-Eye March and Quick Step to Caprice Hongrois: Music Publishing’, *American Music* 1, no. 4 (1983): 42–62.

21. See <http://digital2.library.ucla.edu/sheetmusic/> (accessed 4 December 2015).

22. ‘Sheet Music Consortium’, UCLA Digital Library Program, <http://digital2.library.ucla.edu/sheetmusic/> (accessed 4 December 2015).

23. Laurie J. Sampsel, ‘Sheet Music Consortium (review)’, *Notes*, 63, no. 3 (2006): 663.

24. *Ibid.*

25. Sheet Music Consortium, ‘Browse by Featured Repositories’, <http://digital2.library.ucla.edu/sheetmusic/browse.html#browseBy=Repositories&callBack=repositories> (accessed 4 December 2015).

26. Midge Coates, ‘Because You’re You: Factors Influencing Item Selection in a Digital Sheet Music Collection’, *Electronic Library* 32 (2014): 884–97.

27. *Ibid.*

28. *Ibid.*

ing (for example, with the undertaking of a Linked Open Data project<sup>29</sup>). Contributors to the SMC have two options available to them in order to participate.<sup>30</sup> The first option is to allow the consortium to harvest metadata directly through an 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 latter option is how the University of Alberta Libraries decided to contribute.

Contributors also have the flexibility to choose what metadata is uploaded, and what level of detail they wish to provide in their metadata. Different repositories therefore describe their sheet music differently.<sup>31</sup> Some provide standard descriptive metadata, for example entries from the Butler University Sheet Music Collection generally provide titles, publication information, genre, a unique identifier, and a note describing the cover.<sup>32</sup> Other contributors may use other types of metadata. For example, in addition to standard descriptive metadata, the York University Libraries Sheet Music Collection entries also include information on key, tempo, instrumentation, engravers, and physical descriptions of the sheet music.<sup>33</sup> Likely for reasons of time and budget, many libraries have simply uploaded catalogue information and metadata on their sheet music collections to the SMC. Although institutions have the option to display the metadata they choose, the SMC also provides a number of guidelines on what metadata elements are recommended, and some general instructions on their use.<sup>34</sup>

### *Deciding Metadata Elements*

One of the first steps in the project was to decide on which metadata elements we wanted to capture. Ultimately, we decided to capture thirty-two metadata elements, as described in Table 1. Although most of the metadata categories decided upon were not unique in the way that other libraries may have captured that metadata for their own collections, the University of Alberta was notable for the large number of categories and combinations decided upon. For example, many institutions cover subject matter, and cover subjects, but few cover both. Further, since the time was available, and due to the smaller size of the collection, the decision was made to create the metadata from scratch, in a fashion reaching beyond simple catalogue metadata. Information was captured with the awareness of the digital environment the Walter G. W. White Music Collection's metadata would reside in, so the most wide-range impact could be achieved.

In order to do so, multiple standards and guidelines were consulted in order to capture metadata. Most of the metadata gathered was done using the guidelines of the SMC, and

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29. Sheet Music Consortium, 'Exposing Publishers as Linked Data: A Pilot Project', <http://digital2.library.ucla.edu/sheetmusic/lod.html> (accessed 4 December 2015).

30. Sheet Music Consortium, 'Participation', <http://digital2.library.ucla.edu/sheetmusic/aboutProject.html#Participation> (accessed 4 December 2015).

31. Sampsel, 'Sheet Music Consortium', 663.

32. Sheet Music Consortium, 'Results for Butler University, Sheet Music Collection', <http://digital2.library.ucla.edu/sheetmusic/browse.html#browseBy=Repositories&callBack=collection&collectionName=ButlerUniversity,SheetMusicCollection> (accessed 4 December 2015).

33. Sheet Music Consortium, 'Results for York University Libraries, Sheet Music Collections', <http://digital2.library.ucla.edu/sheetmusic/browse.html#browseBy=Repositories&callBack=collection&collectionName=YorkUniversityLibraries,SheetMusicCollections> (accessed 4 December 2015).

34. Sheet Music Consortium, 'Sheet Music Metadata Guidelines', [http://digital2.library.ucla.edu/sheetmusic/aboutProject.html#Metadata\\_Guidelines](http://digital2.library.ucla.edu/sheetmusic/aboutProject.html#Metadata_Guidelines) (accessed 4 December 2015).

using standards as set by the Library of Congress Vocabularies,<sup>35</sup> the Thesaurus for Graphic Materials,<sup>36</sup> the Candidate Music Genre/Form Terms,<sup>37</sup> the Draft Authorized Vocabulary for Medium of Performance Statements in Bibliographic Records,<sup>38</sup> the Anglo-American Cataloguing Rules, Second Edition (AACR2),<sup>39</sup> and the Canadian Authorities<sup>40</sup> where appropriate. 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).

The metadata elements chosen were based on the intentions of our target audience. In this case, the focus was on those who might want to study the sheet music (and therefore information was recorded pertaining to the sheet music covers, etc.), as opposed to those primarily interested in playing the music (so key, tempo, etc. was not recorded). Advertisements were also not recorded, with the exception of those with pertinent Canadian content, or if the advertisement was the only difference between two otherwise identical pieces of music. This was largely due to time constraints. Records for sheet music with even minor differences were created. For example, two pieces of sheet music might otherwise be exactly identical, but one might have a green cover, and the other an orange cover. We also recorded as best possible identical covers used for different pieces of music. Preserving these differences is of potential interest to music scholars and historians.

Element Name	Element Description
<b>Identification Number</b>	Each sheet is assigned its own identification number. As we expect the collection to grow, the number allows for up to six digits.
<b>Walter White</b>	Numbers assigned by Mr. White to his collection.
<b>Accession Number</b>	
<b>Title</b>	Title of the work, excluding initial definite or indefinite articles. Subtitles are separated by colons from the title.
<b>Alternate Title</b>	Used for titles of a piece in a different language.
<b>Multiple Copies</b>	Used if more than one <i>identical</i> copy of the music exists within the collection.
<b>First Line</b>	First line of the lyrics.
<b>First Line of Chorus</b>	First line of the chorus or refrain.

35. Library of Congress, 'LC Linked Data Service: Authorities and Vocabularies', <http://id.loc.gov/> (accessed 4 December 2015).

36. Library of Congress, 'Thesaurus for Graphic Materials', <http://www.loc.gov/pictures/collection/tgm/> (accessed 4 December 2015).

37. Library of Congress, 'Candidate Music Genre/Form Terms for Discussion', <http://www.loc.gov/catdir/cps0/musictterms.html> (accessed 4 December 2015).

38. Library of Congress and the Music Library Association, 'Medium of Performance Terms for Library of Congress Medium of Performance Thesaurus for Music: Draft Authorized Vocabulary For Medium of Performance Statements' in *Bibliographic Records as Agreed on by the Library of Congress and the Music Library Association*, [http://www.loc.gov/catdir/cps0/medprf\\_lcmla.pdf](http://www.loc.gov/catdir/cps0/medprf_lcmla.pdf) (accessed 4 December 2015).

39. Richard P. Smiraglia, *Cataloging Music: A Manual for Use with AACR 2* (Lake Crystal, MN: Soldier Creek Press, 1986).

40. Library and Archives Canada, 'Canadian Authorities', <http://www.collectionscanada.gc.ca/canadiana-authorities/index/index?lang=eng> (accessed 4 December 2015).



<b>Element Name</b>	<b>Element Description</b>
<b>Title of Larger Work</b>	Title of the musical, movie, etc. that the music belongs to, using the format of the Library of Congress Subject Headings. Sometimes, music for a musical might be changed for the movie version, making note of this information important.
<b>Series Title</b>	Title of a series the music might belong to.
<b>Collection Title</b>	The Walder G. W. White Sheet Music Collection.
<b>Composer</b>	The composer(s) of the music, including birth and death dates. As recorded in the Library of Congress Name Authority File.
<b>Arranger</b>	The arranger(s) of the music, including birth and death dates, and what instrument they arranged for where applicable. As recorded in the Library of Congress Name Authority File.
<b>Lyricist</b>	The lyricist(s) of the music, including birth and death dates. As recorded in the Library of Congress Name Authority File.
<b>Performer</b>	Any performers listed on the music sheet, including birth and death dates. As recorded in the Library of Congress Name Authority File.
<b>Cover Artist</b>	Any identifiable artists of the sheet music cover, including birth and death dates. As recorded in the Library of Congress Name Authority File. If only initials were recorded, these were included.
<b>Publisher Name</b>	The names of all the publishers listed on the sheet music, including their role in the publishing process where identifiable (e.g., sole selling agents, etc.)
<b>Publisher Place</b>	The place where the publishers are located.
<b>Publisher Number</b>	The publication number of the sheet music.
<b>Plate Number</b>	The plate number of the sheet music.
<b>Topical Subject</b>	The subject of the sheet music, using the Library of Congress Subject Headings.
<b>Name as Subject</b>	The names of any people referenced in the lyrics of the sheet music, including birth and death dates. As recorded in the Library of Congress Name Authority File.
<b>Form/Genre/Style</b>	The music genre or form of the sheet music, as established in the Candidate Music Genre/Form Terms for Discussion. These terms are still under discussion. The majority of works within the collection are ballads.
<b>Temporal Subject</b>	Any time period associated with the music (e.g., The Great Depression), as determined by the Library of Congress Subject Headings. (Note that any World War pieces are recorded as Topical Subjects, as recommended by the Library of Congress guidelines).
<b>Instrumentation</b>	The instruments the sheet music was written for, as indicated by the sheet music itself. Terms taken from the Draft Authorized Vocabulary for Medium of Performance Statements in Bibliographic Records. If chords are indicated, this is also recorded.

Element Name	Element Description
<b>Place-name Subject</b>	Any place indicated in the sheet music lyrics with a proper name, whether fictional or not, as recorded in the Library of Congress Authority Files.
<b>Other Geographic Subject</b>	Any place indicated in the sheet music lyrics without a specific name (e.g., Prairies), as recorded in the Library of Congress Authority Files.
<b>Cover Subject</b>	A description of the material on the cover of the sheet music, using the standard terms from the Thesaurus for Graphic Materials. These subjects have been further described by the medium used for the image (e.g., Drawings, Photograph, Portrait, etc.)
<b>Other/Related Version</b>	An indication of other sheet music in the collection associated with the piece in some way, either if it is the same song, or has an identical cover.
<b>Notes</b>	Any relevant notes.
<b>Date</b>	The date of copyright of the sheet music.
<b>Language</b>	The language(s) of the sheet music.
<b>URL</b>	The URL of the sheet music if it has already been digitised by the university.

Table 1. Metadata Elements Used to Describe the Walder G. W. White Sheet Music Collection for the Sheet Music Consortium

As discussed above, the University of Alberta Libraries' contribution to the SMC is unique, not only because of our contemporary look at the metadata, but in that we include a larger number of metadata elements compared to most other contributors (see fig. 5). This is partly because of the relatively small size of our collection compared to others, but also because of our aforementioned desire to make the collection useful to researchers. Some of the metadata information captured, however, is also unique. Subject metadata focuses primarily on the subject of the song, instead of more general subjects such as "folk song". A strong emphasis was also placed on Other/Related Version, which attempts to highlight connections between pieces within the collection. These connections could range from identical covers for different pieces of music, to the same song with different covers. The capturing of these relationships is fairly unique to the University of Alberta metadata, and could have potential extensions to linked data applications, should hyper-texts of this nature ever become available on the SMC, thereby allowing users to move between sheet music entries. After metadata elements were decided according to the needs of the project, it was possible to move forward with creating and gathering the metadata.

### *Creating Metadata*

Metadata is recorded in an Excel document, with each element being given its own column. If multiple attributes are available for each element (e.g., multiple authors), all attributes are included in the column, and separated by semicolons. All metadata is created from scratch, as noted above, although other contributors to the SMC often use existing catalogue records to generate metadata. It is also of note that the collection donor,

The flying saucer		Not Available Online
<b>Publisher</b>	Wm. B. Elford	
<b>Date</b>	1950	
<b>Repository</b>	The University of Alberta Libraries Sheet Music Collection	
View: MODS Dublin Core RDF Plain Text Contribute: metadata and comments		
<b>Titles</b>		
<b>Title</b>	The flying saucer	
<b>Title</b>	My friends keep poking fun at me, and make life hard to bear, Because I said I'd seen a saucer speeding through the air.	
<b>Title</b>	I say, sir, I saw, sir, I saw a <i>Flying Saucer</i> it zipped and zoomed and zig-zagged up on high.	
<b>Creators</b>		
<b>Creator</b>	Elford, William B.	
<b>Creator</b>	Elford, William B.	
<b>Publication Information</b>		
<b>Place</b>	Vermillion, Alberta, Canada	
<b>Publisher</b>	Wm. B. Elford	
<b>Copyright Date</b>	1950 1950	
<b>Subjects</b>		
<b>Topic</b>	Belief and doubt	
<b>Topic</b>	Unidentified flying objects	
<b>Topic</b>	Unidentified flying objects -- Illustrations	
<b>Topic</b>	Mountains -- Illustrations	
<b>Topic</b>	Settlements -- Illustrations	
<b>Topic</b>	Night -- Illustrations	
<b>Genre</b>	Ballads	
<b>Language</b>	English	
<b>Physical and Online Location</b>		
<b>Identifier</b>	143	
<b>Plate Number</b>	Flying Saucer -2-	
<b>Related Items</b>		
<b>Identifier</b>	SM 004833	
<b>Notes</b>		
<b>Note</b>	The Walder G.W. White Sheet Music Collection	
<b>Note</b>	T.p. hand-drawn.	
<b>Note</b>	William B. Elford was the leader of the Vermillion United Church choir. He gave piano lessons to many Vermillion children including Dr. Rex Boake (an Edmonton urologist). Also wrote, "Tap Out a 'V' for Victory".	
<b>Note</b>	Piano, Voice	

Fig. 5. Example of a University of Alberta Libraries Sheet Music Collection Result, for the Prairie Sheet Music *The Flying Saucer* by William B. Elford

Walder G. W. White, had created and provided his own metadata for the collection. Although the metadata we created includes more and specific information about the sheet collection, his initial metadata was a valuable reference source. Controlled vocabulary is used where appropriate, as detailed above. Given the size of the collection, and the richness of the metadata created, the time invested in gathering and creating this information from scratch was a worthwhile trade-off.

### *Metadata Mapping Tool and Uploading to the Consortium*

As mentioned earlier, the University of Alberta Libraries decided to contribute to the SMC by creating an OAI Static Repository, and then registering that repository on the Consortium's Static Repository Gateway. In order to create an OAI static repository, we decided to use the Metadata Mapping Tool developed by the SMC team at Indiana University.<sup>41</sup> 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.<sup>42</sup> This can then be registered on a Website known as a Static Repository Gateway.<sup>43</sup> OAI data harvesters can collect the metadata from the registered location of the repository, the same way it would be possible from a database or content management system.

41. See <http://www.dlib.indiana.edu/smc/migrator/>, (accessed 4 December 2015).

42. Sheet Music Consortium, 'Participation'.

43. Ibid.

After metadata is created for the sheet music, the Excel document is uploaded to the Indiana University Metadata Mapping Tool. From here, one must choose the appropriate elements to be associated with the different columns of the Excel sheet using a crosswalk. A metadata crosswalk is “a table that maps the relationships and equivalencies between two or more metadata schemes. Crosswalks or metadata mapping support the ability of search engines to search effectively across heterogeneous databases.”<sup>44</sup>

Figure 6 shows an example of how we used the Metadata Mapping Tool to match our own metadata elements. In the first column, you will see a drop-down list of possible elements suggested by the tool (along with a short description if you hover over an element name), and in the third column, the element name assigned by our own team is displayed. Using the drop-down menu, it is possible to choose the closest match.

After this is completed, the XML is generated, and a report is provided on any possible issues within the XML. A message informs the user if the XML is verified and can be used for registration on the Static Repository Gateway.

Following this, a contributor simply has to register on the Static Repository Gateway, and a team at the SMC will harvest the data and your repository will be made available. Once the sheet music is digitised, we will also provide a link to the digitised copy in the metadata.

## Challenges

Over the course of the project, a number of challenges arose. Some of these were common issues related to choosing metadata elements. For example, in the early stages of the project, it was sometimes decided that a field was important enough to add for the benefit of our target audience, and the sheet music then had to be revisited and the information collected. Creating links between entries was also challenging at times, due to the quantity of sheet music we were dealing with. It also became clear very quickly that standardization of the “Notes” element was necessary. Standard language was developed to describe commonly occurring notes. For example, a number of pieces of sheet music in a large format were contained in the collection. Another challenge arose through the use of standards and guidelines for recording metadata. For example, guidelines might suggest using a broad subject such as “Popular Music”. We found this to be too vague for our intended audience of researchers, and instead opted to use more granular subjects, such as specified geographic locations pertaining to the topic of the song.

Issues also arose in using the Metadata Mapping Tool. The tool requires that each column in an Excel or CSV file contain only one attribute. As we developed columns with comma-separated values, we had to expand our Excel spreadsheet. Although this was more tedious than difficult, the result is a very large file of metadata. The Metadata Mapping Tool also seems to have some limitations. For example, ASCII symbols are not always accepted, so diacritics are not read by the Metadata Mapping Tool (the SMC team is currently looking into this issue, however). Another example is the necessity of using YYYY information for the dates in the metadata elements. If a user follows the guidelines of the AACR2, and records date information as [18—?], then this format is rejected since it uses symbols rather than numbers. As only single dates were accepted by the cross-

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44. Dublin Core Metadata Initiative, ‘DCMI Glossary–Crosswalk’, <http://dublincore.org/documents/usageguide/glossary.shtml#C> (accessed 4 December 2015).

Validate Metadata		Mapping		Scroll Through Records: ← ← → →		
Row	Field Name	Source	Record 0	Record 1	Record 2	
1	Record Identifier	n/a	Identification Number	SM 000001	SM 000002	
2	Other Identifier	n/a	Walter White Accession Number	1	2	
3	Title	none	Title	Fella with an umbrella	Gal in calico	
4	Alternative Title	none	Alternate Title			
5	Notes/Description	n/a	Multiple Copies			
6	First Line	n/a	First Line	Who am I, What's my name, Where I'm from, How I came, doesn't matter, dear.	I feel like a two year old, So would you, too, 'Cause I'm headin' for a weddin', That's if some one says 'I do!'	
7	First Line of Chorus	none	First Line of Chorus	I'm just a fella, A Fella With An Umbrella, Looking for a girl who saved her love for a rainy day.	Met a gal in Calico Down in Santa Fe; Used to be her Sunday beau, 'Til I rode away.	
8	Title of Larger Work	n/a	Title of Larger Work	Easter Parade (Motion picture)	Time, the place, and the girl (Motion picture)	
9	Series Title	n/a	Series Title			
10	Collection Title	n/a	Collection Title	The Walder G.W. White Sheet Music Collection	The Walder G.W. White Sheet Music Collection	

Fig. 6. Crosswalk of the Indiana University Metadata Mapping Tool

walk, this required further discarding of metadata on our part, as our original metadata endeavoured to record multiple dates if the information was available (for example, if copyright was renewed, and in what year).

It is worth noting for future participants in the SMC that the guidelines provided on their website do not match the final metadata elements provided in the Metadata Mapping Tool. For example, although the guidelines recommend differentiating between topical subjects and the subject of the sheet music cover, the tool actually groups these two categories together into the same element. We added a medium attribute (e.g., photograph, drawings, portraits, etc.) to our cover subject metadata in order to maintain a distinction.

Finally, if a contributor wishes to edit metadata after having registered the repository, they must actually register the repository anew, and cannot simply go into one entry and change that information. However, this process is relatively quick, and has its advantages. For example, our project uploaded metadata entries in batches, and this prevented us from having to keep track of changed entries, as all the information would simply be harvested again.

## Conclusion

As of January 2015, metadata for over 4,600 pieces from the Walder G. W. White Sheet Music Collection have been uploaded to the SMC (roughly 75 percent of the collection). This metadata continues to be created, and the project aims to finish in the summer of 2015. It is worth strongly emphasizing that the teams at both Indiana University and UCLA were amazing and responsive to our needs and issues. We highly recommend

working with them. It is the authors' hope that this article has provided guidance to other institutions and projects on how to create sheet music metadata and to participate in the SMC. With the metadata for this sheet music now readily accessible, hopefully a targeted audience will be made aware of the collection through the SMC. We hope to keep track of use on the Consortium for the University of Alberta Libraries' repository. Eventually, this collection will be digitised and made available online, in order to promote awareness of the unique items it contains that document Canadian, and Prairie music.

### **English Abstract**

This paper discusses a project undertaken at the University of Alberta Libraries to create metadata for a notable sheet music collection: the Walder G. W. White Sheet Music Collection, which is currently in the process of being described, digitised, and promoted. The history of the collection is discussed, its contents, and significance as a resource for researching the musical culture of the Canadian Prairie provinces (namely Alberta, Saskatchewan, and Manitoba, collectively known as "the prairies"). Select items and personalities contained within the collection are highlighted to examine elements of twentieth-century Canadian prairie society and culture. The process of preparing and creating metadata for harvesting by the Sheet Music Consortium is also outlined. This paper will help inform other projects involving the creation of metadata for sheet music, and provide insight into the Canadian music publishing industry, and its interaction with Canada, and Canadian prairie culture.

### **French Abstract**

Cet article décrit un projet entrepris par les bibliothèques de l'Université de l'Alberta et consistant à créer des métadonnées pour une importante collection de musique en feuilles : la collection Walder G.W. White, qui est actuellement en train d'être décrite, numérisée et mise en valeur. L'article aborde l'histoire de la collection, son contenu, ainsi que son importance en tant que ressource pour la recherche sur la culture musicale des provinces des Prairies canadiennes (soit l'Alberta, la Saskatchewan et le Manitoba, collectivement appelés « les Prairies »). Un certain nombre de documents et de personnalités figurant dans la collection sont mis en évidence pour examiner des éléments de la société et de la culture canadiennes des Prairies au XX<sup>e</sup> siècle. Le processus de préparation et de création des métadonnées pour le moissonnage par le Sheet Music Consortium est également décrit. Cet article pourra être utile aux autres projets de création de métadonnées pour la musique en feuilles et permettra de donner un aperçu de l'industrie canadienne de l'édition musicale, ainsi que de son interaction avec le Canada et la culture des Prairies canadiennes.

### **German Abstract**

Dieser Artikel erörtert das Projekt der University of Alberta Libraries zur derzeit laufenden Erschließung, Digitalisierung und Bekanntmachung der bedeutenden Notensammlung von Walder G. W. White. Die Geschichte dieser Sammlung wird hinsichtlich ihrer Inhalte und ihrer Bedeutung als Quelle für die Erforschung der Musikkultur der kanadischen Prärieprovinzen (also Alberta, Saskatchewan und Manitoba) ausführlich dargestellt. Ausgewählte Medien und in der Sammlung repräsentierte Personen werden hervorgehoben, um anhand ihrer beispielhaft die kanadische Präriegesellschaft und -kultur zu beleuchten. Ergänzend wird das Vorgehen bei der Vorbereitung und Erarbeitung der Metadaten für das Harvesting durch das Sheet Music Consortium erläutert. Der Beitrag stellt somit einerseits eine Hilfe für andere Projekte im Umfeld der Erschließung von Metadaten für Musikalien dar, während er andererseits Einblicke in die kanadische Musikverlegerwelt und deren Bezüge zu Kanada sowie in die kanadische Präriekultur bietet.