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Cataloguing Songs at the Marx Memorial Library -

Creating an identity for items of musical works

within a non- music special collection

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Abstract

What do you do if a song appears in a box of library donations for a non-music library?

Send it somewhere else?

Songs have text but not like a book has text: to make songs compute with the system, might they need some kind of special 'music' treatment? Is there a musician on the team?

This dissertation explores reasons why non-music libraries are the best place for some music items, but also why they might sink without trace by being 'other' to the main collection. It looks at how defining an 'identity' for a minority music collection and relating it to its wider collection could benefit a special collection otherwise known for its non-music subject areas. The methodology parallels an 'evidence based library and information practice' (EBLIP) 'practitioner-research' perspective to resolve questions. The research progresses through stages of 'discussion, assessment, reflection, decision, action, revision' towards eventual findings and practical outcomes.

Focusing on songs, 'people's songs' are defined, highlighting their many differences to the formally constructed forms of classical 'art' songs.

The findings examine 'people's songs' from the perspectives of documentation, information search and retrieval, and concepts of identity. Concepts of 'borrowing', 'branding', 'currency', 'fix-ity', 'oral documents' and 'use-intentionality' scrutinise the question of identity of this particular set of 'people's songs' to its eventual conclusion.

The work discusses how cataloguing systems and standards treat all types of music as one, using systems derived from the approach to classical 'art' music; explaining how the fluid creations that are 'people's songs' defy cataloguing rules.

The work suggests that as society increasingly values folk-art and other non-academy arts, library standards are showing signs of updating terminology. Looking to the future, with the development of RDA and cloud-based library management systems, could removing cataloguing rules be the answer to cataloguing music, by allowing cataloguers flexibility of judgement to select metadata elements bespoke to the 'house' style and resources of special collections?

Contents

Introduction

"No revolutionary movement is complete without its poetical expression. If such a movement has caught hold of the imagination of the masses, they will seek a vent in song for the aspirations, the fears and hopes, the loves and hatreds engendered by the struggle. Until the movement is marked by the joyous, defiant singing of revolutionary songs, it lacks one of the distinctive marks of popular revolutionary movement: it is a dogma of a few, and not the faith of the multitude." James Connolly (Red Notes, 'A songbook', 1977)

<u>Background to the study</u>

The cataloguing of songs is a complex area, approaching knowledge organisation (KO) from the perspective of music domain needs. Music KO specialists describe music cataloguing as a "weird world" familiar to musicians but an "alien land" for non-musicians, dipping into multiple languages, different sets of notation and requisite wormholes of detective work, where seemingly there is no single definition of a type of 'work' in the bibliographic sense. (Jones, M.,2017).

A tension for superiority and control exists between the bibliographic and music metadata elements, and the need for consistent and explicit music metadata within the dimensions of library standards designed for cataloguing books.

Songs as an art form combine text with a notation system representing sounds, and textual content that can be transmitted by aural, oral and written means and traditions.

This essay will reference two distinct types of songs:

- 'People's songs' is a collective term for all songs that are created and performed by individual and collaborative endeavour, for and within social settings, including educational, religious, political and work communities and settings.
- classical 'art' songs that are intentionally composed as works of art and represent bodies of work by composers who contributed to the development of musical compositional style and technique that constitute (western) classical music history.

The words 'traditional' and 'folk', often used interconnectedly when talking about "people's music" are concepts frequently dismissed as an inaccurate outlook created by folk music collectors of the early 20th Century and the semi-commercial boom of 'folk' and 'traditional' types of music during the folk revivals of the 1920s, and the 1950s-70s. "It is arbitrary to state now that a song is or is not a folksong" asserted Fred Woods, expressing the view that music has evolved continuously from ancient times and it is wrong to punctuate that history by demarking styles of music to particular eras of the past. (Woods, F., 1979, p.123). It is also a contention that by implication, "people's music" has lower artistic value and its practitioners lesser skills than their trained counterparts in the classical 'art' music world, or that 'people's music' is not of the people if created and performed for commercial gain. Simply put by Marx Memorial Library volunteer and erstwhile member of 'The Partisans' Political Song group, Len Weiss, interviewed for this research: "Music is music". (Appendix A)

Exploration of KO related to 'people's songs' finds firstly that there is far less consideration of the subject than for art songs and secondly that a world of idiosyncrasy awaits within the metadata of this deconstructed and informal artform.

'People's songs' frequently appear as varied song compilations where itemising and indexing complexities challenge the search-and- find of individual items for librarians and users.

Whereas outwardly a song document classifies as a piece of music, the music element of this type of song is frequently more generic than a classical song and often simply a vehicle for the text. 1800s ballad tradition is known for producing words with the assumption that the singer will attach an appropriate tune, or for attaching several sets of words to a small number of tunes.

It is the focus of this research to argue that if the textual content of song documents and their provenance override the importance of the music, the songs may best add value to a collection by collocation with their text subject area rather than with other music items.

This strategy involves risk: if the preferred home for such songs is a subject-related collection rather than a library of music, then the song collection, as a minority collection where there might be no music specialists on hand to understand the 'tendencies' that characterise musical works as a unique form of library record, is vulnerable to lack of attention and resources.

This essay approaches the question of the identity of music items that exist within a library collection where music is not the main subject area. It uses as a case-study 224 previously uncatalogued song documents at the Marx Memorial Library and Workers' School, Clerkenwell Green, London.

On human response to music

At the time of writing, music and the effects that music can have on people is much under discussion. It is well recognised in educational and healthcare circles that music operates in the brain as a 'distributed system': whereas several areas of the brain may process music, other circuitry processes auditory aspects related to music alone, unconnected to language or speech. Music also interlinks closely with memory in a way that requires no conscious effort to conjure the music from the memory, or vice versa. (Svard, L., 2013).

Wilkins, Hodges, Laurienti, Steen and Burdette (2014) assert the importance of preference when observing positive neurological reactions to music, whilst Leonid Perlovsky examines the "parallel evolution of music and cultures" and suggests the power of music may lie in that it "overcomes discomforts and stresses of acquiring new knowledge and unifies the soul". (Perlovsky, L. 2017).

These affective cognitive and emotional qualities are the reasons why music activities feature highly on social prescription services for dementia sufferers, where it is recognised that music has the greatest impact when it is personalised, as it were, 'the right music at the right time for the right person'.

Hardwiring through longterm association, culture, personalisation, preference, perception, cognition and emotions are therefore the strong factors underpinning the human response to music and the reasons why humans sing and respond to singing from birth.

The Marx Memorial Library and Workers' School

Bearing in mind the reasons why humans sing, this research openly questions whether songs, as items of music, have any purpose within a library where music is not considered to be a subject area.

The case-study for the research is provided by song document items at the Marx Memorial Library and Worker's School (MML), a library whose main webpage states its aims as 'advancing education, knowledge and learning in all aspects of the science of Marxism, the

history of Socialism and the working class movement' (MML, 2019).   The library is situated in Clerkenwell, a place with a history of "radicalism and radical printing" (Jump, M., 2016). The building itself was once the home of a radical meeting club, and for 22 years afterwards, the publishing house Twentieth Century Press, founded by the Social Democratic Federation (S.D.F.) as printer for its journal "Justice" and which 'played a pivotal role in the education, agitation and mobilisation for socialism of a new generation of workers.' (MML, 2019), (Rothstein, A., 1983, p.77).

Amongst the Twentieth Century Press publications which helped to fund "Justice" were songbooks.

If Perlovsky is right and people sing because singing is a language of expression and unity in times of emotion and stress, this might explain why the MML songs, in document form, found their way item by item into a library collection concerned with political and social histories and ideologies, rather than a music library. The debate therefore moves to the question of what defines a political song, under what circumstances and motivations did people create, publish and sing them, and whether this helps to define identity for the songs at the MML.

Purpose of undertaking the study

Like many special collections the MML receives ongoing donations of materials related to the general subject areas and related to the special collections. The current holdings are c.60,000 items: books, pamphlets, periodicals, posters and photographs, banners and ceramics, and digital resources.

Collated from donations over the years are the 224 documents containing songs: printed items such as songbooks, songsheets, items of sheet music; ephemeral items such as newspaper cuttings or loose sheets containing handwritten or typewritten song lyrics.

These individual items of music had been separated out and were awaiting cataloguing treatment.

Without a process framework specifically for music, a degree of research and confidence is necessary to ascertain how best to describe, classify and shelve music items. With under-resourced smaller collections therefore, music items can remain archived and unexplored until such time as the music knowledge comes into the cataloguing team with a new member of staff, or volunteer.

Arriving to commence this research as a volunteer with career expertise in music, the Library and Archive manager therefore had access to music skills and an opportunity to catalogue of the songs and bring them into the general collection towards a wider aim of introducing more arts activity into the building.

Scope, Aims and Objectives

MML had accumulated an unknown number of songs items, with unknown content, collated over an unknown period of time into nine box files labelled SONGS.

It was unknown if any item was of significance individually or to the collection as a whole.

Like the single item of music tucked into a donation of French literature that turned out to be a long lost part-book of French chansons (Walker, P., and Martin, R., 2014), any one item might have a significance and a story with the power to potentially re-evaluate or re-energise the collection.

The research approached the question of identity, of music items that exist within a library collection where music is not the main subject area.

It aimed to extract from the literature links between 'people's songs', their use, and their essential music metadata to inform an effective identity that adds a new dimension to the library's offer to the general public and the research community.

The research attends to classification issues compounded by a unique set of items. It aimed to show that if the textual content of song documents overrides the musical content in importance, then songs may best add value to a collection by collocation with their text subject area rather than with other music items.

Practical aims focused on studying the documentation, cataloguing, classification:

1. searching the catalogue for music items already in the collection, assessing music facets of these items and how they are represented on the catalogue records
2. completion of online cataloguing records for a set of printed material and ephemera that subscribed to the music domain: songs in a range of forms, genres, types, publication formats

3. creation of a cataloguing framework for songs that by use of simple concise metadata, describes music facets but aiming to reduce reliance on music specialists for processing music items in special collections.

4. the development of a finding aid for the songs, linked in with the main library collections

5. work towards a study guide for the collection

Over-arching objectives were that the work would benefit the work of the MML library, and further afield:

1. by providing a new and exciting collection which promotes the diversity of the library's collection and incites new arts activity

2. to provide a new research focus that interlinks music, human group behaviour, working people, history and politics

3. to provide useful commentary and suggestion for other small collections with a minority collection of music items.

Working towards these aims, the questions set in the research proposal were:

1. What are the reasons for these songs being used?

2. How do these 'song items' relate to the main socio-political content of the collection and the library's dual purpose of education and research?

3. Should the music resources be separated from the rest of the collection?

4. How can the existing cataloguing record be adapted to include musical descriptors that accurately represent the items and inspire and develop new use-purposes for (music) researchers?

5. In what ways might the musical material be 'packaged' and presented within the existing promotion principles and policies of the library to enable optimum discovery?

Research context: Literature review

The first pieces of supporting literature enabled understanding of the library history (Rothstein, A., 1983), its collections, current functions and user groups (Jump, M. 2016), and a general overview of MML current music search strategies and potential access points for queries (Sampsel, L.J., 2009).

The multi-faceted nature of musical works, even on small scale items like songs, complicates the process of cataloguing and classification. For 'non-classical' songs whose creative origins spring from day to day life-work settings and social-political activity, even more so. Asking smaller special collection libraries to process a minority collection of music items by mapping the whole collection to extract music facets for potential search query-cum-access points, is an unrealistic proposal that is probably outside their general remit.

Minority collections command fewer resources, being lower down the library's list of priorities and resource allocations. The case-study MML 'new song collection' now comprises 368 items: 221 previously catalogued items, plus 147 new catalogue entries: a proportion of 0.6% of the total collection of c.60,000 items. Because the cataloguing demands of music items are high-maintenance, and resources are limited, cataloguing of this collection must necessarily be creative in creating descriptive elements for existing library management systems, especially because the cost of adding new search fields is disproportionate to the minority collection profile.

The high-maintenance factor can also deter professionals who have no previous experience of music's anomalies: its various works, expressions, manifestations and items. Musical "versions" could include: a cover version replicating a whole song; a version with minor word-changes; small alterations in the tune; complete rewrites of sections of lyrics; parody and satirical versions for a political purpose. Here is where musical knowledge matters, and lack of it may be a barrier to constructing an effective finding aid for music. Libraries who can assign staff or volunteers to "practitioner-researcher" roles are ideally best-placed to embrace new branches of their collection and requirements (Wilson, V., (2013).

At the starting point of the exercise, music did not appear on the MML website in the descriptions of its resources and collections. At the library, however, staff and volunteer team members were aware that within the collections were some important items, amongst them songs and songbooks, which could potentially attract interest and be a focus for extended

library activity. These items are significant to the key holdings of the library: they include songbooks relating to the International Brigade volunteer movement of 1936-39, Basque children's songs, Socialist Sunday School songbooks and other items representing early 'Labour movement' activity from 1890 onwards.

Bringing these new items into the spotlight could potentially be a springboard for new arts activity, including first-ever music activity, new strands for the library education programme, and new user groups.

The library users, general public and the music/ politics research community benefit from an improved online search tool: search by keyword for songs and music, and classification related to the songs' subject areas and topics.

a. <u>The research related to previous work</u>

The MML song cataloguing project taps into the literature of knowledge organisation for the music domain, because of its central issues surrounding classification standards, cataloguing rules and metadata, the uniquely musical facets of musical works, and the detailed needs of music-specific library queries (Jones, M. 2017), (VWML, 2019). Library and Information Science (LIS) discussions around the fringes of music information are also highly relevant to because they concern attitudes toward the non-classical music that traditionally received little recognition in the library world as being items worthy of preservation and study, but which (together with their practitioners) are slowly gaining in profile and importance. Dave Camlin suggests that "music is at its most potent when Three Dimensions – the aesthetic, the praxial and the social – are engaged, not to the exclusion of the other two, but held in a kind of 'creative tension' with them". (Camlin, D., 2016).

The MML case study connects with literature that focuses on organisational treatments for songs that originate and circulate within the community rather than the more often represented academic world. Considered niche interest, like the folk genre, these nevertheless encompass centuries of music evolution. (Dean Smith, M., 1951).

The case-study can also be viewed in the context of LIS literature and discussion on documentation and the concept of document theory (Gorichanaz, T., 2019). The MML songs are created for purpose. Not merely expressing the art of music or songwriting, they represent a layered view of document types and uses; their value - separately as music

documents and text documents, and as Luyk and Leung (2016) advocate, as historic documents, i.e. for the study of history, not the history 'of music'.

b. <u>Existing literature: knowledge organisation and the serving of musical needs</u>

Knowledge organisation (KO) concerning the music domain has for centuries referenced mainly the outputs and performance mediums (i.e. vocal/ instrumental combinations) from the western classical music tradition. The recent movement to replace past, often denigratory, attitudes to popular and folk artforms with recognition of these arts as skilful, expressive and research-worthy in equally valid measure to the academy arts is reflected in LIS research, discussion and actions since the 2000s and 2010s. (Camlin, D., 2016)

The task of addressing and including the mass of popular genres of music, the instruments and instrumental combinations arising from the electrification of music in recent decades, and the global lexicon of instruments and genres from the hundreds of cultures and musical traditions in all countries across the world is a sea change of thinking in library terms. Without this sea-change, however, music preferences of millions of people remain unsearchable and unfindable in library systems, with only the internet as a search-tool. Whereas single items may be successfully found on the internet, searching for a body of information of this type would be akin to piecing together millions of shattered fragments to re-make a broken wineglass.

The depth and range of the subject/topic content and the use-intentions of the songs in the MML is inadequately served by Library of Congress (LoC) listings up until the early 2000s - the only appropriate terms being "Popular music", "Folk-music", "Political ballads and songs" and "Revolutionary ballads and songs", and topic headings such as "Satirical songs".

This case-study therefore reinforces the need for music subject/ topical headings to reflect recent and ongoing developments in all musics. The MML collection subject areas narrow the focus even further, requiring subject/ topic definition for several song types that might be collectively referred to as 'People's songs':

- 'Traditional' or 'folk' songs: comprising a tune with lyrics deriving from regional or industrial worker communities, passed down through generations.
- 'Popular' songs: variety, musichall and also traditional/folk songs which have been taken into the mainstream and commercial domain
- Commercially produced music linked with the recording industry: 'pop' and derivative forms: 'rap', 'hip hop' etc.

- Political songs: deriving from or patching elements from any of the other types

In 2008, LoC created a Music Genre/Form Task Force for the development of a new Genre/Form thesaurus and "Medium of Performance" thesaurus, with monthly decisions ongoing to the current time. New terms pending approval in 2013 were "Political songs" and "Revolutionary songs", separate to the previous "Political ballads and songs" and "Revolutionary ballads and songs".

This important if small change illustrates the intricacies and implications of the issue: the word 'ballads' infers a type of song from the past, whereas the option to not use 'ballads' allows political and revolutionary songs 'currency', therefore more accurately describing the living song types and activity they represent.

Learning more about these developments and actions at LoC inspired the creation of a 'Taxonomy of songs at the MML', aimed at correct identification and appropriate naming of all song subjects linked with their intended uses. (Appendices B; Bi)

Music KO in the online debate is continually raising questions about music publication, rights and ownership. Blurring of the lines of rights and ownership due to poor recording of metadata (Powell, J. 2019), plagiarism and unfettered and uncontrollable sharing (Lost in Music, 2019) raises continuous claims in the courts. Literary references taken from the MML collection of 'people's songs' and detailed in the findings of this research shows how these songs transcended the concept of ownership in the pre-internet era.

Bringing together oral traditions of music, and how political song derived from these familiar constructive devices, and from 'Folk Revivals', is a body of literature which details the collections of folk music and folk song from the 1800s to the late 20th century and writings on music and politics.

The research aims to extract from this literature a link between 'people's songs', their use, and their essential music metadata to inform an effective song cataloguing framework. This meant approaching a range of literature with different foci whilst attempting to identify important links across the subjects. Fred Woods (1979, p. 94) interprets the overlapping meanings of 'traditional', 'folk' and 'pop' music, and whether elevating "folk music…sort of underground music" through 'revival' was strictly necessary; numerous references from the introductions of songbooks in the MML case study items illustrate constructive techniques of adding 'new words to old tunes' and others (See Results and Findings); whilst Mas, Collell and

Xifra (2017) show how the extrapolation of music data elements for their emotional qualities, similar to centuries old 'composer's shortcuts' and taken to extremes in the digital era can frame music for political use often against the wishes of the artists.

LoC's "multi-year effort" from 2008 onwards to produce and approve hundreds of new terms will eventually give catalogues the ability to retrieve music by its separate facets using controlled vocabularies and terminology more in harmony with Resource Description and Access (RDA) standards, and the whole movement towards universality of digital information. (Library of Congress, 2010; 2011; 2012; 2013). This guided the research work towards the creation of the new framework "Check 6": a tool to assist future cataloguers in the cataloguing of musical material at the MML.

c. Literature and discussion support for ongoing tasks

Publications supported the initial planning of a mixed-method approach to the research (Pickard, A.J., 2013 p.9). From the outset, the study was working without any established framework, therefore adopted the 'evidence-based library and information practice' (EBLIP) "process of articulating questions or problems, collecting, interpreting and applying valid and reliable evidence…(which are)…often combined and applied together to make decisions" (Howlett, A. & Thorpe, C., 2018). The research relied much on collaboration within the MML and communications with other organisations, with response to ongoing findings. This helped to shape the direction of the study supported by the findings and observations of Thorpe and Howlett (2018), Luo (2018) and Koufogiannakis and Brettle (2016).

Other works informed about archival practice, (Millar, L., 1959, 2017), and aspects of classification and cataloguing standards, both in connection to music, and separately (Tosaka, Y. and Park, J., 2013), (Holden, C., 2019) and (Glennan, K.P, 2012). Vanda Broughton's work (2013) supported the construction of the taxonomy in the latter stages of the "scoping out" activity.

Much debate on all the above subjects is ongoing in current practice, for example the Vaughan Williams Music Library's attention to song versions and 'making folk-songs findable' with a multiplicity of indexes: their Roud index, song subject index, index of tunes (www.vwml.org: Accessed August 16, 2019). Laura Smyth of the Vaughan Williams Music Library ("Making folk songs findable", IAML 2019), and Deborah Lee ("Morsels of music, morsels of music knowledge organization", ISKO-LC 2019) are two keynote speakers who

commented on "music-as-knowledge" and music KO at 2019 conferences in the UK and Europe. That this discussion is lively and ongoing in social media and online blogs reinforces the impression of music classification as a nascent field, its portent that deeper study of music metadata and organisation may eventually not only solve the individual intrigues presented by small numbers of music items appearing in otherwise non-music collections, but have much to offer the world of knowledge organisation in general.

Methodology

1. Outline of methods

This qualitative research project was embedded in practical tasks which focused on eventual outcomes for the library and its users.

The project did not aim for 'creation of new knowledge' (Bawden and Robinson, 2012 p.304), but to use the primary and secondary sources as tools to discover and bring together common aspects of music cataloguing practice and to improve practice for collections with a minority collection of music objects. It was anticipated however, that some new ground might reveal during the process.

Reflection, interval reporting and reading the literature enabled critical discussion to 'form around, and as a result of', the research tasks and outcomes: to reuse Alison J. Pickard's quote (taken from Lincoln and Guba (1985, 203), the research discussion was allowed to "unfold, cascade, roll, emerge". (Pickard, A.J., 2013, p.45).

This mixed-method approach therefore championed communication through interviews and visits with individuals connected to the MML, to other music libraries, history libraries and special collections. This focus again evoked EBLIP in its "pragmatic group consensus…necessary to move forward". (Koufogiannikis, D. and Brettle, A., 2016)

The over-riding sense of need for collaboration was also borne from the responsibility of adding to a special collection in the process of growing its online and community profile, and from respect for the organisation, its history, ongoing role and purpose as a place of research and education, and its 'people': staff, trustees and volunteers.

2. Detailed account of the methodology and tasks

The workflow with four main strands followed a process of 'discussion, assessment, reflection, decision, action, revision' similar to the EBLIP cycle of "articulate, assemble, assess, agree, adapt" with stages of the process "revised and adapted to meet practical local needs". (Ibid., 2016):

a. Evidence gathering

    i) Initial communications (Fact-finding and set-up meetings)

    ii) Examination of documents (Catalogued and uncatalogued songs)

    iii) Communications (Interviews, meetings, visits)

b. Information gathering -Literature review

    i) Literature to provide background and context to the research

    ii) Literature to support the ongoing tasks and corroborate findings

c. Completion of cataloguing task

    i) Identifying and resolving challenges

d. Analysis and Evaluation of results

How these strands interwove and complemented each other over the initial three months of the research process can be seen on the revised workplan (Appendix C).

Evidence gathering

The agenda of initial fact-finding and project set-up meetings with the MML Archivist and Library Manager were:

- to find out the current library attitude to music and songs as a part of their collections: what was the level of priority; what value and 'identity-profile' did songs command as part of the main library 'offer'

- to obtain an overview of what outcomes the library wanted from the project and to develop with the library an approach to the cataloguing task from a common perspective

- to outline an activity schedule including reporting back

  (Appendices D; Di)

Examination of documents (Catalogued songs)

Overview of existing collection was conducted using a small range of 'song-related' keywords to search the online public access catalogue (OPAC). Information culled from 186 selected items 'found' by this method was collated using Excel. (Appendices Ei; Eii; Eiii)

The mapping exercise produced useful data about previous cataloguing practices and the effectiveness of search terms. This data generated column headings on the Excel 'map' which reflected groups or patterns in the data: item dates, physical descriptions, resource types, publishers, publication formats, subject content areas, topical content, historical links to occasions where and when the documents were used.

As Lincoln and Guba may have predicted, the answer to the question of 'the identity of the MML song collection' (alternatively, 'why are these songs here?') almost unexpectedly began to "unfold, cascade, roll, emerge" from the recurrent data revealed by these documents. (Pickard, A.J., 2013).

Both the recurrent and anomalous features in the data provided checkpoints for further discussion. Thus-informed decisions therefore prepared the ground for the second phase of cataloguing the "case-study group" of items.

Meetings

After the initial meetings, a Powerpoint presentation given at the library's monthly volunteers' briefing introduced the project to the MML extended team.

This encouraged conversation about the project, and subsequently two enthusiastic volunteers registered interest in participating in research interviews to share their experiences and knowledge of political and community singing; two project archivists offered archival expertise and knowledge of the collections, and two library trustees offered further contacts related to active political singing groups and radical songs which were subsequently followed up.

Towards the completion of each stage of the task, meetings with the MML Archivist and Manager were sought with points from the discussion summarised and fed back.

Two reports in the form of an 'end of stage summary' were produced: on completion of the overview, and on completion of a 'box-list' task. The summaries provided a digest of completed actions and led to reflection and decisions on next steps. (Appendices F; G)

Meetings and summaries therefore monitored the ongoing challenges and decision outcomes as the work progressed. (Appendices H; Hi)

Visits

Field visits were planned with the general objective of exploring the content and practices of five other institutions. With the initial overview and appraisal of the MML case-study songs underway, the unique qualities of this set of documents began to emerge. The ensuing questions, responses and comparisons with MML crystallised during each field visit and thus became a key part of the research: the exploration of other similar collections was key to developing and formulating the understanding of the case-study items, and why they had a place at the MML.

Travelling across the UK with the role of Virginia Wilson's "researcher-practitioner" in mind, the objective was to gain information both about 'people's songs' and about a possible commonality of approach within current practices for handling and cataloguing songs of different types and for a range of users.

To these ends, visits were made to:

- The Royal College of Music, London: The library of the world-renowned music conservatoire has four cataloguers and a designated cataloguer for the cataloguing of songs (www.rcm.ac.uk/library)

- The Vaughan Williams Music Library: A national folk music library specialising in national collections of folk arts, especially dance and song (www.vwml.org)

- The People's Museum, Manchester, Labour Archive and Study Centre: A museum archive specialising in the history of democracy in Britain (www.phm.org)

- The Working Class Movement Library: A special collection library specialising in the history of the working class: its movements and people (www.wcml.org.uk)

- The Janey Buchan Political Song Collection at Glasgow University: A university library with a special collection of political songs (jbpsc.arts.gla.ac.uk)

The visits provided opportunity to compare cataloguing decision-making, processes and procedure in the field against information gleaned from the literature.

Comparing these processes for uniformity of approach, i.e., for any similar, related objectives and priorities for music within their collections, divided the group into two:

1. A 'specialist music library' group
2. A group whose songs comprised 'people's songs', political songs, and songs as vehicles for 'message'.

Common objectives within each group demonstrated how cataloguing and classification rules and standards for songs could be applied and sometimes adapted.

The two groups also viewed music (songs) from different perspectives depending on whether music was the main subject area with a high profile or a minority collection with a low profile. Essentially this factor could be said to determine the cataloguing processes and practices related to music items at all five institutions, supported by resource allocations of staffing and funding directly related and appropriate to the level of priority afforded to songs.

Interviews

Interviews with individuals were conducted with the aim of gathering information that would link with any other findings concerning song, the singing of songs and general community singing practices. In particular the research hoped to find information that reinforced the relevance of song to the MML: the provenance of any known MML items; direct experience of using community and political song material. Volunteers from the MML and from the singing profession were approached to participate because of their connections and expertise in the appropriate areas.

(Appendices: A; J; K)

The interview technique justified itself as an appropriate research methodology because of the potential for relevant information from oral histories relating to direct experience which is not represented in published texts.

Completion of the cataloguing task:

The cataloguing of nine box files of material containing 224 separate items was completed in stages:

- Logging bibliographic and music metadata elements of 224 items on Excel spreadsheet

- Assessing each box for evidence of ordering, and making box lists (Appendix G)

- Study of the MML thesaurus terms related to songs and music (Appendix L)

- Study of the MML Pamphlet classification scheme (Appendix Li)

- Creating a taxonomy of MML songs (Appendix B)

- Bringing together the essential music metadata elements with bibliographic data and descriptive subject/topic headings to formulate a framework for cataloguing songs: 'Check 6' (Appendix M)

- Refining the 'Check 6' framework instructions

- Applying the 'Check 6' framework: manual creation, data entry of 147 OPAC records

Challenges

Challenges were intrinsic to the process as they involved working with the library Archivist and Manager to achieve consensus solutions to "meet practical local needs".

Challenges were anticipated but also met along the way – these were resolved by processes of 'discussion, assessment, reflection, decision, action, revision'.

Individual issues held the key to their solutions, informing the next stage of the task workflow towards the final twin conclusions: completion of new catalogue records and framework; recommendations for bringing together all music resources 'virtually' on the online catalogue to lead users towards the songs they are looking for.

Issues clustered within three broad areas:

- Language and terminology
- Music: domain knowledge (metadata elements)
- Subject headings

The MML's geographical map of reference includes most of the world, including past worlds in which political maps of different eras were shaped: Eastern Europe, Russia (pre- and post the 1917 Revolution, and the Soviet era), Central and Southern America, China, Spain, European boundaries pre and post both world wars.

The initial key word searches for 'song' on the OPAC did not retrieve important items in Spanish, German and French until separate searches were made for 'cancion', lied', 'chanson'.

Song items on the OPAC highlighted many examples of the inconsistent terminology readily apparent in music, and prolific in publications of 'people's songs':

- natural anomalies in songs from the folk tradition, occurring through oral repetition, copying or informal forms of documentation
- alternative definitions of the word 'song'

Examples of search results from the MML OPAC waiting to wrongfoot cataloguers were:

- synonyms for song (e.g. ballad: ballad/ song can be interchangeable terms)
- synonyms for 'tune' (e.g. melody)
- words readily associated with songs but may equally refer to poetry, speeches or recitations: (e.g. lyrics)
- archaic terms of reference: (e.g. book title "Northern garlands". Garland is an archaic term for 'song')

MML item title "Ballads and Lyrics of Socialism" by E. Nesbit (a book of texts) typifies items which represent literary rather than musical forms and thus challenge classification. The issue is compounded by alternative definitions of the word 'song' which allow that the word means, "a composition… consisting of lyrics, melody…esp. a poem set to music"; "Also occasionally: poetry"; "Also occasionally: a poem, esp. one in rhymed stanzas, resembling a song". (OED, 2019).

Another issue was the 'red herring', i.e., results from the MML OPAC search results for 'song' that were not songs:

- biographical works, novels and histories that use the word 'song' in the title as a metaphor for a person's 'voice' or 'message'. Two MML examples of this are: 'Nothing but an unfinished song' (a profile of Northern Irish political prisoner Bobby Sands) and 'Song o' liberty' (a biography of Robert Burns detailing his political views)
- works 'about' songs or music, e.g. biographies about musicians, books about music styles and genre, e.g. Jazz music; government policies for music
- 75 results for Kim-Il Song

Music: domain knowledge (metadata elements)

The MML OPAC entries for song items demonstrated inconsistencies relating to music facets and itemisation of songs.

Of 186 records:

- 22 records included some musical description using musical terminology
- 76 records included some detail in general terms, e.g. the number of songs in a songbook, or an itemised list of song titles
- 88 records did not include any detail about music format, number of songs, authors, titles, topics. (Appendix N: Table 4a; Table 4b; Table 4c)

Subject headings

Classification of the items was the challenge that took by far the most research effort to resolve. As discussed elsewhere in this dissertation, music cataloguing is a nascent field, and if including the genre of 'people's musics' even more so. LCSH, with their ongoing "multi-year project" to increase the range of their genre and form headings, are adding hundreds of new terms to express the diversity of music and reflect its ability to adopt any subject. Even new terms, however, such as "political songs" and "revolutionary songs" are only partially helpful in contributing one link in the multi-string headings needed to describe complex items in the MML collection.

One such complex item is the title: "Jack the Giant Killer: Words and Music of the Songs". This song book comprises the 10 songs from a musical theatre production published by the Unity Theatre in collaboration with the Workers' Music Association in 1941. The 'creators' comprise multiple lyricists, composers and arrangers. The subject could be therefore be theatre-related and filed accordingly in the arts and culture sections, however, this 'entertainment' is a setting of a parody version of a fairytale with satirical lyrics, and actually an example of political humour reflecting the socialist and communist values to which the two organisations responsible for its creation and publication were sympathetic.

The staff and researchers working at the Janey Buchan Political Song Collection engaged in deep collective discussion with this piece of research, sharing their own findings and practices where there was commonality concerning subject headings, descriptive music metadata and

potential cataloguing frameworks relevant to political songs. Their recent work was driven by a significant donation of Workers Music Association material requiring a new framework of its own, and potentially requiring a name change for the entire collection: an example of how a single donation can re-invigorate practice, and shape new futures for a special collection.

The external visits justified their place in the methodology because the conceptual and practical findings and outcomes were progressed towards conclusion as a direct result of these discussions about political song subjects and the relation to their uses and users.

One of these reflections was the observation that the MML's compilation songbooks tended to divide their indexes into topic sections to allow users to quickly select a song to suit mood or occasion. A total of 49 'topic section headings' were obtained from a trawl of the MML compilation songbooks and songsheets. (Appendix P)

The next step in exploring the concept of subject/topic linked to use was the construction of a taxonomy of MML songs. This taxonomy used song as a main term, with the flow of terms into hierarchical structure down to five levels using 151 terms selected from a trawl of MML song documents. (Appendix B; Appendix Bi)

The taxonomy together with the 'topic section headings' list reinforced the concept of song use and user in relation to the topic being of utmost importance with people's songs, and political songs.

The final challenge was to bring together four elements: music metadata; subject headings that honoured the song subjects; the MML thesaurus; the MML pamphlet classification (shelfmark) scheme. (Appendices L; Li)

Working with MML existing standards and systems

The cumulation of separate strands of the methodology gathered knowledge and devised the tools to deliver the major final decision concerning the identity of the case-study items. This was that the songs belonged to their political and social affiliations and motivators. The physical locations of these items therefore would change from that of project beginning, where, like at the Working Class Movement Library and the People's History Music Study and

Archive Centre they were filed in box files labelled "songs", separated out from the other collections.

MML song items would be classified individually relating to their political and social motivators, consistent with the pamphlet classification process for all other subjects: e.g. the "Labour Party Songbook" filed with other "Labour Party" pamphlets and printed materials.

Observation of sample MML OPAC records, indicated use of LCSH subject headings for music items. The difficulty with applying terms such as "socialism – songs and music" or "working class – USA - songs and music" for a songbook compilation are that only some of the songs might classify as socialism or working class. Compilation songbooks produced for political entities often include such as 'Waltzing Matilda', or even 'Jingle Bells' which defy generalisation.

Whilst maintaining that the consistent feature of the MML cataloguing of songs was the over-arching focus of majority and minority subject areas: the political subject areas must come before the music, there were still items which did not comply.

Some music items sat outside these categories by not supporting the case for a political access point. These were classified as items of "culture": songbooks offering a selection of songs for general or community use, often as a marketable product. Examples of these would be the "News Chronicle songbook", its 205 songs "issued to meet the needs of those people who organize social, political and other gatherings"(News Chronicle Book Department, 1957); and "New Songs New Times", a book produced by a London community collective whose aim in creating their own songs was to " try to encourage people to sing who don't consider themselves 'musical'" (Hackney and Islington Music Workshop, 1976).

The outcomes of these challenges from the methodology inputs were:

- creation of a taxonomy as a working document to establish controlled vocabulary consistent with LCSH-derived pattern headings in the MML thesaurus
- creation of the framework "Check 6" including a set of instructions
- cataloguing of 224 items: creation of 147 new catalogue records using the 'Check 6' framework

The 'Check 6' instructions guide cataloguers including those with no specialist music knowledge to:

- ensure uniform terminology

- use a consistent set of six descriptive fields

- indicate if an item is a musical song, if there is text and/or music notation, with the option to describe further music metadata elements.

- indicate the presence of indexes, e.g. of song titles which a researcher can then access from the primary source

- Give a sample number of song titles which best reflect the topic content in a compilation songbook

'Check 6' offers options for 'song-finding data' at two levels: basic level being 'compulsory fields' and extended level being the option for additional detail that can be completed by cataloguers with more confident music knowledge.

The library has a long-term plan to overhaul all the classification systems and thesaurus terms, therefore these points and recommendations may inform a future working guide to song types and song subject headings for songs at the MML.

Results and Findings

1: Documentation

"During many a sing-song (on demos, at parties, in the backs of coaches etc.) we've discovered a problem...it's great when we sing: we're together and we've got power. Singing is part of our Revolution... But ...nobody can ever remember all the words! So here's a songbook with some of the words written down." (Red Notes, 'A Songbook', 1977)

After finalising the size, shape and scope of the case study group of previously uncatalogued items at the MML, further references in this essay to this group of items will use the moniker: "new song collection", reflecting the final <u>practical</u> outcome of the task.

Making the box lists revealed the number of documents to be catalogued. The physical sizes and shapes of the documents meant the contents of individual boxes varied from the least number, 5 items (books and pamphlets) to the most, 88 objects (sheet music).

The sum total of 221 uncatalogued items across the nine boxes was discovered to be double the initial estimate of c.100 items.

a. <u>Discovery of the different document types</u>

Initial assessment of the documents' physical nature revealed a mixture of printed and non-printed material and definitely not a collection of uniform document types. This was the first intimation of the uniqueness of the items.

<u>Difference resource types within the nine document boxes.</u>

PRINTED MATERIAL					Not printed	Not music/ text items
Books	Pamphlets	Songbooks	Songsheets	Sheet Music	Ephemera	Multimedia
4	4	118	39	38	16	2
Total: 221 items						

After due process, discounting duplicated items and grouping some items together, the end result was that a new song collection comprising 147 new item records was created on the MML online catalogue (OPAC).

b. <u>Document theory</u>

Questions about aspects of document theory arose during the process when working through the items from the point of view of their "identity within the MML": why were these items here in the collection, and how might they belong?

Firstly, the items were unique to the MML by virtue of being (mostly) pieces of music, and by definition not meant simply for reading, but for transference into vocal sound: speaking, reciting and singing.

Secondly, the items' manifestation as physical documents was a means of 'holding' the content until such occasion required its realisation into music.

These thoughts led to exploration of two concepts: 'document use', and 'oral documents'.

i)   Concept of 'Use' (Intentionality)

That the great proportion of the documents in the new song collection at the MML are songbooks (53%) and songsheets (15%), demonstrates how they significantly transcend the traditional objective of 'keeping the record' by their role as 'use documents'. Examination of the documents revealed the ingenious ways in which songs from the MML would have been applied to their task: the term 'active service' might therefore be an apt alternative for 'use' in this context, and the concept of 'use' might also be extended to 'use-intentionality'.

Edward Carpenter, in the preface to "Chants of Labour" might have been expressing his hopes for effective "active service" of the new Socialist movement by his new songbook when he exclaimed, "May it help to give voice to those who have so long been dumb!" (Carpenter, E. 1888).

Songs (and song documents) in the MML new song collection provide evidence for multiple and varied roles for the conduit of information by song.

Songs are used as:

- information carriers across geographical regions and boundaries

- information transmitters across communities

- information amplifiers (when sung by crowds)

- information confirmers (amongst like-minded people)

- tools for creating community cohesion and support; "brotherhood" and "solidarity"

- a dual tool for activists: for inciting or persuading

The physical description of the items helps to evidence the 'document use- intentionality' and 'document users' in three salient ways: covers and binding, sizing and signs of ownership. The often fragile condition of some of the MML items shows frequent handling, and the importance of cost, i.e. the unit cost to a low income audience or production costs for affiliated organisations. Covers with the cover price of a penny or few pennies printed in bold type in a bottom corner are made of paper or treated cloth to keep mass production costs and purchase costs low and are now missing or disintegrating. The proliferation of collections produced as pocket-sized books shows their regular use: meant to be carried about, taken to school, to work, to church. Like a school textbook, there is often a handwritten name in a prominent place – these were highly personalised items for keeping and passing on. Such a small paperback songbook is the "Kampflieder, Battle Songs, Canzoni di Guerra, Chansons de

Guerre, Canciones de Guerra de las Brigadas Internacionales" given to International Brigade volunteers to rally soldiers morale during shared experience in the Spanish Civil War. This item was a donation from Marx Memorial Library volunteer Judith Lesser Cravitz, part of her International Brigader father's papers which reside in the International Brigade Archive. This document after the war was shared within family generations who enjoyed singing International Brigade songs in several languages at Sunday lunch from this battlefield songbook. (Judith Lesser Cravitz interview, <u>Appendix J</u>).

The vast majority of these documents, songbooks and songsheets in particular, were produced to facilitate 'participation' in group activity where singing was part of the programme agenda, and also to signify membership to a cause or organisation: the belonging to a 'brotherhood'. The 'News Chronicle' Songbook, - 205 songs covering a range of topics "issued to meet the needs of those people who organize social, political and other gatherings" -was the helpful source of material for general users, and community music organisations. (Chambers, H. 1957)

The published sheet music (17%) indicates work by professional artists; hand-copied transcriptions represent the local activity of singing leaders and musicians who chose material and taught them at gatherings.

ii)   <u>Concept of 'oral documents'</u>

The concept of oral documents might be explained as a 'feeding of the document tradition by the oral traditions', an argument echoed by Peter Friedlander's research which draws on a range of examples of the "continuous interplay between the oral and written traditions" in the Kabir songs from India. Friedlander indicates how texts are "resilient", retaining their essential message over several centuries whilst also showing "characteristic variations that typify their method of transmission". Variations might be simply minor transcription error differences that display the typical effect of oral retellings: 'signatures' of the different artists between whose hands the song has passed, where a singer is "recasting (the song) ...into a new form". (Freidlander, P., 2015)

Connected with song 'use' is the role played by vocalisation, which leads to the concept of orality concerning the **type** of 'people's songs' in the MML new collection.

It is well observed historically that communities with low literacy levels value oral traditions of communication, including folk art traditions such as storytelling and balladry. A song not written down is still a form of 'speech' which transmits information, imagery and concepts to listeners: who join in, and repeat the song to new audiences. In this way folk ballads and all other songs emanating from the oral tradition could therefore be considered to be 'oral documents'.

iia). <u>'Fix-ety' of oral documents - different versions</u>

Oral tradition as a conduit of information lends itself to constant small changes in minor details in the retellings, with the essence staying the same: a "folk" ballad that has retained its essence through time might retain a 'telling' or 'truth' about a real event or person, but not perform the role of preserving the information in a fixed way. With no compunction to adhere to a fixed version of a song, the essence of the piece can transition in time and acquire new meaning through attachment to new events.

A feature of folksongs and political songs are the multiple 'versions' of stories and songs that exist alongside each other. This feature discovers both the beauty of the folk idiom and a validation of the concept of the 'oral document'. 'Oral documents' show people's brainstorming and wit channelled directly into the artform without the delay and interference of any publication mechanism. This elevates the artform to its purest form, its most human form.

Songs from the oral tradition score highly for human factors, such as 'human-spirit', human creativity and use of emotion in artistic work; these songs are a record of the outpourings from minds overworking in survival situations, of the human ability to create and to retain humour from the most desperate of pressured situations. WW1 song, "Mademoiselle d'Armentieres" has record of over sixty versions, with no doubt over sixty groups of people for whom each version would be the "true" version (Arthur, M. 2008).

In other cases, in the words of Len Weiss, "a favourite song where everybody might join in with the chorus…could be sung absolutely anywhere; you could put your own interpretation on it." (<u>Appendix A</u>)

Unsurprisingly, having different versions of a work can lead to disputes over which is the 'correct' or 'original' version. A dispute over interpretation of versions of battlefield-song "Valley of Jarama" by International Brigader Alex McDade plays out in a series of letters in the MML's International Brigade Archive.

In the song "Valley of Jarama", the second verse of 'original' lyric encapsulates the Brigaders' complaint of being kept for weeks in the front line of an attritional battle, then relieved, only to be sent back again:

> From this valley they tell us we're leaving
> But don't hasten to bid us adieu,
> For e'en though we make our departure
> We'll be back in an hour or two.

A later version expressing more upbeat sentiment for use at a wartime rally is renamed "Jarama!". The first and third verses are subtly altered, however the second verse is completely rewritten to avoid the negative reference in the original:

> We are proud of our British Battalion
> And the stand for Madrid that they made.
> For they fought like true sons of the people,
> As part of the 15th Brigade.

The dispute rests on comments made by Valentine Cunningham in a publication of Spanish Civil War poetry, where he decries the later version as "transformed by (Communist) Party hacks into a slogan-laden celebration. But…still attributed to Alec McDade". (Cunningham, V., 1980).

A bitter response to this comment, recorded in a letter from an ex-Brigader which is in the International Brigade Archive at the MML explains that Brigaders arriving in Spain after the battle of Jarama sang the anthemic new version; for to sing of lost soldiers' heroism was more inspiring and uplifting to their spirits during the remainder of the war.

Further background to this correspondence is that the 'original' "Valley of Jarama", sung to the tune of the American cowboy song 'Red River Valley', is actually a parody of that song.

The verses of Red River Valley read:

> From this valley they say you are going.
> We will miss your bright eyes and sweet smile,
> For they say you are taking the sunshine
> That has brightened our pathway a while.
>
> So come sit by my side if you love me.
> Do not hasten to bid me adieu.
> Just remember the Red River Valley,
> And the cowboy that has loved you so true.
>   (c. 1879 author unknown).

This case-history brings together song versions and correspondence as different document types 'about' songs all of which compound the importance of songs as 'historic objects'.

'Different versions' therefore simply mark the points at which a transitioning 'oral document' is fixed down, perhaps with a topical interpretation, at a point in time. Although a document may be published at any of those points does not indicate any finality in the creative process. Neither is there any requirement to write down a song at all, and there is contention as to whether a song is better for being 'preserved' for posterity. The "collection and writing down of songs" is the subject of much research, well documented by folk music collectors and compilers, some of whom (A.L. Lloyd, Ewan MacColl) are well represented in the MML collection.

Ewan MacColl's compilation 'Scotland Sings', "not a volume for collectors and experts but for *singers*",(MacColl, 1953) from the MML new song collection, references the work of Professor Francis J. Child in the chapter "muckle sangs" (meaning: a good many songs) on the point of songs being the better for remaining within the oral tradition. Professor Child quotes the reaction of "James Hogg's mother, one of Walter Scott's sources" on her being presented with a copy of "Scott's Minstrelsy" to which she had contributed. Mrs. Hogg's reaction volubly expresses the view that recording the songs for posterity diminished their qualities: "There was never ane o' ma sangs prentit till ye prentit them yoursel' and ye hae spoilt them a'thegither. They were made for singing and no for reading, but ye hae broken the chairm now and they'll never be sung mair." (Child, F.J. c.1870 reproduced 1953).

iib) Contemporary parallels

'People's songs' as 'oral documents' demonstrate a more transient, fluid and flexible way of 'keeping the record' that modifies and adapts according to the musical and topical currency of the times. A contemporary parallel would be social media: that now familiar fluidity of information that can muddy the record, leading to the creation of legends and, if selective about the version that is promoted, fake news.

The MML collection includes ephemera which illustrate songs' capacity to transmit 'alternative facts' as far back as the 1930s:

From a transcript of the song "Harry Was a Bolshie":

> Harry was a Bolshie,
> One of Lenin's lads,
> 'Til he was foully murdered
> By counter-revolutionary cads

Filed with the song is a photocopied anonymous email seeking to correct the lyrics:

"Harry Pollitt was not in fact murdered, but merely deported."   (Appendix A).

The oral aspect of these documents makes a striking comparison with social media use today particularly its ability to build community, to 'go viral', occasionally throwing up items with a degree of 'longevity' which retain their connection and relationship with their message over a long timeframe. In the words of "Su and Tommy at Times Change Press", their satirical song collection was part of a drive to encourage "all people communicating with one another, not 'experts' down to 'nobodys.'"(Kupferberg, T. 1971) This democratised information-sharing through 'people's songs pre-dated mass awareness of the internet principle, and also perhaps indicates the reason why this type of satiric activity has now been to a large extent replaced by the 'straight to GiF' and 'meme' social media reflexes and responses to contemporary political events.

c. Documents - currency

Mas, Collell and Xifra (2017) comment on the phenomena of 'popularity' and 'likability' as crucial factors in people's song preferences in their research on 'music-branding'. These qualities work alongside the concept of 'currency' in song, in two definitions:

- Currency as a "system of money in general use". The ubiquity of a song title points to a sharing or swapping market for songs that had become popular, or had acquired a kind of "brand value" in association with a particular cause; examples of these at the MML would be socialist and communist anthems such as "The International", "Bandeira Rossa" and "The Red Flag", and anti-nuclear songs "H bomb's thunder" and "Strontium 90" .

- Currency as in "the time during which something is in use or operation". In this sense we return to the 'trade' in songs. This definition also refers to the many songbook

titles that boast collections of "well-known, "familiar" and "popular" songs, indicating an assumption of communality of taste and experience through schooling, religion, entertainment media, and timeframe. For today's audiences, however, talk of "well-known" songs needs the qualification "at the time of publication", as music tastes and the life-styles and concepts expressed in songs of an era inevitably date to the period and become less well-known as time passes.

d. Document 'value' – literature, music, music literature

The question of where do music resources belong – in a music library, or the library that shares the subject content of the text, is to try to consider the value of the item from separate musical and literary perspectives.

'People's music' from the 1800s and before is generally simple in construction and informally performed, not surprising considering the general population's lack of access to any higher education, still less a formal musical training to develop the skills or taste for the 'higher art form' of professionally composed music.

That the items might be in an academic sense, low in musical value, the heartfelt dedications in the prefaces, forewords and introductions of songbooks are evidence of how highly valued these songs are by the communities in which they are created and shared. This indicates that the value of these songs rests in their being historic objects, that get to the heart of what people were thinking at the time, and how they spent their time.

"Chants for Labour" preface states the value of every contribution, with the inclusion of songs which "though not written by "standard authors" …perhaps not always in the most finished style of composition, have yet the merit of being genuinely accepted and in use" (Carpenter, E. 1888).

In similar vein, the Workers Music Association "Pocket Song Book" remarks that "the majority of songs in this volume were chosen by plebiscite among members…to provide for community singing in the larger labour movement in this country". (W.M.A.,1948)

The broadside ballad tradition of the 1800s further indicates that in the 'music: literature' equation, the literary content is of most importance. The words were often created alone, with subsequent singers having the freedom to make up their own tunes, or to add an existing tune. In this vein, the MML song collection holds very many songs that have annotations to

indicate which tune should be applied. As with the broadside ballads, many sets of words exist to be sung to the same few tunes.

i)   Dumbing down or patronising?

Songs as 'oral documents' receive less attention than poetry perhaps because music objects tend to be viewed as 'only music' and separated from literary sources.

It could also be suggested that songs as 'oral documents', by nature of their association with the lower classes, by being 'low-maintenance', unprocessed, 'low-art' forms', or because they express their sentiments using vulgar language, slanderous terms, and the political songs challenge established authority with strong views, they are less palatable or reusable as 'texts': perhaps intentionally so!

The aspect of value requires careful treatment, as talk of 'high' and 'low' art might be to apply the easy platitudes, elitist attitudes and principles that often surface in relation to the arts and the class system.

The MML new song collection, in finding its identity within the whole library, opens up the discussion of the inclusive and egalitarian attitudes expressed in the socialist and communist approach to music, and how music was viewed as an essential mechanism.

This essay will discuss these aspects later on with relation to the concept of identity.

e. Documents and Publishing

The document in its published form reveals links and crossover with afore-mentioned concepts of 'use' and 'orality'.

Songs may function successfully as 'oral documents' within a narrow circle but successful 'use' creates demand and potentially the need for publishing to enable the content to reach a wider audience.

The printed material at the MML new song collection contains numerous examples of songs and compilation songbooks and songsheets with the 'use-intentionality' of publication for wide dissemination: penny, tuppenny and sixpeny editions with the purpose of community, education, of 'putting a message in the hands of the people'.

For publishers of political material, politically affiliated or specialist publishers the production of songbooks was a useful strand of business: always required in bulk numbers for group singing or distribution at mass gatherings, including Socialist church gatherings and meetings.

The history of the MML building takes in that very purpose: the early socialist press Twentieth Century Press, operated from the same address in Clerkenwell Green between 1893-1922, even homing Lenin during a year of exile in London (and where he published editions of the journal "Iskra", which was banned in his home country). (Rothstein, A. 1983). Twentieth Century Press published hymnbooks and tune books for the Socialist Sunday School movement and the Socialist Democratic Federation, examples of which are retained in the collection.

   i)   The publication of song documents for social and political communities: self-publishing and home producing

       i.   When songs become popular, a cycle creates around them: (see The 'Song; Users; Use-intentionality' cycle, p. 53)

   ii) Aspects of sharing, ownership and issue of copyright

A parallel can be drawn with the sharing and borrowing of song material of previous eras and contemporary online sharing and borrowing behaviour which has enabled a proliferation of different types of electronic and recorded 'people's music' such as rap, hip hop, jungle, grime and drill music. It echoes the view of generations of folksingers, that once a song is created it is of the people and readily shared, and particularly if the song was created as a collective, for a community or to promote a cause.

Confirming the points of 'non-fixedness', the orality and use intentionality of documents, flexible sharing and ownership, and the ready submission of ownership are quotes from publications in the MML new song collection:

Pete Seeger speaks for Malvina Reynolds in the foreword to "Song in my pocket", saying "A good song is a priceless possession of the people...as a true folksong writer, Malvina is not averse to your changing or adding to her songs...if you make up an especially good new verse, send it to her". (Seeger, P. 1953)

An introductory note from a 1970s radical songbook states, " We haven't credited most of these songs. We hope that the authors are not upset by this. After all, if a song is revolutionary, it becomes the property of the people. It spreads among the people as part of building the struggle for working class power. And that after all is what we're fighting for..." (Red Notes, 'A songbook', 1977)

Len Weiss tells how the London branch of the Woodcraft Folk, supported by the London Co-operative Education Committee, appeal to Apple records for the right to make a cover version of John Lennon's song "Imagine" brought the worlds of folk music and corporate music on collision course: the company eventually waiving the rights to allow the track to be covered as a fundraiser for Woodcraft Folk activities, a coup that shows how songs carry ideology in a way that can impact meaningfully on the perception of an organisation's reputation. (Appendix A).

Music piracy abounded in early days of printing where cheap copies of 'popular' music items extracted from larger works or other publications were profitable if the guilty party could avoid prosecution. (Jones, M., 2017, p.34).

The question of rights of ownership of songwriters for items in the MML collection is therefore an area very much muddied by 'people's song' traditions:

- the publication of documents that were previously oral documents

- the publication of a traditional or folk song that has its origins in centuries past

- the reproduction of songs from albums by hand copying, typing, photocopying or performance.

f.   Understanding 'ephemera' in terms of MML song collection documents

Ephemeral items included:

- Hand-produced songbooks with hand-made covers

- Handwritten lyrics

- Loose sheets of typewritten lyrics

- Music notation on music manuscript paper

- Newspaper and magazine cuttings

- Photocopies of emails, music or lyrics

- Programmes of events

Research by Luyk and Leung (2016) note that sheet music is often regarded as ephemeral but increasingly recognised as an important source of historical record, providing a window onto people's "social and cultural codes at the time of writing".

A tendency to view any music 'as ephemera', to render any music as simply a decorative art form, is dismissive of an enormous canon of work with as much depth and scope as literature. Such attitude dismisses humanity's attempts to transcribe this essentially abstract entity, to develop music as a language and communication device, to contribute a considerable document layer: if even the published music object is dismissed as 'ephemera' then there is clearly a depth of these ephemeral musical layers to explore.

To try to differentiate between layers of ephemera, and ascertain their importance, might be to consider whether they were high or low maintenance for production, expectation and intention:

- 'Production' of the document is demonstrated by two factors:
  - The amount of 'creator' music knowledge gained through years of training and/or practice
  - Publication mechanisms
- 'Expectation' of the document is suggested by intended 'audience reach' and 'life-span' of the document.
- 'Intention' for the document is suggested by its intended 'collectability' and 'usability'.

At one end of this 'differentiation', the published and bound music items indicate the highest levels of production, expectation and intention for 'collectability', 'usability' 'audience reach' and 'lifespan' ; decreasing incrementally down the levels, at the opposite end of the spectrum would be the non-published, informally produced and shared, locally distributed, throwaway items.

The ephemeral items in the MML are often hand-produced, individual personal creations and of temporal construction. Like the broadsides of Manchester (Carthy, E. 2016), they were not produced with the intention of being collected. They were not even intended to be 'saved' or widely distributed, beyond their production for a specific 'intentional use' activity, e.g. a picket line, demonstration or singing-group session, "yet they reflect so much of activity in local music cultures" (Luyk, S. and Leung, C., 2016). The home-produced items at the MML such as "Sing you buggers!" or "The Partisans Political Song Group" , hand-typed or copies run off on a Gestetner or Roneo machine by Len Weiss, display a full range of the inspiring and celebratory, the anthemic, the soul-baring and angst-ridden, the ridiculous, the nonsense

and bizarre, irreverent on the one hand, inciteful and liable to get people arrested on the other. These one-off manuscripts, items of true ephemera are valuable when considering the 'use-intentionality' of the songs and the importance of dissemination of information at a local and regional level when growing a political base.

The fact that these items are not published or printed does not lessen their significance as evidence of activity in local, political and social spheres where people gathered and singing took place; and as evidence of what they sang.

Much of the activity described throughout the MML collections refers to unofficial action, local underground movements, activity grown from the thinking and drive of different parts of the populace. These ephemeral items demonstrate the energy of this activity encapsulated in song.

g. Summarising the documentation aspects

A summary of the aspect of documentation therefore would be to say that song documents are not documents for passive reading and study. The MML new song collection shows songs to be 'transference documents: they transfer energy of individual thought to the energy of mass action (sometimes via publication): either benign (social activity) or agitating/persuading (political activism). They achieve this energy transference using the concepts of orality and use-intentionality.

Both printed and ephemeral documents justify their value to library and archive collections by showing potential as sources for research of social and political history, and research of human behaviour linked with particular events and periods of history, linked to music preferences.

2. Information Search and Retrieval matters: 'Findability and usability'

Laurie Sampsel's book guides music students through library catalogue searches, noting pitfalls caused by language and 'nicknames', and recommending bibliographies for genres outside the classical sphere. Classical music study demands otherwise a knowledge of uniform titles, subject headings. (Sampsel, L., 2009, Chap. 4 p.37-55),

Study of the last ten years of LoC activity for music subject headings suggests a growing recognition of the need for more specific music metadata, for many more music genres, to

aid the finding of items. More detailed guidelines will help libraries to move away from the practice whereby a non-music special collection might only enter music metadata at this level if it appears in a title.

"Medium of performance is now recognized as a separate and distinct bibliographic facet that should have its own vocabulary and vocabulary structure. Searches by medium should enable users to retrieve music by a particular instrument or instrumental group, voice or vocal group, or other medium of performance term or terms the searcher may specify. "(LCSH, February 2013).

In addition to the development of the "Medium of Performance" thesaurus, in the same month in 2013, the LCSH Library of Congress Music Genre/Form Project Group agreed terms for a number of new terms relating to musical genre and form: significantly for the MML, these include "Political songs" and "Revolutionary songs" (distinct from the existing "Political ballads and songs" and "Revolutionary ballads and songs"). These changes would indicate a welcome recognition that these song types are active and current, as well as existing in the past.

i. General cataloguing and classification processes

For the new song collection to become findable by users, through a set of catalogue records entered on the MML Library Management System (LMS), Soutron, meant following the research methodology until answers had formulated to important 'information search and retrieval' questions. Issues were resolved by the findings throughout the research process and allowed decisions to be guided and shaped by the existing subject term and shelving systems of the 'house' thesaurus and pamphlet classifications.

ii. Working in the music domain

Considering the attitudes previously discussed surrounding the 'elitist' persona of music in its more academic, formal expressions, what the Soviets would have termed 'bourgeois', it seemed ironic to be discussing music as a specialised domain in reference to cataloguing songs 'of the people'.

Music is a specialised domain rich in specific technical language, notation systems, terminology and concepts. It crosses geographical boundaries with ease appearing in a range of languages. MML covers international subject matter therefore its songs appear in Spanish,

French, German, Russian and Chinese - sometimes with an English translation, sometimes not. There are examples of songbooks compiled for the promotion of cordial international relations comprising national songs from multiple nations in a corresponding number of languages.

Much of music terminology is commonly known and in general usage, however specifics of scoring, orchestration, arrangements, instrumental groupings, musical genre, form, structure, historical perspectives and versioning are more specialised, and may be at the outer limits of comfort for library professionals without practical knowledge of music performance.

The overall aim of producing cataloguing records with effective finding mechanisms for songs was addressed in the usual cataloguing terms with additional consideration for how the bibliographical task inter-twined with the 'music factor', and the added dimension this brought to the decision making.

The first task of examining the metadata used for cataloguing songs in the existing MML OPAC, revealed a need for consistency in the descriptions if items were to be findable as pieces of music. The second task mapped metadata elements from the case-study songs with a view to assessing what data could be extrapolated from the items and used to improve the number of search options.

Music domain differences, for reasons explained, accord for sometimes nervous attitudes to dealing with music. The lack of music knowledge or of a framework to assist non-musicians can be major barriers affecting decision-making for cataloguing songs, especially for minority music collections that are lower in priority and can only command a proportion of attention and resources.

iii.   Indexing

Seeking examples of song subject headings that flex to the intricacies of 'people's songs' rather than the classical 'art' variety, sample index lists tend to disappoint in their lack of attention to songs of this type, dividing music into types of 'vocal music', comprising formally composed items such as cantatas, operettas etc. . These forms of 'art' music have a binary purpose – they exist for performers to perform or study, and for audiences to listen to. The informally constructed types of 'people's songs' are mostly represented in catalogue searches as 'folksongs' or occasionally 'popular songs'.

The inadequacy of available terms opened up a daunting sequence of specialised research that appeared to be yet another deterrent for collections to catalogue their minority song collections. 'People's songs' are rich in origin and derivation and were created for **participation**. In essence, songs that have largely risen from popular and oral traditions or from protest and dissent, and unlike classical (art) songs evolve alternative versions through their spread and repetition, provide creative anomalies for cataloguers.

Musical works are elsewhere in this essay described as multi-faceted. Applying consistent bibliographic rules and standards to multi-faceted items will of course provide effective 'finding' information, however, introducing further levels of music metadata that describe even one or two of these important musical facets on the record will provide one or two more access points and improve the search options for 'one or two' more user groups.

The EBLIP principle of "curious and questioning perspective with a view to continuous improvement" therefore moved the research towards its twin focus: 'Findability and Usability' of metadata to assist both the MML users, and its future cataloguers of songs.

iv.   Metadata for findability of songs and usability for cataloguers

Jamie Powell declares classical music lovers are locked into buying CD recordings because "panoply of information that makes classical music recording difficult to search…is an existential problem…(and) detailed metadata is crucial to help discover it". (Powell, J., 2019) Early decisions to make were whether the resource types, ordering or provenance affected the classification and shelving of the items.

22 items from the 'uncatalogued' song box files showed on the OPAC with an existing library ID number. This was evidence of a past library decision to remove songbooks from the general collection shelf areas and collate them in the separate box files, relabelling them as 'songs'. This practice was in use at Working Class Movement Library and the Peoples' History Museum Labour Archive and Study Centre, both of them collections with a correspondingly small minority music collection. The advantage of this method was that by grouping the items together, the finding of information was in the hands of researchers who were allowed to physically browse the items and make serendipitous discoveries. It also reduced the need to itemise the content to 'intellectual level'.

The alternative to keeping the songs together was to classify them item by item according to subject.

When discussion with the MML Archivist and Manager revealed that no provenance information was in existence and the completion of the boxlist task that no ordering system was in place, there were therefore no barriers to the plan to remove the items from their current "songs" label and classify them item by item according to their place in the 'house' subject-related classification scheme.

MML's LMS software enables search and discovery with full text searching, therefore crucial decisions about metadata selection could focus on user needs and not restrictive cataloguing rules and formats.

v. Getting to know user types and predicting their 'finding' metadata

Including new groups that could potentially be attracted to the new song collection, the MML user types for 'people's songs' could by definition include most of the population: characterised by the following three groups could be considered to have some degree of musical knowledge:

- Academic: readers in social history, political history, musicology;
- Musical: artists, musicians, performer-researchers
- Public with an interest in activism, education (schools and higher education), music participation, personal historical links

Predicting users' search terms and most effective 'finding' metadata came from the examination of music metadata present in the items. This overview of the MML case-study items found a range of consistently recurrent music metadata on genre, form, subjects which closely matched the 'use-identity' of the items. As these were the facets in the 'musical makeup' of the items, these facets could therefore presume to be the focus of search queries from user groups looking for these same items.

vi. The five elements of people's songs

Initial qualms over instrumental scoring, uniform titles, or what Library of Congress determine "medium of performance", proved not to be a consideration. Examination of the musical metadata from this group of 'people's songs' found not complex instrumental directions and scoring, but an indication of their 'user-identity' and 'use-intention' by the straightforward use of five main musical elements, layered in any combination:

LYRICS	TUNES	CHORDS	ACCOMPANIMENT	TONIC SOL-FA
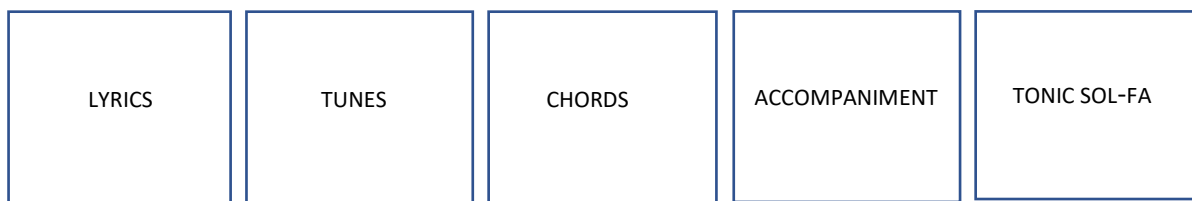
As many of the items contained songs in 'lyrics only', or 'lyrics and tunes' form, they clearly expressed the 'use-intention' of 'people's songs', often conveyed by listening, singing and memory are the most transportable, and therefore in essence consist of the bare bones of construction. Earl Robinson observed in his introduction to 'The Brecht-Eisler Songbook', perhaps these songs " may be so well designed for mass singing that the absence of an accompaniment is not noticed. As Eisler once said: 'Workers don't carry a piano around with them.'" (Robinson, E.,1967)

LCSH agreed form/genre terms (2013) contains comparable listings for four of the elements: different types of tunes, (incl. hymn tunes), 'chord diagrams' and "Accompaniments (Music)". Song lyrics come under "texts" which is a less readily associated word for 'people's songs'.

Interestingly, many of the exceptions to the 'five elements' construction, the compositions in classical forms, were produced by organisations such as the Workers' Music Association and the Unity Theatre in the UK, and Soviet and Chinese state publications whose common objectives were to provide music 'of the people, for the people': harking to the composite events of people's life and work, but of musical quality, not patronising to their audiences.

Development at LCSH suggest a growing recognition of the importance of music metadata for the finding of items: "Medium of performance is now recognized as a separate and distinct bibliographic facet that should have its own vocabulary and vocabulary structure. Searches by medium should enable users to retrieve music by a particular instrument or instrumental

group, voice or vocal group, or other medium of performance term or terms the searcher may specify. "(LCSH, February 2013).

This is a move away from the practice whereby a non-music special collection, limited by resources and music subject guidance, will only enter music metadata if it appears in a title or on the cover.

In addition to the development of a "Medium of Performance" thesaurus in February 2013, the Library of Congress Music Genre/Form Project Group agreed terms for a number of new terms relating to musical genre and form: significantly for the MML, these include "Political songs" and "Revolutionary songs" (distinct from the existing "Political ballads and songs" and "Revolutionary ballads and songs"). These changes indicate a recognition that these song types are active and current, as well as existing in the past.

vii.   The subject-topic debate

Knowing that an LMS permits keyword searching of all data in the catalogue is an advantage, but although machine-readable data has moved us on from when, as Karen Coyle (2007) puts it, 'Headings, in alphabetical order, were once the only access points into the catalog' it is not helpful to rule out the role of music subject headings, since music searching still relies on the need to search by familiar groupings: author/contributor, musical format and possibly structure (of words **and** music), musical groupings (instrumentation), subject content (topics), musical genre (opera/theatre/popular/rap) or 'use' (political/ community).

Studying the MML thesaurus indicated that the song and music related headings were derived from LCSH: further examination of LCSH for music as mentioned previously in this essay, related to the research methodology.

Songs may classify according to subject areas, but this is to diminish the importance of 'topic'. LCSH review of music subject headings (2010) acknowledges the subject-topic conflict, stating that topical headings should refer to what an item is "about" and not be a genre/form term for what items "are". In the case of songs, lyrics are expressly 'about' a topic, rather than a subject.

Corroborating this view, the Vaughan Williams Music Library (VWML) developed its own 'song subject' index in response to the large proportion of users seeking songs by topic. (VWML, 2019).

The salient view was that readers approaching the MML for songs could be expected to be looking for songs on a particular topic related to the MML collections.

The research methodology describes the study of song topics at the MML including topic headings taken from songbook compilations, which led to the creation of a taxonomy of song topics at the MML.

The KO findings from the taxonomy exercise again overlapped the issue of identity, as they afforded a full picture of not only a useful selection of topics for 'people's songs', but an intimate and specific portrait of 'people's songs at MML'. This portrait highlights both the unique nature of the MML collection as a whole, and the unique take on the collection as presented through the medium of song.

In this list were highly emotive representations of community and participation; despair and anger; distress at conditions and the resulting political agitation; determination to improve lives and the resulting political persuasion; resolution and resilience; resourcefulness expressed through humour. The Independent Labour Party publication, 'Twelve Labour Choruses', a set of four choral pieces with accompaniment supports on the back cover an advert for the New Leader paper, which expresses these sentiments as "putting the Socialist case before the workers; attacking the capitalist system with the twin weapons of fact and irony". (I.L.P. Publication Department, no date.)

viii.   Access points

Music items in a minority collection can be overlooked. The reasons for this are many: it is seen as subjective and niche; as ephemera (Luyk, S. and Leung, C., 2016).

If, as Luyk and Leung suggest, there is a growing trend for music objects to be researched as 'historical objects' then there must be a growing need for music items to gain identity as a source of unique historic reference within their host collections.

The challenge is to provide enough access points to create what is described as an "integrated database that serves both library management and user access functions" (Coyle, K., 2007).

Effective access points are essential in a reference only library like the MML. As browsing the shelves is not an option, the decision at MML to separate the new song collection items and shelve them with their subject-related counterparts, means that shelf location is not really an issue: readers research the OPAC, request items in advance and book time slots for study.

It does mean reliance on online catalogue searching and the input of essential bibliographic and musical metadata elements to lead the user to the right place.

The findings from examination of the case-study metadata shaped the framework for cataloguing the songs: selecting the 'finding' metadata anticipated for search queries related to musical, historical references, political references, and separately, references for community-musical and political-musical activity. This required a cataloguing framework that included three sets of access points: 'usual' bibliographic information, music facet information and topic.

In an ideal world, a catalogue would itemise all information at an 'intellectual level', which would in many cases require research and discovery of the item.

Examples of such detailed musical facets would be: individual song title; song structure (verse only or number of verses and choruses); songs with music notation; voice types and instrumentation, songs with accompaniment; links to other correlating items and objects, visual and media objects across the collection.

Itemisation is a matter of resources and priority: a minority song collection could not demand itemisation of all song titles in compilation songbooks of 50 – 250 song titles, whereas the Royal College of Music Library itemises all songs with all available musical metadata as a matter of course, including for songs taken from compilation books.

Oxford University /British Library's award-winning project "Delius Catalogue of Works" details a number of cataloguing issues concerning 'works in parts', which include song collections where individual song within the collection may be either separate or related to the other songs, and where project funding can assist with detailed work such as itemising and cross referencing numbers of items. (Univ. of Oxford, 2016).

ix.   Search by publisher

The collection highlighted the importance of publishers: like the Twentieth Century Press which printed a range of material for income streams, other politically left-leaning publishers also published songs: George Allen and Unwin, Lawrence and Wishart, Pluto Press, People's Artists.

Publishing arms of political parties, trade unions and national movements such as the Co-operative society recognised the value of collective singing and published their own volumes of songs.

At the highest end of the scale of mass dissemination of ideology through songs are Communist state publishers and their media mouthpieces that publish songs 'of the people' in 'approved' styles and content.

Regarding publishers of workers' music, a piece of work surely waiting to be written is a study of the body of work of the Workers Music Association (WMA) that details its extensive reach, aims and ethos; 45 examples of whose publications exist at the MML. The WCML's box files of songs include a separate box file singling out WMA materials; the Janey Buchan Political Song Collection is currently working with a new framework based on AACR2 for the cataloguing of WMA publications. In tune with this, significantly the MML has subject terms for both the WMA, the WMA Singers, and the 'WMA for the...' (other affiliations, organisations and societies).

x.   Roles and roll call

The framework attends to the issue of collaborative enterprise, common in 'People's songs' assigning 'Responsibility' field for accurate representation of all creators and recognition of roles to allow search by artist and by role.

During the examination of items, names recurred, revealing significant bodies of work, through various song manifestations and expressions: composers, lyricists, singer/songwriters, translators, arrangers, compilers, editors, individual musicians and 'strike team' pairings whose names read like a heroes roster if there were such a thing for the championing of music for workers. Here is where the 'practitioner-researcher' possibly should have "resisted the research impulse", however, depth of knowledge of a collection is valuable to its promotion: the MML is now a research port of call for artist collaborators such as Brecht and Eisler; individual artists of renown: Pete Seeger, Peggy Seeger, Ewan MacColl and those working in support of organisations such as the Unity Theatre, Workers Theatre, Workers Music Association: Nancy Bush and Alan Bush; Randall Swingler and Alan Bush; John Jordan, John Hasted; notable names from the classical music world, British composers and performers such as Bernard Stevens, Ronald Stevenson, Rutland Boughton, Elisabeth Maconchy, and those from other branches of the arts and literature: Edward Carpenter, William Morris, Walter Crane, E. Nesbit.

xi. <u>Seeking a flexible approach from a standard or adapting elements from a standard.</u>

<u>Expressions, Versions, Manifestations</u>

Music of any kind, not least 'people's songs' is best expressed as abstract, and its works are of an abstract concept with physical forms.

FRBR's elements of Work, Expression, Manifestation, Item would seem to most perfectly express the abstract and physical attributes of music and its multifarious forms for cataloguing purposes: its abstract perspective (work), its 'versions' (expression) as physical documents, (manifestation) and its manuscript, ephemeral forms (item).

Even given this apparent perfect fit, Christopher Holden's research applies FRBR to popular music examples and asserts that 'works' and 'expressions' are still too rigid a framework to describe its creator roles, where roles are blurred into "performer-as-creator", to describe the fluidity that is 'people's music' with its borrowing, sampling, versioning, adapting, adopting. Complex bibliographic relationships become overcomplicated when a work such as a song cannot then define or be defined by all other songs.

Holden concludes that essentially the way forward is to distinguish between the two musical "communities" of classical 'art' music, and non-classical 'people's music' and allow flexibility and house judgement to hold sway. (Holden, C., 2019)

RDA as a new standard for the digital age purports to have flexibility and adaptability, allowing the cataloguer to make judgment calls about metadata content that best describes item content in an institution. Essentially this is what is necessary in a collection of mixed media, mixed types of resource, and music resources which have their own unique types of metadata elements and displays.

The MML case-study is an example of modern, developing, user-led library collections which are embracing the research quality in previously disdained items, objects and artforms. With Resource Description and Access (RDA) developing with the "rapidly evolving technology environment" can encourage such items coming into collections at a time when cataloguers need an adaptable "flexible and extensible framework" when judging which data elements to include according to the needs of their users, and the acceptability of in-house style. 'One size does not' fit all when dealing with unique resources. (Tosaka, Y. and Park, J., 2013)

3. Identity

*"(he knew) many of the songs in this book "and ..would have been keen to try them...with the choir...on demos large and small, at concerts or singing for trade union gatherings, for political parties, in pubs, in private homes - where in fact human beings come together to enjoy music and to use it in the cause of peace. His best memorial will be that others use this book and these songs as he would have done in that cause. "*Anne Gilman, former secretary, Worker's Music Association in memory of Alf Balch (Peace Songs: WMA Anniversary Collection, 1989)

"for centuries, singing has been one of the few weapons prisoners have, to show their defiance and to keep their unity." (Red Notes, 'A Songbook', 1977)

"I'm out to sing songs that will prove to you that this is your world, and that if it hit you pretty hard...no matter how hard it's run you down and rolled over you, no matter what colour, what size you are, how you are built, I'm out to sing the songs that make you take pride in yourself and in your work. And the songs that I sing are made for the most part by all sorts of folks, just about like you." (Woody Guthrie, as quoted by Red Notes, 'A Songbook', 1977)

e. <u>What is meant by 'identity'</u>

The question of identity for the MML new song collection, a minority music collection within a larger special collection known for its other subject areas, could be paraphrased as "why are these songs here?" or "what values and relationships do these songs bring to the wider collections?"

Quoting from the methodology: *"The 'identity of the MML song collection' (alternatively, 'why do these songs have a place at the MML?') therefore began to emerge from the recurrent information revealed by these song documents."*

What emerged from examination of the MML songs was that the songs were effectively seen to be, in the most humanistic of ways, spotlighting important events from the MML historic collections: by assigning importance to associations, movements, organisations, political parties and unions, political activities and activists, important figures (people). The songs also shone a spotlight on working people's lives, loves, struggles, their decency and sense of justice

and fairness, their beliefs and commitment in standing up for their rights: all this interconnected by the medium of song, and the singing of songs.

ii.   The Marx Memorial Library (MML) collections– in song

Creating an identity for the song collections sought to make the song collection relevant to as many areas as possible, reflecting music's universality and adaptability. Studying the song collection's subjects indicated ample evidence of songs relating to a broad number of aspects that on a topical level that would feed into MML educational and research activity and profile.

iii.   Findings relating to 'identity': documents and users

The findings from the methodology tasks proceeded to "unfold, cascade, roll and emerge" towards the conclusion that the identity of the songs belonged in their relationship to their MML subject-related matter.

As the tasks proceeded, strong links surfaced between this concept of 'collection identity' and two other major areas : firstly, suggestions of reasons why humans feel moved to sing, a concept which this study has addressed through the concept of song 'users' and 'use-intentionality'; secondly, illustrative examples of 'people's songs'.

Ascertaining the 'users' and 'use-intentionality' as the study worked towards 'creating an identity' for a group of documents, intensified the notion that the sought 'identity' in fact expressed a symbiotic cycle between three entities: song; users; use-intentionality.

Active elements within this creative cycle are seen to relate to the Functional Requirements for Bibliographic Records (FRBR) entities of 'work, expression, manifestation, item'. In this cycle the FRBR entities are linked by the phenomena of popularity and 'message dissemination' which emanate from mass participation and in turn lead to the production (publication, documentation) and recycling of material (borrowing, sampling, copying, versioning). The cycle then recommences with the creation of new works for existing or new uses: these new works might be new songs, or new versions of previous songs: as seen before, new versions are often created in ignorance of, or with disregard to, ownership and publishing rights.

Putting 'people's songs' in sharp focus against a classical music perspective was to observe how these songs were 'differently' put to work - they were created solely for pro-**active** use,

and frequently performed by their creators. This aspect of functionality differs to that of classical 'art' music: where a composer learning the craft of composition might create songs as academic exercises whilst aiming towards final 'finished' and published works which achieve a confirmatory 'Opus' number.

Christopher Holden observes the proliferation of dual roles in popular music, the singer-songwriters, the "performer-as-creator", and how this interferes with smooth interpretation of FRBR entities. (Holden, C., 2019, Ibid.)

iv. The 'Song; Users; Use-intentionality' cycle
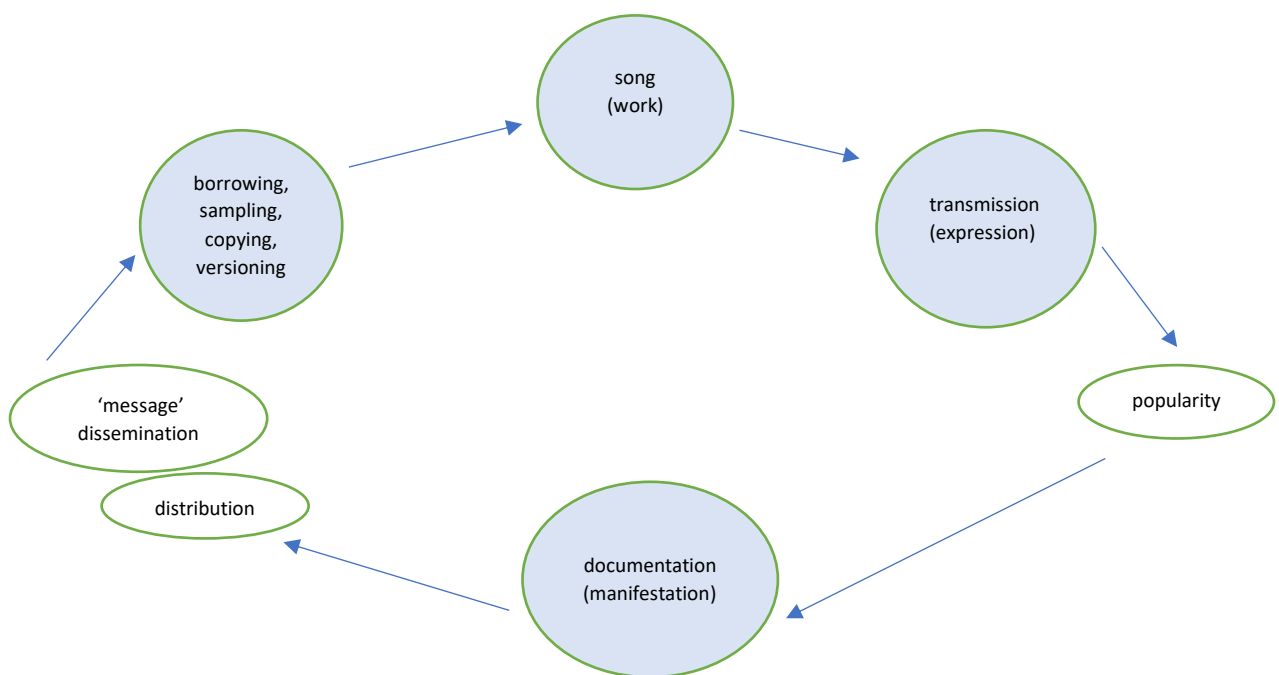
The cycle is further explained by the abstract nature of music and song and its function as 'transmitter' and 'creator of community cohesion'.

v. Song as indication of personal identity

Songs contained in the documents, in their abstract sense as a 'transmitter of message' helped users to express their own inner identities: both personal identities, and the 'brotherhood' identity of affiliation and commitment to an ideology, to an association, a

party, a union. If people strongly identify with a political message, it could be argued that singing that message is a person expressing an aspect of their own inner identity and belief.

The actual documents in turn provided physical evidence of those affiliated identities, by indicating support and membership. Owning a Labour Church hymn book, or a Communist Party songbook was to be a signed on, signed up member of the Labour Church, or the Communist Party.

The songs have uses beyond being merely composed as pieces of musical 'art': written to be sung, and sung for more reasons than passive enjoyment of the product.

The reasons why the MML songs were sung is to find out to some extent, why human beings sing. This is linked very strongly with individual and community identity and with message.

86% of the MML new song collection is focused on 'the people's participation' in social and political activity is highly indicative of the way that people identify with their beliefs and use singing as a confirmatory act.

Unlike books, where there is no residual feeling of the personalities who might have read the work: these songbooks and songsheets evoke the lives, work, the community activity, gatherings, collective beliefs and enthusiasms of their users.

vi.   The significance of a single item

Song is therefore about individual and collective activity, individual and collective belief.

The appearance of a single item of sheet music or song lyrics appearing within a collection is significant in that potentially this could be insight into the personal activity of that individual. More importantly this single item is documented evidence that somewhere existed a group of people who sang, to the degree of importance that a song was selected and a document was produced – strong evidence of some kind of collective agreement and action.

vii.   Human energy and behaviour

Communication of information through song documents and the act of singing also connects with transmission of human energy and behavioural response: sometimes singing is an instinctive response, sometimes songs are used as a tool for planned activism: to protest or subvert.

Identifying these songs as intrinsic to the movements that they represent provide crucial points of note regarding human behaviour and social response for researchers of political and social history attending the MML.

viii.   Music branding – what makes song such a useful tool

The quality of music and song as 'universal language' and therefore communication device makes it an ideal tool for conveying new information to a mass audience. Mas, Collell and Xifra (2017) describe 'music branding' – a marketing technique to manipulate an audience's mood and make it receptive to a product by isolating the emotional qualities of music. The musical elements are recognisable: rising and falling sequences, repetitive rhythmic and melodic motifs, high and low pitch, fast and slow pulse are devices well-known by composers through centuries of music development. 'Music branding' techniques were used in 2016 US elections to insidiously convey Trump and Clinton's candidate persona and campaign messages to audience groups in an attempt to subliminally manipulate voting.

This type of 'emotional musical manipulation' activity or 'persuasion' technique to promote ideology or campaign messages is seen in the new song collection at MML: most obviously in the 'orchestral fanfare' rhythms in the music from the communist state publishers, "China Reconstructs", and "Moscow News", the marching songs of the socialist movements and the slow-paced, 'sad' chord choices in anti-war songs that anticipate regretful visions of an apocalyptic future, like "Where have all the flowers gone?"

ix.   Songs as historical objects

Luyk and Leung (2016) hold the view that historical insight is provided through sheet music documents because they act as a record of events that people went to. Sheet music, according to Luyk and Leung, is increasingly of historic interest as 'libraries are beginning to extend their collections of music publications as historical objects'. A song as a historical object records information in a different way to text, offering up the otherwise invisible evidence of personal and collective tastes and emotions, what was 'popular and likable'– the very qualities essential for 'music branding': harking back to the 'music hardwiring of the brain' and a hint to why humour through parody and satire is so effective in political song. Tapping into what people found interesting, distressing or funny, or what were the ubiquitous references of the

time, at the same time highlighting the importance that participatory singing held within people's lives up to the latter decades of the twentieth century.

'History as recounted through song' holds the crux of the identity of the MML items. With a date range from 1890 – 1991, items from the MML's new song collection could certainly be viewed as historical documents which 'keep the record'. Items such as the Socialist Sunday School Hymn books and tunebooks, or the Clarion Songbook, songbooks and songsheets produced for the Socialist Democratic Foundation, or the Independent Labour Party, which carried adverts for socialist press and even membership application forms, show how organisations such as early socialist movements exploited the song medium to drive membership growth. Aspects of working class life and culture are expressed through song as are the creativity of individuals and of youth. 'History recovered through song' can tell of the behaviour and human spirit of singing participants who used the emotional qualities of music to coerce support and fight battles: singing their protests, their disgust and disdain, their messages, their action.

The appearance of a single item of music within a collection gives insight into selective activity of a group of people and of the individual members in the group. Song is all about individuals within collective activity and collective belief. 'Song' identity as a musical object is immaterial in this respect because the musical attributes are of lesser value than other qualities.

These are examples of the song topics and themes that illustrate a deep connection with the MML subject areas and as Luyk and Leung state, 'point out the potential that positioning (sheet) music as a cultural artefact can offer to researchers.' (2016, Ibid).

       x.   <u>Song uses related to the MML collection</u>

Early Socialist movements made great use of speakers and orators, with a number of the songbooks from this era containing mixtures of songs and recitations, and instructions where "these songs were meant to be sung, not read". Len Weiss also remarked that folk club attendees in the 1960s and 1970s might recite a song rather than sing it. (<u>Appendix A</u>)

Songs also used for the learning of a language and international unity: "Let's sing together" produced for the German Democratic Republic in 1968 enabled German people to not only become "competent enough to understand and speak the language…(but get) acquainted with the life and work of the working people in the other country…their social and political

struggle… to know their scientific technical and cultural achievements". Learning English language and culture through the learning the songs of English and American workers.

xi.   The importance of topics

On a visit to the Janey Buchan Political Song Collection discussions were unresolved about the issue of refining subject headings that would best relate political songs to a subject-related collection like the MML. The difficulty was in finding subject headings, or a framework to describe subject headings that would assign equal importance to the topic content AND the song use-intention- user.

If this double dimension is lacking, then only some of the important factors in political song are recognised: political songs cannot be separated from the uses and users that drove their conception, realisation and dissemination. This includes non-political songs that are appropriated for political use – unless these songs have their alternate use as a political driver annotated, then they have no reason to exist in a political collection.

f.   Uses and users: Identity and participation

The expressions and passions of editors who present their songbooks through forewords and introductions in the new published songbooks, often express the value of singing as a participatory activity, as if to say, 'this is who we are, and this is what we do.'

The MML close connection with movements expressing solidarity of working people chime with the comments of editor B.A. Botkin, writing in the Preface of 'The People's Song book' (1948): " these hard-hitting, hard-times songs are participation songs, mass-singing and mass-action songs, unity songs, marching songs, fighting songs. Singing them, each of us feels that he is not alone but that the many are singing and marching and fighting beside him."

The history of song as a powerful communicator of political message and cheerful subverter of authority, exhibits its darker side: the dimension of how singing, creating, publishing, advertising such songs is viewed by establishment regimes who feel undermined by the power of popular singing culture and take action against it.   The English establishment in the 1800s, afraid of growing radicalism, banned public gatherings, arresting and charging singers

and songwriters with sedition and libel. In Chile where the military junta took power in 1973, singers like Victor Jara and theatre workers were imprisoned and killed. To remove the possibility of creating further regime opposition it was made illegal to possess a guitar.

The authorities were aware of how "familiar" songs were used as a teaching and learning device.

Rufus Hogg's "People's Parodies" is one of many MML songbooks to use the device "new words to old and familiar tunes", the epithet "familiar" again now a historical reference to specific times, places, possibly suggestive of class and education.

The foreword to the MML's "Brecht-Eisler Songbook" extols the virtues of the contents by expressing disappointment in this general recourse to familiar tunes in workers songs: "I was amazed how very few new tunes there are (in collections of 'songs of labor and freedom')...A tremendous number…are set to familiar, or at least, old tunes. SO many, indeed, are set to hymn tunes that one realizes that politics…has not yet proved anything like as inspiring, musically, as religion used to be." (Eric Bentley, 1966). Bentley misses the point that familiar tunes providing a hook to speedy participation, avoiding rehearsal or any musical training. For the same reasons, many books contain simple rounds which create instant harmony and therefore a positive singing experience.

Audiences can rapidly spread the message through participatory activities, made easier by using tunes familiar at the time: a parallel activity and outcome is seen in social media sharing today.

The "Singing Revolution of Lithuania" is an inspiring example of positive national identity when Baltic states gained independence from the former U.S.S.R. stemming from a mass singing movement between 1988-91. People were encouraged to re-embrace their national identity through the singing of national songs – non-political songs appropriated for political action.

Participation in singing is facilitated by song structure which is succinct and not too challenging for the memory: if the verse is complex then the chorus or even melody are enough to connect to the song's message. Reading a political text or listening to a speaker requires more effort than 'joining in' a singing session. Sara Feldmann Brummer, a singer, singing leader, choir leader and singing teacher avoids use of documents when leading community choir sessions because participation is the overriding important factor that

galvanises the energy of the session. The act of singing not studying, participation rather than emphasis on musicianship, the oral and aural activity supercedes the written document.

Music's multi-sensory aspect as a facilitator for learning is also key for community singing groups, the action of participating in group singing enables absorption of potentially complex lyrics and harmonies. 'Community singing' operates on a social level, endowing a sense of personal well-being and camaraderie: it is simply enjoyable. (Sara Feldmann Brummer interview, Appendix K). For a political singing group this camaraderie extends to feelings of solidarity, belonging to a cause and making a difference in the wider world.

"Singing is part of our Revolution…" states the introduction to MML's "A Songbook – A Red Notes publication" (1977). An advocate of using singing for rebellion, the book's topic headings include "Let ten thousand voices roar", before recourse to the familiar bonhomie of community songbooks with another heading: "Singalongables". Topic headings such as "All Join In", "One great vision unites us", "Songs we like to sing". (Appendix P) from other compilations conjoin to express the feeling of joy and solidarity gained from participation in community singing, whether there is a cause to champion, or not.

Conclusion

Research activity has throughout maintained meaningful focus on the questions outlined in the initial proposal with answers providing positive practical outcomes, suggestions for future practice and overall benefit to the library.

What are the reasons for these songs being used?
The research concluded by examination of the documents that the song topics were directly or indirectly related to the main subject areas of the MML general and special collections through means of their content, their use (by being sung), their users (activists, people who gathered to sing in social or politically affiliated groups).

How do these 'song items' relate to the main socio-political content of the collection and the library's dual purpose of education and research?
The research concluded by examination of the documents and the creation of a working taxonomy that the songs were strongly related to the main subject areas of the MML general and special collections by their 'topics' and subject content in four significant ways:

- Their subject content as expressed in the lyrics (texts). The taxonomy identifies 35 political topics and 18 non-political topics.

- Their uses: 11 non-political uses; 21 political uses; (<u>Appendices B; Bi</u>)

- Their users: social communities and the general public who gathered to sing at church, at home, at school, on coach trips and holidays; political communities: activists, people who gathered to sing in politically affiliated groups.

- Their publishers: including government state presses and publishers, independent politically motivated publishers, political parties and unions, co-operatives: also including self-publishing and copying enterprise.

Should the music resources be separated from the rest of the collection?

The most obviously significant practical outcome of this research exercise was the shelving decision – that **subject-relevant** song items at the MML will no longer be separated out and collated into boxes labelled "SONGS" but classified according to the pamphlet classification scheme. Doing so would elevate their status as 'music' items above their subject content when it is the more important subject-relationship which gives them their identity within the collection. That songs existed in their separate location at the start of the project was for reasons of collating the items ready for future attention. Items had indeed been removed from the general shelving and put into these files at some point in the past, by a previous staff team, but no record existed to explain this decision.

Songbooks classifying as for general singing activity will be housed with material relating to under a general "culture" classification. Browsing songs physically will take more effort and assistance from library staff to use the finding aid to search the collection 'virtually'.

The academic significance of this, is an updated practice model that could inspire other institutions with minority music collections to undertake the project work required to understand complex music items and their relationships to the main collections. Discovering these relationships and uncovering the identity of the collection in relation to the whole is one of the rewards for deep diving into a thorough examination of resources, as well as a more functional finding aid.

A hoped-for offshoot would be that a non-music library like the MML, with tools for them to cope with the content and bring the resources to attention, may start to actively collect and promote subject-related historical songs.

How can the existing catalogue record be adapted to include musical descriptors that accurately represent the items and inspire and develop new use-purposes for researchers?

The project mapped the music metadata an informed a new music cataloguing framework. This is another suggested practice model which could support cataloguers to consistently apply descriptive music metadata within the digital framework of the OPAC and deal confidently with minority music collections.

The mapping process listed the most frequently occurring resource types and metadata, and suggested Library of Congress Subject Headings which will form a new music subject heading guide, avoiding future 'over-creation' of new headings, and duplication of headings. This research outcome will enable more frequent linking of songs and political activity and more uncovering of the type of human-centred historical 'stories' that help us to understand our past.

The metadata selected for the cataloguing framework allows for basic 'music-descriptive' elements to be entered in six descriptive fields, with five main music form descriptors. That this is not an extensive descriptive of all the music facets that potentially are available in each item, means that 'finding' the item for the user is the primary aim of the library catalogue, with the researcher left to reach down to deeper levels of detail.

In what ways might the musical material be 'packaged' and presented within the existing promotion principles and policies of the library to ensure optimum discovery?

The decision that the songs 'identity' lay with their relationship to their political and social affiliations and motivators elevated them from being merely songs.

Shelving songs with their 'subject-relations' rather than separately has created the benefit of bringing music **within** the subject areas. 'Packaged' as a research advantage, this means that research of historical subject matter will bring researchers into contact with songs filed in the same area as related activities of the people at the centre of those histories. This aspect will be a useful promotion aspect for new user groups, activity types and education focus.

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Acknowledgements

Appendix A:

24th July 2019: Amended 27 August 2019

Conversation with Len Weiss: Marx Memorial Library

SC: Len Weiss, thank you for taking part in this discussion, I know you have got involvement with singing political songs, and an involvement at the Marx Memorial Library.

LW: That's correct.

SC: My first prompt for the conversation is to ask you about your connection with the Marx Memorial Library.

LW: Marx Memorial Library, I have been a member for many years, I've attended various classes here and meetings and I suppose it's only since my retirement from full-time working that I've had the time to devote to doing things here as a volunteer.

Basically, I work on the book sales that they have 3-4 times a year, plus as a photographer, I will cover any events for them. Usually on the big events. They do keep a written record of the event (too). I don't push myself forward enough possibly. There should be younger people recording these events.

SC: There's an awful lot stored in people's memories, and that's the point of this conversation now, there might be documents, but people's recollections tell you so much more about the background. I've got a couple of items to show you in a minute.

Just going back to why you came to the MML to join the classes, why did that happen?

LW: My parents were both members of the library, in fact their names are recorded on the brass plaque just behind the door to the library, and being brought up in a communist household with a thirst for education, if it wasn't available locally then you branched out and came to meetings and classes in other places.

SC: A family connection then and the political leanings of your family background, which might be true of other people?

LW: Well, a number of older people, I would say, probably in that grouping, but not necessarily the younger people coming in from , they come from different directions most of them, which is a good thing, because it's actually broadening out the popularity of the library and also the membership of MML which is important but also the involvement in activities within the library, and getting the name of the library on the map in different areas.

SC: Well, I hope this new song collection will be another thing that will draw people in, they will notice and come in to look at those…so it would be interesting to find out from you how you think songs came into your political activity. How they grew.

And you told me you were involved in a group called *the Partisans*?

LW: Well if we start from the beginning, if there's a beginning. At all political, Communist Party meetings and Labour Party meetings that I've been to as a young person, there was always music. So, if there was a big political speaker coming along, there would possibly be a local choir or a local musician who would get people singing a couple of songs before the speech, and possibly in the interval, and at the end of the event…

SC: Always live music then…?

LW: Well in the 50s the possibilities of playing recorded music would be a windup gramophone and a 78 record, so it was live music. And there were quite a few choirs and musicians around the Labour movement, and of course in the 60s you had what was called the Folk Song Revival.

Looking back in history was it a revival or was it just publicity for folk music? And I think it was just mainstream publicity for folk music rather than a revival of folk music because folk music has always been there…

So when people say 'you were part of the folk revival', well no, I was part of the continuation of folk and political song because, folk music can fit into a number of different groups; there can be the purely instrumental music for dancing, and different ethnic groups have different dance music.

One of the beauties of the folk music is that every group that plays the same tune, plays it differently depending on their own arrangement or their competence as a musician. Whether they produce a six-chord piece down to a four-chord piece, because they were not competent

or happy enough to play the intricacies of the music. So, you can go up and down the country like A.L. Lloyd did, collecting music – it's quite interesting to see stuff that was recorded up in Durham which was not dissimilar from something recorded down in Devon or Cornwall.

SC: I think workers' songs travelled with the workers, like in my own family history, my grandfather's family, when work disappeared from their area, they walked from Lancashire to Derbyshire looking for work. So, if they'd been singers, you can see their songs would have travelled with them.

LW: Yes there's always been this shift of population, the classic thing is if you look at Australian workers' songs and folk music you will find a lot of songs which you can trace back to Scotland, Wales, England and Ireland , because those people went out there and took those songs with them - and of course they changed as people sang them, some of them had new words put to them, but it was very much the living process of music.

SC: A document doesn't have to be a piece of paper- it could be something (information) that is transported in song.

LW: The music that is generally called folk music derives from festival events, political events, seasonal things, occupation- I mean working, rather than actual occupation of another country -but of course that's also included, well if you want to be honest about it, Australia was occupied by Britain, or England as it was at the time... that was an occupation where a class of people who went out there at the time, mainly the working class people who were transported to Australia, plus of course the army and civil service structure to maintain something going on in a new country, forgetting about the indigenous population.

 And you can trace this with all the colonies, and it's a two-way process, because the music goes over there, and then the people come back with the music that was sung over there. Sometimes there's only a minor alteration, but sometimes a major alteration, a new set of words put to it because of new experiences, and then it becomes part of English folklore if you like...

SC: It's communication in a way isn't it…music is so universal, every culture has got its own form of music, it's a universal human thing, to sing about experiences.

LW: Well music is classed as a universal language although that could be divided up - being brought up in the west we find it extremely difficult to contend with some of the Asian music, quarter tones and so on where we only deal with semi-tones.

All the great musicians throughout the past eras, baroque and so on, you will find all of them have used folk music somewhere in some of their pieces.

SC: Well who's to say what is traditional and what is not?

LW: Well just because someone is making a living from it rather than just singing it to the children – doesn't make it any less folk music, and if it survives it becomes part of our heritage. It can be just a fun song for children to play to, count to or whatever, it continues, it's all there. I don't think you can be that purist about these things.

With the classical training which both you and I have had, one of the things that always annoyed me was the fact that everything was written down, there was no room for extemporisation, alteration, not from a student anyway. Recognised composers might write a variation on a theme, but students weren't really encouraged to do that, we always had to play everything as the composer meant it. That was only an interpretation of the notes of the composer, or the publisher or somebody who researched it later on. So, it was stages removed.

So, to get back...

SC: I was thinking about the folk music and the political songs, we were about to talk about how they fed into one another, didn't they? And in folk clubs they had a mixture of folk and political content in the words there.

LW: Well I started going to what was called a folk club probably in the early 60s…

SC: Was it in a pub?

LW: No, it was at Unity Theatre and the Unity Theatre Trust is still in existence. The Unity Theatre Folk Club, I think it was a Wednesday evening if my memory serves me correctly, and it was run in the bar at the theatre, because quite often there were rehearsals going on in the theatre itself. And the bar wasn't that big but it was run on the basis that anyone could turn up, could sing, could play. There was absolutely no payment for anybody, if you were in

London and you wanted to go to the folk club you just turned up, and you didn't know who was going to be there from one week to the next.

SC: Did they perform or was it just a singalong each week?

LW: It was performance and joining in. The encouragement from the chairperson, who had a little table and tried to keep some sort of order, Jack Firestein, basically tried to encourage everybody to join in as individuals as well as groups, as well as the chorus singing that everybody did.

SC: So, was it accompanied, guitar, or something?

LW: Depends who turned up, for example on one occasion, the McPeake family from Ireland turned up, they were in England doing some concerts and they just dropped in. They were a traditional Irish folk-group who just turned up and monopolised that evening and it was absolutely fantastic, but nobody knew before they turned up.

Unity Theatre folk club, who always said it was the longest running folk club, I believe started back in the 30s and carried on from there. Anybody in the wider folk movement that was coming to London for whatever reason would drop in and do a song. I remember Pete Seeger dropping in and singing a couple of songs. It was well-known.

Jack was always trying to encourage those of us who were more reticent, to get up and give a soliloquy or sing a song.

SC: Recitations were a part of it weren't they. There's a quote in the introduction of one of the Marx library song books that says 'these songs are meant to be sing not spoken' so there was definitely a tradition of offering someone the chance, if you didn't feel you were a singer, you might just speak the lyrics, recite the lyrics.

LW: Yes, and absolutely nothing wrong with that.

SC: At a song session?

LW: Yes, I was cajoled into singing and I'd say to Jack that if I don't play anything, he'd say there are guitarists around here, someone will play the guitar.

So, I started folk singing, because prior to that, probably all my singing was more formal through childrens' choirs, and school choirs. So, as I mentioned to you before, I was a member

of the London Co-operative Society Central Junior Choir (1), with the conductor Graham Treacher.

I suppose I never considered myself good enough as a soloist except when I was at school and the music teacher (who was also the organist at St Leonard's at Shoreditch) picked me out one day and said, 'Look, I know you're of a Jewish background, but we could always do with soloists at the church for weddings and you get paid for it, and would you be prepared to do it?' and so I used to do a few solos and… hated it but the money was good.

 I preferred to be one of a group than be a soloist. But by this time, I was one of the chosen ones, you'd call them 'gifted and talented' these days, and I got a scholarship to the London College of Music Saturday School, and I attended there for a couple of years...

SC: As a singer?

LW: Oh no, piano, violin and clarinet. But I wasn't really interested in the piano, violin and clarinet, I was more interested in the theory of music and the history of music. Of course, the London College of Music was very formal structured like music academies were, and so I had my 'heated' discussions with the lecturers there because I kept erring towards working class music which didn't appear on the agenda at all - it was Beethoven, Mozart. Even the mention of Bela Bartok was pushing things a bit far in those days. But I enjoyed my time there…we are talking about (19-)63-65, something like that.

SC: Similar to when I was at Music college in the 80s when guitar was a 'new' instrument, before that they didn't consider it a proper instrument, and also you couldn't do saxophone as a first study because it wasn't a 'proper' instrument...

LW: Still isn't!!! (Pause for laughter….!) Always considered a bastard instrument!

So, I spent a lot of time playing the piano and was always rather functional rather than musical. I was never going to be a professional musician in the classical sense, it was more education and entertainment. I always remember playing two piano pieces at their concerts, the partner I had at the time was also from Hackney area and from a Salvation Army background, a brass player and pianist and we used to get into quite a lot of trouble at the college because we weren't quite the normal sort of academics. I can always remember one of the annual concerts, we were doing this Purcell piece and she said 'don't forget the

repeats!', and so what do I do but I forget the repeats, and so we extemporised a little bit which was totally frowned on…it wasn't Purcell's music it was us trying to get back to where we were supposed to be!

But everything I've done in life there's always been a fun element and if there's not a fun element I don't really want to do it.

SC: But well music is a social thing after all, and for many people that's the whole purpose of doing it, because it's social, it brings people together.

I'm just looking in the archive box now and bringing out this copy of '*The Partisans*…'

LW: Song sheet!

SC: *The Partisans* Political Song Group, Song sheet. 'Now available for bookings', it says. Is that your number at the bottom?

LW: Still is! The other number is Ken Keable's.

Before this what happened is, I went to Brighton College of Education to train as a teacher and I was accepted on the basis that I would go onto the music course, which I didn't really want to do but I got into the college. Within 6 months I'd swapped onto the Arts course because that was the other string to my bow; judging by competitions I'd entered I was a talented artist or craftsperson too.

There was a folk club down in Brighton; a group of us decided to go along, I can't remember the entrance fee but if you were a performer you got in free, so I said I was a performer. I bowled in there and thought what am I going to sing that I know the words of, that I can accompany myself on guitar. By this time I knew a few basic chords, strung left-handed. Rather strange for someone who'd had a formal music education to change the guitar strings and not just learn a right-handed guitar. But I didn't have that with me when I went to the folk club so I asked if I could borrow someone's guitar and there weren't that many left-handed guitars, only right-handed ones. But being ambidextrous I thought I'd get away with it. So, I decided to do an American Song called 'Portland Town' which I knew I could get away with two chords. I started going down fairly regularly taking my left-handed guitar and actually playing songs with three chords in and occasional major 7th!

SC: Well that's the beauty of folk music really isn't it, you can choose a repertoire of songs that just fits with the three chords that you know...

LW: That's the beauty of music. So, when I came back from college having had a brilliant political career (not educational career!) and got in with some of my old friends from the London Co-op Young Members Organisation, we used to do what were called work camps which we organised ourselves. We would go along to a place, for example, Workers Music Association and paint three rooms over a weekend and camp out there and just enjoy ourselves playing music in the evening. We used to do one a month for various charitable institutions and we were sponsored obviously by the London Co-operative Society Education department.

And because a number of us played music we set up a folk group called *The Equitables*, a very good co-operative name. There were three of us in the group and we did sing what were recognised as folk songs, there was no politics in it at all, we just enjoyed ourselves. One played banjo, the other tambourine and myself on the guitar. And we did a number of bookings, events.

We got invited to a big Co-op event at a campsite in Debden run by Newham borough council. There is a specified field where the *Woodcraft Folk* used to camp and one for the scouts, then the general public fields. So, we were invited down there to do a number of songs and there was a folk-dance band playing called *the Tappers* and Ken Keable was playing in *the Tappers*.

I knew Ken because our families knew each other through the Co-op , and during the interval, Ken, Claire and myself got together and Ken said why are we playing this music (because he was Young Communist League as well), ' we ought to be putting politics into the music '. So, I said, Ken, come along to some of the *Equitables* practises and join in and we'll see if we can get a bit sort of politics into our singing. So Ken came along, we did a couple of events with Ken in the *Equitables* but the other two *Equitables* just wanted to play the folk music without attaching meaning to it so they dropped out, Claire joined in and so we felt a name change was due, and so we decided on calling ourselves *The Partisans* because straightaway people would put the politics into that, same as the *Big Red Band* . So, we went along to the London Co-op Education group to say the *Equitables* has more or less finished, we're a new group called *The Partisans* and a political song group - would you be prepared to sponsor us in the

same way as you sponsored the *Equitables*. They didn't have any problem with that, they wanted to see our programmes, and we got an annual grant from them- about £50, and we always featured our sponsorship. And when the education department were putting on their events we were very often invited to perform.

They had then just started sponsoring the Singers club which was run by Ewan MacColl and Peggy Seeger.

SC: What dates are we talking about now then?

LW: We are talking about the early 70s I suppose.

SC: I'm just looking what songs you have got in here; you've got Family of Man -is it a folksong?

LW: it's a very political song, it actually mentions the writers of the song: Dallas, Hasted, Jones. So that was a favourite song for everybody to join in with the chorus – it's got a good chorus and a good tune. It could be sung absolutely anywhere; you could put your own interpretation on it.

Obviously, the women's movement later on objected to the family of **man**, should be family or people or... but that's another story.

SC: Well, people talk about everyman, it's that kind of idea I suppose?

LW: Yes.

SC: What else have we got, 'H-bomb's thunder'.

LW: CND song.

SC: That's in the Aldermaston book.

LW: Yes, we used to perform on the Aldermaston march at Easter and the Wethersfield March (2).

SC: Oh, so you had things in the calendar that you would sing at?

LW: Yes, we had definite things in the calendar,

SC: So, you had paid gigs and your sponsorship...

LW: Paid gigs were expenses.

For us it was part of our social-political life and therefore we weren't concerned about money: someone who wanted us down in Brighton for an event, you pay our fares, we'll be down there. We never…

SC: It wasn't a fee as such…

LW: No, we didn't charge a fee because we weren't in it for money.

SC: It was the background to your political life wasn't it?

LW: Yes, and as such it meant that we could be booked up by absolutely anybody, any starting out organisation, Chile Solidarity used to book us up, anti- Caetano, (3) Portugal group used to book us.

The only time we got a fee was when *Progressive Tours* booked us for doing performances when they brought the Soviet cruise ships in to Tilbury, and they used to put on a big event for them in London and we would perform there because we could do a performance with everything in Russian if they wanted it, or everything in Esperanto, or Italian or French. Nothing to do with me – Claire and Ken -both linguists, so between them they had this remarkable international offering. So I might introduce something in English…I once got as far as introducing something in Esperanto at one time but no other language.

SC: You must have had much more repertoire than these 8 songs!

'The man that waters the workers beer' …so why would <u>this</u> group of songs be put together though…

LW: Oh yes, that would have been put together possibly for one of the Co-op events or something like that...

SC: So would people join in, would you hand that out and then people sing along with you?

LW: Yes, they would join in...

SC: Ah, ok, so that's the purpose of that particular document then isn't it.

LW: Yes, yes, it's important to sing, really important to have the music there as well but we didn't stretch to that because… before photocopying, we used to run things off on a

Gestetner, or a Roneo machine (4)... so even the drawing which I did which I stole off a *Frei Deutsche Jungen* songbook, that flag should have been red !

SC: But it's a black and white outline…but you see, if you give this out and it means that people are not just listening, they are participating...

LW: They're participating...

SC: and that's what it's all about …

LW: Between the three of us I would say that none of us were what you would call in classical terms 'good' singers. What we had was the ability to put over a programme. I obviously had good fun doing these things, so I was the comedian in the group…

SC: But I can see there's some careful selection here, there's a mixture of all different styles, you've got rousing songs, reflective songs… stirring people up and calming people down.

LW: And our instrumentation at the time we started, I was playing 6 string and 12 string guitar which had plenty of volume -we were mainly an acoustic group. Ken played the melodeon and also played the violin and the flageolets. Claire played … we couldn't afford an Irish Bodhran, we had an African drum which was given to us when we were supporting South Africa at one time, and various tambourines. Later on, when our sponsors helped us out towards buying some microphones and amplifiers, we added electric keyboard, so not only could we do the songs, but we could do the folkdance music as well. So, we could offer a whole evening's programme where they could be singing, dancing. That was really great for us as we didn't have to fit in with other groups and worry about them doing the same songs. And because we were starting to do the folk dance, I decided to buy a piano accordion. How difficult could it be to play a piano accordion when you'd spent god knows how many years playing the piano…

SC: I don't know. Is it easy?

LW: I bobbed down to Bill Lewington's , I knew Bill Lewington through WMA and the Communist Party…he'd advertised in either the Morning Star or the Daily Worker, he'd got a lot of piano accordions in from China….he said I've got this 72 bass but it's got rather awkward buttonside for the bass in that, usually on a 72 bass you wouldn't have the full range of keys but what you would get is a 7th and possibly a 9th…but this one is different, it has all the keys

but hasn't got the 9ths and things like that …I said that isn't going to worry me I'm just going to teach myself. Of course, the piano part was relatively easy, it was just learning the bass buttons. So I could play the piano accordion for the dancing which was nicer than crashing away on the guitar, and we could vary our programme but I never got the competence to actually sing and play the piano accordion which I could with the guitar, so it was if the other two were singing, I might do the music.

And in '84 which was coming to the end of the life of *the Partisans*…we were asked, because we were all in the *Woodcraft Folk*, we were asked by the *Woodcraft Folk* to be the main musicians for the international camp which was held at Loughborough Co-op College. We had to devise the whole programme of music for the opening ceremony, the closing ceremony, the various dancing, singing, and also there was a play being performed which we had to do the music for as well. So, it was quite a big undertaking.

Bearing in mind, we also had our own Woodcraft Folk groups there, so our districts we were in had to give us time off from doing major chores like doing the cooking, because we were asked for other events. So, a big undertaking. Hard work. Great fun. And of course, we had groups there from Germany, France, Belgium, Spain, German Democratic Republic.

SC: Did you share materials with those groups?

LW: Difficult because the way the camp was set up, in villages, about twelve villages and each village hosted a delegation from abroad which had their own programmes, whilst there was always the big programme for everybody as well. So, the villages would ask us to come and play for one of their programmes, so we were out all the time playing, quite often running from one performance to another village or another performance.

SC: Was there ever a mass thing where you all sang the same song?

LW: Yes, there was the closing ceremony.

SC: What song would that be?

LW: We did a song that was specifically written for the international camp by Peggy Aprahamian, (5) called 'Our World is One'. Peggy wrote the words, Linda Osborne put it to music, we were given it because this would be the song for the camp, we played it and said

we need to rewrite the music. So, we rewrote the music and I think it was Peggy Seeger, someone from WMA… we passed it to them (WMA) to run their eye over it...it was certainly in the Woodcraft stuff for a short time.

One of the things we were keen on doing, talk about mad projects!

Before the camp, after we had reengineered the song, we went to the general secretary of the *Woodcraft Folk* and said, can we produce it as a record, and the answer came back: we haven't got any money and were not used to doing that sort of thing, and all the rest of it. So, I went back to the group and said *Woodcraft Folk* are not going to do it because of money- we've got enough contacts, how expensive is it going to be, let's do it! So, I went to my district *Woodcraft Folk* and said I want any of the Venturers, (15,16,17,18-year olds) who are prepared to form a little choir to have an experience of going to a recording studio and producing a record. So, there were a number of the youngsters who were keen, and I trained the choir in about 6 sessions.

SC: Was it in parts?

LW: No, definitely not.

We needed a B-side for the record, one of our friends, a music engineer in the Woodcraft Folk in the Muswell Hill area could get us a studio free. His nickname was Doc Stewart, and he earned the nickname Doc in the music industry because he was absolutely A-1 at splicing tapes! He knew all about record production and he said we needed a name. So, we invented this name Firtree Records because if you look at the badge of the Woodcraft Folk it's got two firtrees on it. London, New York and somewhere because he had contacts in the industry. So, *the Partisans* were going to play the music, the choir, the rabble were going to sing the song. We needed a B-side and we thought we needed a peace song for the B-side, so we thought of John Lennon's 'Imagine'. And I don't know if you know the Beatles and Apple company…

SC: Well I can imagine copyright would be…

LW: ...copyright, they charge a fortune. So, we wrote via *the Partisans*, sanctioned by London Co-op Education Department who were sponsoring us; we wrote to Apple, told them what we wanted to do, and we got their blessing…

SC: That's a bit of a coup!

LW: Yes, so Claire trained up on the piano to play the piano part and I had to train one of the lads to do the solo parts, and we went off the recording studio in the usual way. *Partisans* went there, laid down their tracks, we had a session drummer who cost us about 30 quid to do the drum bits in it. We took the choir along and they did their performances. The photographs of the performance and following through, all that material is in the files at Bishopsgate institute because it's part of the Co-op *Woodcraft Folk* files there. And we got the record pressed…

SC: That's really impressive!

LW: …and I think it cost about 250 pounds for the whole thing, so we marketed the records ourselves, we made our money back, I think on the first 150-200 records that we sold. We managed to get on hospital radio, in Whipps Cross hospital, we got onto BBC London radio where it was played twice and then it was banned, because it was political!

So that was a very good cachet. I've had experience of being banned before- if you could write 'Banned' across something you could usually sell more! Which is what we did.

SC: Best publicity you can get...

LW: Yes, banned by the BBC!

LW: So the person who was probably the main person in the Woodcraft Folk who was opposed to us doing this, I'm not going to mention his name, but I took a photograph of him and at our Annual Woodcraft Folk Conference where we were selling the records, I'd blown the photograph up into a life-size photograph which I'd printed myself and added the gold disc of our record on it with a little balloon coming out saying 'it can't be done', and we were there with our stall selling the record!

SC: Probably that person was thinking, that's going to be a whole big piece of work, and effort and time and that's why people say it can't be done …

LW: Obviously on the finance side, we had a small donation from the London Co-op Education committee; because it was Waltham Forest district we had a donation from Leyton Labour Party; we had a donation from Alf Lomas who was our Member for the European Parliament

and in fact he came out for a photo-call for publicity of the group off the record. We knew it was all about publicity and contacts. It's all about contacts, and around any movement there are always contacts.

And that was very successful, and unfortunately just after all that, about 1984-5 Ken Keable went off to Ireland for a time where he got involved in Irish politics and Irish music and so the group fell apart. I did some solo work after that but ...it didn't dry up but...

SC: not the same...?

LW: ...safety in numbers. My guitar's basically got put away in 1985-6 and I don't think I've picked it up since. But I've continued with the piano accordion for my own fun and games.

But I will be playing publicly in a few weeks' time. We've got a local pocket park, and we run little events there and we are going to run a folk roots event and people have said I've got to play... and I'm going to play... rusty as hell but its solo so all mistakes forgiven! So that will be my first public performance in about 30 years, looking on it with great trepidation.

SC: Will you play something that people know?

LW: Probably not. I'll look through my old repertoire and throw in some English folk dance music, and Claire can get the children dancing. I might throw in a Hungarian dance tune for little children and then some international music, possibly couple of Italian, Polish, couple of Russian... but I won't be singing! There's an Italian neighbour who'll probably know the Italian ones, and Polish neighbours who might know the Polish ones.

There is another piano accordionist who's much more accomplished than me, who used to play in the *Big Red Band*, they were a marching band.

SC: Did they produce the Big Red Songbook?

LW: Well there's loads of us who used the term 'RED'.

SC: Would this be anything to do with your group, and these French songs (showing pages of typewritten lyrics from MML Archive Box 1). I just thought maybe you might know. I don't think anybody else knows. Then there's this one: 'Harry was a Bolshie'. Did you used to sing that?

LW: Yes, but it would only have been performed very selectively! That's a good one from the 30s.

SC: I don't know what tune goes with that.

LW: (sings) *Harry was a Bolshie, One of Lenin's lads. Till he was foully murdered by counter-revolutionary cads…*

This says it was recorded by the …Limelighters, in 1961 but it was a much earlier song. It was when Harry Pollitt was the General Secretary of the Communist Party. He was doing lots of writings in the 30-40-50s. Someone would know the dates.

It was very much a YCL Young Communist League) song, and YCL had choirs at that time. So, I don't know whose songsheets they are.

SC: And there's this email here that is in with the lyrics that says that Harry Pollitt wasn't murdered, he 'was merely deported from England in fact…' someone's putting the record straight.

LW: There's always arguments about historical things….

SC: I know, and somebody's felt moved to write and 'correct' when we can see it's just a metaphor.

LW: We used to sing this at the Young Communist League, the Young Communist league used to have their own campsite down near Brentwood: we'd go down there at weekends and camp out there and we'd be playing our guitars and singing those sort of songs down there, for a turn.. you didn't do those sorts of things in public!

SC: That's interesting! So that's why you probably wouldn't find that one in a songbook anywhere but you might have a recording of it on a record and be something you'd sing at home? Maybe somebody's looked for it in a songbook, and that's why somebody's put it, this particular typewritten copy, in this collection here?

LW: Very unlikely it got into a record! I don't know how many boxes they have here (In the MML song pamphlet boxes)?

SC: Nine. But what's going to happen to them is that if there's a songbook from the Young Communist League for example, it will go together with the other material about the Young Communist League. So, it won't be kept in a box of songs. The items from these boxes will all be separated. But on the online catalogue you will be able to look at them all together.

LW: Well this was one that we used quite a lot:

SC: As source material? 'The Challenge Songbook- Voice of Youth'.

LW: The Challenge was the Young Communist Newspaper.

SC: (reading: John McLean…)

LW: the great John McLean. Scottish.

SC: reading: *'when you run a ceilidh you will use the songs of the present collection and will want to be reminded of many more. Use the following list.'* So, it actually lists all the songs that are NOT in this book. A whole page of titles. They are about individuals aren't they.

LW: People usually talk about shelf space, I've got about 5 yards of music, lot of folk stuff from different countries, picked up stuff from Germany, Hungary, Greek, Romania, Norwegian.

SC: There's always a note or story in a songbook about where the song was from, the history, it's important to know that if you're going to sing it, you can't just sing that song…like you can with a song about a pretty flower.

LW: This is what we used to do, we always used to give an introduction to our songs, so people knew when it was written, or where it was derived from, or why it was written, what it recorded.

SC: So, it develops the membership of the movement in that way, by telling the histories of events.

LW: You've got the song Joe Hill there.

SC: We have a book of Joe Hill songs

LW: Is it an IWW book? The Wobblies.

SC: Is that what they were called, the Wobblies? Why were they called Wobblies?

LW: IWW is International Workers of the World. Their nickname was the Wobblies.

SC: Because of the double W's?

LW: I understand the organisation had gone through many mutations but still exists… One of the bones of contention that people had to deal with is IWW are organising over here, groups of people that are not in the formal Trade Union movement but acting like a trade union.

SC: This piece here says it's meant to be a talking blues. So that says it all, it's about joining in, participating but not about quality of singing?

LW: No. Otherwise we'd never have got away with it!

LW: When I get myself organised all my music will come here.

(Claire comes into the room for lunch)

LW: Claire's another member of the group. We've only just got through *the Partisans*!

SC: So, 5 yards of music.

LW: Yes, music hall, sheet music. The piano classical music went to Claire's niece, she's a professional pianist. I was never that competent. I did get to my Grade 8 Associated Board. Grade 5 violin, Grade 3 clarinet.

Obviously, there are periods of time where something becomes popular again. Klezmer music. Klezmer music is old and existed for hundreds of years but has come back into fashion, and there's lots of klezmer groups around, people writing new klezmer songs as well as the traditional stuff. As it always used to be called in the 50 and 60s, Jewish Jazz! Because there's a lot of improvisation in it. Trying to trace the roots is extremely difficult.

There's no purism in folk music, there can't be because it was all passed on, down through the family, through the group earning a living… the troubadours…

SC: Well we've got over whether it's ok to play the guitar now...

LW: We could go into a whole polemic about how many strings should be on a guitar, but unimportant whether you play a three-string guitar or a seven-string guitar.

It's interesting when you look at early music instruments that were played by ordinary people rather than 'musicians' the things that they were made from. Look at a banjo, it's only a derivation of a bit of stick and bit of wood as a sounding board, stretch a bit of skin over the box and achieve a different tone. The mouth piano, Jaws harp/Jews harp…

The skiffle movement very much started off, basically people wanted to become pop stars but they couldn't afford the instruments, so skiffle with a washboard and a tea chest, bit of string, that was your double bass, very effective.

SC: Going back to your 5 yards of music,

LW: Even with all my connections with the Marx Memorial Library it would never have been my first port of call for finding music. It would have been the Workers Music Association, because that was the **_WORKER'S_** Music Association**.** So, they would have all the music there.

But WMA don't have an online library that you can browse do they? I haven't found one.

Probably not. The Society for Co-operation in Russian and Soviet Studies we have a very big collection (SCRSS) there, of music, in Brixton. And we have a very big collection of Alan Bush music there.

Claire: He was a vice president of the SCR in the old days.

LW: But I would never have thought of going there for music as well. The sort of Soviet music I've picked up from various books, Bill Lewington again, Progress bookshop. And because Claire can speak Russian there was never any problem, I could read the music and she could read the words.

Folk Music in America, very very varied, started drifting across here. People drifted across here. People move around in the folk scene and then you get all the nice recordings. Topic Recordings, have a lot of songs, I think a lot of theirs are online now: Workers songs, songs of toil. Seaman's songs.

Because communication is worldwide now, if you want to listen to the north Korean army choir, you can go on Youtube , the Red Army and Soviet Union with a particular conductor, you can find it. It's easier.

The folk tradition continues, we oldies might not recognise it, these people that did ragtime and all that, that's a tradition. It's another method of expressing their political feelings about an event.

I went down to the Walthamstow folk club recently, they had this couple up on stage - new stuff that they'd written, it was interesting, but they brought out these old instruments, was like props… the folk tradition changes. The only tradition is, people singing and playing music. They've done that ever since the caveman.

SC: Do you think they still sing at meetings?

LW: No, the only time I've heard people singing at a meeting is the Labour Party at their conference they will finish with 'the Red Flag'. The Communist Party will sing 'the International'. If you go to a comrade's funeral they will sing 'the International' or 'the Red Flag' at the end of it, but not at political meetings. Where they have a whole day conference, they put a song in, but not just at an ordinary meeting.

SC: I wonder why… it's just been replaced by other forms of communication.

LW: You pull out your iPhone. I used to know a guy in Hackney, Jim Ward, used to write ballads, political stuff, poems, if you like. And he used to sing them in a very antiquated voice, and I asked if anyone had written these down and he said they hadn't. I used to go to his performances and sit at the back with a piece of manuscript and managed to write down five or 6 of his songs. That was taxing. He knew nothing about music, just wrote these ballads and sang.

I know quite a lot of musicians over in Hungary and when they said they were playing their traditional Hungarian tune and I said if that was played in Israel, they would call it a typical Jewish tune.

And they play their traditional folk music- a lot has been written down and invariably a lot has got very mixed because everybody borrows from everybody else, and there's the tradition of roping in musicians. Turn up for a wedding in you're a group of musicians and two groups turn up in the village and both want to play because they get paid -one is a group of Jewish musicians and the other a group of gypsy musicians and they just combined and just busked

through the music. Little bits got added and bits taken away. Difficult to trace back to the roots.

Even with English Folk Dance and Song Society, go through their fiddler's handbook and you keep finding phrases ...I know that phrase, I know that 8 bars, that B tune, that C tune, they've just been tagged on….

<u>Transcribed from a conversation held at Marx Memorial Library on July 24 2019</u>

<u>Appendix B</u>

A Taxonomy of the Uncatalogued Songs
at the Marx Memorial Library

Broad term: **MUSIC**

RT: Musicians (Use for Singers, Songwriters)

Main term: Songs and Types of Songs
- Anthems
- Ballads
- Chants
- Folk
    - ♦ Folksong topics
        - Day to day life
        - Drinking
        - Emigration
        - Immigration
        - Industry
        - National Songs
            - □ Multinational compilations
            - □ Non-UK countries
                - China
                - France
                - Korea
                - Russia
                - Soviet Russia
                - USA
            - □ UK Countries
            - □ England
            - □ Ireland
            - □ Scotland and Wales
        - Nature
        - Seafaring
        - Struggle
        - Weddings

- Work
  - Industrial
  - Mining and Miners
  - Songs of Toil
  - Work conditions

- Hymns
- Lullabies
- Musichall
- Popular
- Rounds
- Song Uses
  - General Singing
    - Associations
      - Co-operative movement
    - Audience Participation
    - Community Singing
    - Singing Groups
      - Workers Music Association Singers
    - Education
      - Adults
      - Schools
    - Entertainment
    - Events
      - Performances
    - Family
      - Children
      - Death
      - Love and Marriage
  - Political
    - Benefits/Fundraising
    - Commemorations/ Memorials
    - Commentary
    - Nationalist
    - Narrative
    - Parody and Satire
    - Political Activism
      - Propaganda
      - Protest (USE FOR Campaigns)
        - Anti-apartheid
        - Anti-fascist
        - CND
      - Sit-ins
      - Strikes
      - Unions
    - Political Events (SEE also Events)
      - Conferences
      - Mass participation

- □ Demonstrations
- □ Marches
- □ Rallies
- ▫ Sponsored Events
  - □ Camps
    - ● Woodcraft Folk
  - □ Festivals
- ♦ Political Movements
  - ▫ Chartism
  - ▫ Clarion movement
  - ▫ Communism
  - ▫ Feminism
  - ▫ International Unity
  - ▫ International Workers of the World
  - ▫ Labour movement
    - □ Labour songs/Workers songs
  - ▫ Peace movement (see Campaigns)
  - ▫ Radicalism
  - ▫ Socialism
    - □ Socialism and Religion
      - ● Fellowship/brotherhoods
      - ● Labour Church
      - ● Socialist Sunday Schools
  - ▫ Trades Union Movement
  - ▫ Women's movement
  - ▫ Work-camp movement
  - ▫ Youth
- ♦ Political Parties
  - ▫ Communist Party
    - □ CPGB/YCL/YCP etc
  - ▫ Early Socialist Parties
    - □ ILP
    - □ SDF
    - □ SDP
  - ▫ Labour Party
- ♦ Political Singing groups
  - ▫ London Labour Choral Union
  - ▫ The Partisans
  - ▫ Workers Music Association Singers
- ♦ Political song topics
  - ▫ Agitation
  - ▫ Anti-capitalism
  - ▫ Anti-missile
  - ▫ Anti-nuclear
  - ▫ Anti-war
    - □ Anti-slavery
    - □ Spirituals (Songs)
  - ▫ Democracy
  - ▫ Equal Rights
  - ▫ Freedom
    - □ Racism
    - □ Slavery
    - □ Workers
  - ▫ Injustice
  - ▫ Labour

- Legal Justice
  - Prison Songs
- Living Conditions
  - Housing
  - Poverty USE FOR Hardship
- Nostalgia
- Rebellion
- Revolution
- Social Change
- Social Justice
- Solidarity
- Union Songs
- War
- Workers
  - Workers' experiences at work
  - Workers' exploitation
  - Workers' freedom
  - Workers' pay and conditions
  - Workers' rights
- ♦ Unions
  - Nalgo
  - Students Union
- ♦ War
  - Spanish Civil War
    - International Brigade
- Religion
  - ♦ Rituals/Services
- Theatre
  - ♦ Unity Theatre
  - ♦ Worker's Theatre Movement

- o Song Publishers
  - Peoples' Press
  - Pluto Press
  - Twentieth Century Press
  - Workers Music Association

MML Taxonomy of Song Terms: Alphabetical List
Adults
Agitation
Anthems
Anti-apartheid
Anti-capitalism
Anti-fascist
Anti-missile/Anti-nuclear
Anti-slavery
Anti-war
Audience participation
Ballads
Benefits and fundraising
Camps
Chants
Chartism
Children
China
Clarion movement
CND
Commentary
Commemorations/memorials
Communism
Communist Party
Community singing
Conferences
Communist Party (CPGB/YCL/YCP etc)
Day to day life
Death
Democracy
Demonstrations
Drinking
Early Socialist Parties
Education
Emigration
England
Entertainment
Equal Rights
Events

Family
Fellowship/brotherhoods
Feminism
Festivals
Folksong topics
Folksongs
France
Freedom Songs
General Singing
Housing
Hymns
ILP
Immigration
Industrial
Industry
Injustice
International Brigade
International Unity
International Workers of the World
International/ Multinational
Ireland-Songbooks and Songsheets focusing on Irish songs, history, historical and political events and movements
Korea
Labour
Labour Church
Labour movement
Labour Party
Labour songs/Workers songs
Legal Justice
Living Conditions
London Labour Choral Union
Love and Marriage
Lullabies
Marches
Mass participation
Mining and Miners
Musichall Songs
NALGO
National songs
Nationalist
Nature
Non-UK countries
Parody and Satire
Peace movement (see Campaigns)
Peoples' Press

Performances
Pluto Press
Political
Political Activism
Political Events (SEE also Events)
Political Movements
Political Parties
Political Singing groups
Political song topics
Popular Songs
Poverty USE FOR Hardship
Prison Songs
Propaganda
Protest (USE FOR Campaigns)
Publishers
Radicalism
Rallies
Rebellion
Religion
Revolution
Rituals/Services
Rounds
Russia
Schools
Scotland and Wales-Songbooks and Songsheets focusing on Scottish and Welsh songs, history, historical and political events and movements
SDF
SDP
Seafaring
Singing groups
Sit-ins
Social Change
Social Justice
Socialism
Socialism and Religion
Socialist Sunday   Schools
Solidarity
Song Uses
Songs
Songs of Toil
Soviet Russia
Spanish Civil War
Sponsored Events
Strikes

Struggle
Students Union
The Partisans
Theatre
Trades Union Movement
Twentieth Century Press
UK countries
Union Songs
Unions
Unity Theatre
USA
War
Weddings
Women's movement
Woodcraft Folk
Work
Work conditions
Work-camp movement
Workers
Workers' exploitation
Workers' freedom
Workers Music Association
Workers Music Association Singers
Workers' pay and conditions
Workers' rights
Youth

Appendix C

Workplan - Cataloguing Songs at the Marx Memorial Library

	May	May	May	June	June	June	June	July	July	July	July	July	Aug	Aug	Aug	Aug	Sep	Sep	Sep	Sep	Oct
w/c: 13	20	27	3	10	17	24	1	8	15	22	29	5	12	19	26	2	9	16	23	1
Submit proposal				blog	Volunteers briefing	Volunteer briefing - PPT	blog	Interviews	interviews	MML Meeting ~~blog~~		~	~	blog	MML Meeting	draft	Proofing		Final Proofing	Submission
Reading	Reading	Reading	Overview catalogued	Manchester visits	Overview catalogued	Overview catalogued	Interviews	~~Glasgow visit~~			Glasgow visit	~	~	Literature						
		Contact Manchester	Email to MML targeted ppl and		Contact Glasgow	~~Cataloguing Box task~~	~~Cataloguing Box task~~	~~Cataloguing Box task~~	~~Cataloguing Box task~~	Literature	Literature	~	~			Cataloguing	Cataloguing			
		Contact RCM and VWML	Visit RCM - 1 day		Visit VWML - 1day	Visit BL			Writing-Summary 1	Writing summary?	~~Writing~~	~	~	Writing	Writing	Writing	Rewrites	Rewrites		

Appendix D

2019 05 08: MML Meeting 1 -Scoping

Notes for discussion:

- What would MML like the outcome of this project to be: simply catalogue item by item, or catalogue them as an archive?
- How might it be developed
- What is known about the provenance of (any of) the items?
- Classification? might be: by country but this will be poor and limiting?
- Metadata will be important- details about collectors, arrangers, transcribers: performance/ recording details: how to record this.
- Library bulletins 1972: Marxism and Music

2019 05 08 MML: write-up of Meeting 1 (Scoping the collection)

Questions posed to the Library Manager and Archivist at the MML.

1. What would be an ideal outcome of this project from the library's point of view?

   MML: "Cataloguing the songbooks and sheets in the "Pamphlets" box-files so they would appear on the MML Library management system and OPAC."

2. Are there other songs on the catalogue at the MML within the main collection, or special collections?

   MML: "Yes, there are known items in the Spanish collection from the International Brigade."

3. Could the uncatalogued resources and existing resources be brought together within the catalogue (if not physically), as a "music collection or archive"?

   MML: "They would exist 'virtually' as a collection but not physically together in the same space."

4. What is known about the provenance of (any of) the items?

   MML: "It's unlikely we have any information about this for the uncatalogued items but there could be for the other items."

5. Why might the 'new' songs be important to the overall collection?

   MML: "This project has been a trigger to look at the uncatalogued stuff. The library has recently been extending its reach by engaging with other practitioners in the arts: theatre companies, writer in residence – to extend our cultural activity and range of events. There is proven interest in these activities which are an important strand of our promotion and increasing our profile. We haven't yet done anything with music.

What is important is knowing the reason why a song is used. We can start by looking at what songs are already here, how these resources have been dealt with to date. would be a welcome development of our cultural activity. "

<u>Reflecting on the meeting:</u>

<u>Actions:</u>

1. Cataloguing - there are not too many items, and some are duplicates, so should be able to complete this reasonably quickly.
2. The outcome is therefore to create a 'virtual' music collection which locates all song material within the collection with a method for finding individual music items within the collection.

<u>Further questions for future consideration:</u>

1. Songbooks created for the sharing of a political message
   o Who are the potential users of these resources (musicians, musical-political etc historians?)
   o are they more discoverable as a music archive within a history collection, or should they be in a music collection?
2. If the existing music objects in the MML catalogue do not record musical metadata, how can the uncatalogued song resources be catalogued satisfactorily to fit with the current "books and pamphlets" subject classifications of the Marx Memorial Library, whilst still retaining their uniquely musical aspects?
3. Which metadata elements adequately record the historical context, political context, musical features and formats and provenance associations, and how can these new music objects be cross-referenced against other collections?
4. Potential for future development of the collection: Are songbooks and songsheets still relevant documents for active political movements today?

Appendix E

First searching using keyword								
Relationship	Search terms	Printed Material	Archive	Posters	Multimedia	Serial	TOTAL	NOTES
Main term	Main term: Song	281	23	4	2	3	313	Many of these searches will find some of the same items as the other keywords
Broad Term	Music	164	14	11	2	6	197	
Equivalent term	Ballad	48	3	2		1	54	
Equivalent term: Spanish	Canciones	6	1				7	
Equivalent term: Spanish	Cancion	1					1	
Equivalent term: German	Lieder	5			1		6	
Equivalent term: French	Chanson	6					6	
Related Term	Melody	5					5	
Related Term	Chant (English)	8					8	
Publisher	Workers Music Association	22	1	1		1	25	

Appendix Ei

ADVANCED SEARCH BY SHELFMARK								
Search terms	Classification code	Classification code explained	Printed Material	Archive	Posters	Multimedia	Serial	TOTAL
SONG AND	VOL	International Brigade Volunteers' personal archives	11	6				17
SONG AND	B	Biography	98					98
SONG AND	H	History	235					235
SONG AND	J1	Fiction including Plays	6					6
SONG AND	J4	Collected Works and Selected Works	2					2
SONG AND	J5	Poetry, Histories of literature, Miscellaneous including Anthologies of prose and poetry	18					18
SONG AND	P8	War and Anti-war, War of National Liberation including Guerrilla War, Terrorism	1					1
SONG AND	T	Trades Unionism, the Guild Movement, the Working-class movement and their history	5					5
SONG AND	T1	Trade Unionism (General)	1					1
SONG AND	V6	The Arts	12					12
SONG AND	YD14	Culture	5					5
		TOTALS	394	6	0	0	0	400

Appendix Eiii

	ADVANCED SEARCH BY SHELF LOCATION- locations with positive findings highlighted in yellow						
Search terms	MML Location	Printed Material	Archive	Posters	Multimedia	Serial	TOTAL	NOTES
SONG AND	Bernal Books	0					0	
SONG AND	Bernal Pamphlets	0					0	
SONG AND	Bernal Room Archives	0					0	
SONG AND	Bound Pamphlets	2					2	
SONG AND	Boxed Pamphlets	72					72	Boolean search for 'Boxed Pamphlets and not Kim Il Song and not Qingling Song' removed 78 results
SONG AND	Congress Reports	0					0	
SONG AND	Gossip Case		1				1	
SONG AND	IBA	15	10		2	1	28	
SONG AND	IBA Pamphlets	10					10	
SONG AND	Journals						0	
SONG AND	Klugmann Books	32					32	
SONG AND	Klugmann Pamphlets	1					1	
SONG AND	Lenin Room						0	
SONG AND	Office						0	
SONG AND	Periodicals					2	2	
SONG AND	Print Books						0	
SONG AND	Print Journals						0	
SONG AND	Print Pamphlets						0	
SONG AND	Printers collection Room Archives						0	
SONG AND	Reading Room Books	6					6	Boolean search for Reading Room Books and not J5 /V6 removed 31 results
SONG AND	Reading Room Books-Oversize						0	
SONG AND	Reading Room Reference	1					1	Showing only the results that are actual songs
SONG AND	Reserve Books	6					6	Boolean search for Reserve Books and not J5 /V6 and not Kim Il Song removed 37 results
SONG AND	Williamson Books	2					2	
SONG AND	Williamson Pamphlets	2					2	Boolean search for Williamson Pamphlets and not Kim Il Song
SONG AND	Basement archive bay						0	
	TOTAL	149	11	0	2	3	**165**	

<u>Appendix F</u>

<u>17 July 2019: Summary 1:</u>

<u>First task - conducting an overview of all song related material in the MML's catalogued collection</u>

N.B. I am keeping a diary to record my day to day project activities which will inform this and similar subsequent 'stage summaries'.

Each summary will be followed up with appropriate reading and I may well go back to these resources with further questions, along the line.

This summary is about getting to know the primary source material - the catalogued songs and song-related materials in the MML collections - and will deal with the following:

1. Navigating the MML catalogue
2. Searching the catalogue for songs
3. Issues related to cataloguing
4. Potential 'new special' collections (i.e. items that do not match with existing MML subject areas)
5. Further research possibilities
6. Identity

1. Navigating MML catalogue

<u>Features of MML website</u>

- HOMEPAGE: Events/ Courses/ Tweets
- Collections
- Subject Guides
- Guide to online catalogue

As a volunteer for the organisation, it was possible to see information available only to internal staff, and compare information with that visible and not visible to external users.

<u>Features of Soutron LMS</u>

(To acquaint myself with the system- to be completed in due course)

2. Searching the catalogue for songs

<u>Finding effective search terms by using Simple search – Advanced searches</u>

To replicate the action of an independent user accessing the online catalogue using search words.

Method:

First search: 'song'

Secondary searches: other song-related keywords, including different types of song

indicates BT/NT/RT relationships *(see table of numbers)* :

<u>Simple Search keywords (in order of search)</u>

Song (Main term)

Music (Broad term)

(N.B. 'Music' picks up other genre results, e.g. biographies about musicians, government policies for music, and also songs)

Ballad (Equivalent term)

(N.B. Due to the international nature of the collections, it was necessary to translate 'song' into other languages: Canciones/Lieder/Chanson)

Verse (Narrow term)

Anthem (Narrow term)

Chorus (Narrow term)

Chant (Related term)

Melody (Related Term)

<u>Advanced search keywords:</u>

1. Search term + MML 'location' (i.e. in-house classification scheme)
   - J5 - Poetry
   - V6 - Arts and Literature
   - Song + VOL (International Brigade Volunteers' personal collections (Pamphlets and Ephemera)
   - Workers Music Association
2. Search term + MML location
   - +ve results
     - Bound Pamphlets
     - Boxed Pamphlets
     - Gossip Case
     - IBA/IBA Pamphlets
     - Klugmann Books/ Pamphlets
     - Periodicals
     - Williamson Pamphlets
     - Reserve Books
     - Williamson Books
     - Reading Room Books
     - Reading Room Reference

   - -ve results
     - Bernal Books/ Bernal Pamphlets/Bernal Room Archives
     - Congress Reports
     - Journals
     - Lenin Room
     - Office
     - Print Books

- o Print Journals
- o Print Pamphlets
- o Printers collection Room Archives
- o Reading Room Books-Oversize
- o Basement archive bay

I have found 5 resources which have been catalogued in the pamphlet box YD14 which would make sense to reclassify and add to the uncatalogued boxes when these are processed.

3. Issues

<u>Confusion</u>

- Where 'Song' is not a song but refers to a person's 'voice' or 'message' (e.g. 'Song o' liberty' is a biography of Robert Burns detailing his political views)

Some results only surfaced when…

- …when 'song' was translated into other languages: Cancion/ lieder/chanson (Spanish/German/French)
- …when using other search terms: synonyms for song (e.g. ballad - Ballad/ song can be interchangeable terms), even synonyms for 'tune' (e.g. melody)

Unexpected results: 'Northern garlands' (Garland is an archaic term for 'song')

<u>Inconsistency</u>

Search terms:

Where 'song' brings up a lot of results but they might be a mixture of songs, novels, histories, biographies. Examples of this are: Song of peace /Song of the city /Song in the Green thorn tree/Nothing but an unfinished song (a profile of Bobby Sands)/ Song to generations.

Musical description

Examples of music metadata: descriptions where musical language has been used

- o music
- o 16p of music
- o words and music
- o Words, music and tonic sol-fa
- o Songs and music
- o Includes unacc. melodies
- o musical scores
- o score
- o Vocal score
- o Play, with incidental music
- o harmonization by
- o harmonized chorales by
- o Solo or four parts. Piano copy
- o Four part song (S.A.T.B.)

- For voices (unison and 2-4 parts) and piano
- Choruses, secular (mixed voices) with piano;
- Contains 55 songs chiefly for solo voice and piano
- Contains 17 original airs, and 22 old Irish airs
- 85 songs with melody lines, words and chord symbols

Using 'non-music specialist' language

- Handwritten copies of songs in English and Spanish.
- Includes music of several songs
- Typed lyrics
- With photographs and songs
- Anthology of popular song lyrics, some with parodies
- With music and lyrics for a song, 'Battle together for Britain'

Fields used for information

for music description
- Notes
- Physical Description
- Abstract
- Pagination
- Responsibility
- Subject

for itemised information
- Table of contents
- Notes

Level of itemisation

Whether the songs a songbook are itemised or not varies: (see case studies)

However, the IBA Archive has been itemised in a consistent way:

Type = 'item' (Archive practice= item level)
Table of contents: The contents of Case Study pamphlets (e.g. Cançoner revolucionari internacional and International Brigade Association Newsletters)

Lack of detail

Of 188 records:
22: musical description using basic musical language (e.g. score)
78: some detail in general terms, e.g. including number of songs, or an itemised list of song titles
88: no detail at all

'Buried' songs

Where there is a song in the appendix of a book (e.g. 'Diggers Song' in 'Works of J Morrison Davidson') or at the back of a book (e.g. the song at the back of the book 'Our Lenin') but not catalogued as a song.

Lost

- Song information is 'buried' in the catalogue record
- Often an item will be brought up by the 'song' search term but the song reference is only accessible by librarian search of the full record. It then might be just one song title within a book item, e.g. as an appendix

Uncontrolled subject list

Different results when searching 'song' and 'music': could be brought together using controlled vocabulary terms:

Identity

Because songs are universal to every subject area (e.g. all nations have their own songs: other subjects use songs as memory aids etc.) they therefore appear under multiple different MML class marks:
B (Biography)
H (History)
J1 (Fiction including Plays)
J4 (Collected Works and Selected Works)
J5 (Poetry, Histories of literature, Miscellaneous including Anthologies of prose and poetry)
P8 (War and Anti-war, War of National Liberation including Guerrilla War, Terrorism)
T (Trades Unionism, the Guild Movement, the Working-class movement and their history)
T1 (Trade Unionism (General))
V6 (The Arts)
Y (Pamphlet boxes)
YD14 (Culture)

Thesaurus terms

- -When searching for subjects using search term song/ music separately there are many that could be brought together
- -None for 'words and music'
- -Several for WMA: where they could be one consistent term.
- - Priorities: politics before music would be the usual order but might depend on the topic/ resource in question

- Thesaurus terms for IBA are more organised than other collections: Sign that the collection has been done as a whole project, not piecemeal by lots of different cataloguers. (Sign that the thesaurus was created at the start of the cataloguing process.)
  E.g. subject terms recorded for 'Songbook-celebration 25th June 1994' CID 41559 are as follows:
  - Spain - History - Civil War, 1936-1939 - Monuments
  - Spain - History - Civil War, 1936-1939 - Songs and music
  - Spain - History - Civil War, 1936-1939 - Anniversaries, etc
  - Spain - History - Civil War, 1936-1939 - International brigades
  - Spain - History - Civil War, 1936-1939 - Participation, Foreign
  - Musical scores

Unique items

How to highlight these e.g. Bill Feeley original songs

Priority

Finding the song's role will give it an appropriate level of importance within its collection: N.B:

- Music is almost always secondary to other topic
- Instrumentation not a consideration when writing the song unless:
    - it is 'composed by a trained musician '
    - it is intended for formal 'concert' or other formal/informal performance
- Accompaniment is not a consideration unless there are reasons linked with the planned use of the material: e.g. Sunday school meeting
- Instrumentation not important: differences are songs written post 1950s influenced by American music traditions might add guitar chords
-

4. Potential 'new special' collections
- Workers Music Association

5. Further research possibilities

(By-products of project research interesting possibly from researcher point of view)

- Publishers of political material (also published songs)
- Workers Music Association
- Individual songs that appear multiple times- potentially in a variety of different manifestations and as different 'works'
- Artists: singers, songwriters, composers, lyricists, translators
- Performance possibilities
- Comparisons of different song versions for different purposes/ users/times

6. Identity

Case Studies: Examples of/ provide evidence of:

1. current practice on making notes about music and musical aspects
2. content and confirmation of messages relevant to MML
3. any practice concerning provenance
4. potential highlights of the collections, worthy of note
5. a recurring item for each collection: e.g. Valley of Jarama in IBA
6. relevance to the 'song collection' even if not a song e.g. Goodman/Cunningham letters that are not music but their subject is the origin and alternative versions of the song Jarama - so the relevance to the IBA collection is enhanced because of a key song.

Collections: Songs might be very important to one special collection but not at all to another

Dissemination

Performance

Song Uses/Users: separate list

Pre-Meeting with MML Archivist and Library Manager: 23/07/2019

Summary 2: Second task

- Discovering the contents of the 9 boxes of uncatalogued items: songs and related materials stored in pamphlet boxes currently labelled SONG

- Preparation: making a box list for each of the 9 boxes

Questions

7. What types of item are in the boxes?
8. Dealing with the items at series level - and considering the need for item level
9. Ordering: evidence of ordering – ordering issues - and potential new ways of ordering
10. Duplication
11. Provenance information
12. Users and uses
13. Publication info: publisher and date
14. Identity

1. **TYPES:**

The existing types in the library catalogue, (books and pamphlets) express the nature of the item as a bound item of printed material, a technically incorrect description for a musical resource type, or a non-published item of ephemera.

A library management decision is necessary to consider how to represent 'type' for ephemeral items such as sheet music, hand-produced pamphlets, loose sheets, newspaper cuttings, photocopies.

The 'Type' therefore needs to consider describing items which define as songbooks or songsheets or sheet music, for the following reasons:

1. The intent of a songbook 'document' is usually to provide a compilation of songs for the primary use of enabling users to participate in solo or group singing. Sometimes documents are produced to record songs for posterity, sometimes as a set of compositions to be sung <u>to</u> an audience.

2. If a songbook has an introduction, preface or foreword, this will usually be the limit of its prose content. Excepting any written introduction, the content of a songbook or songsheet will be text in the form of song lyrics, and (but not always) music notation.

3. Songbooks have both literary and musical attributes. Catalogue record information should provide for three types of users: researchers (of music, sociology, history and politics), musicians (participating singers, singing leaders and accompanists) and the general public. Each of these groups may wish to access songs or song compilations, which commonly offer a range of different song forms, a wide variety of types of subject and information to assist rehearsal and accompaniment.

   The items in the MML song collection typify a range of song and compilation resource types, in that each item in whatever format may present one of the elements listed below, or a number of these elements in any combination:

- song lyrics
- arrangement in 2 parts
- arrangement in four parts (soprano, alto, tenor, bass: S.A.T.B)
- tune
- sol-fa notation
- chords
- piano accompaniment
- guitar chord charts

4. Items may be published by a publishing house, by an organisation, by a campaign group using a photocopier, or they may be hand-produced, either typewritten or handwritten. Even hand-produced compilations of song lyrics, however, could still be defined as songbooks or songsheets, as they are produced for the purpose of groups of people using them for singing together.

5. Song compilations may be in a 'book' form, or as a folded sheet, printed on both sides: usually termed a 'songsheet'. Both formats are validated by their use: songsheets as handouts to singers or audience at meetings, rehearsals or events. Sometimes a songsheet is produced alongside a main 'book' which contains accompaniments for the singing leader or accompanist.

6. Sheet music does not comply to any other type without losing its essential quality of music.

2.   DEALING WITH THE ITEMS AT SERIES LEVEL - AND CONSIDERING THE NEED FOR ITEM LEVEL

a) making a box list for all 9 boxes

b) Writing full descriptions of the items

Discoveries during the box list process:

1. New recurring facets: Sol-fa and SATB: WMA materials all have sol-fa (important as it indicates how the music was taught, and the information will assist the teaching of the parts to singers that do not have formal music training, and do not sight-sing).

2. Subjects in the subject field (thesaurus terms) only partly describe the variety of content, topics and themes contained in the songs within a compilation. Compilation songbooks aim to provide sufficient material to provide for their users' (members') annual recurring events, seasonal events, special occasions and general regular singing sessions.

   Songs in compilation volumes tend to be grouped into topics or themes.

3.ORDERING: EVIDENCE OF ORDERING – ORDERING ISSUES - AND POTENTIAL NEW WAYS OF ORDERING

Existing Box labels are:

- Poems and Songs (Box 2)

Contains one book of poems. (But other boxes contain books of poems).   Also, there are books of poems in the (Arts pamphlet boxes).

- Foreign (Box 8)

Contains an English publication (The Big Red Songbook) however all others relate to China/France/Korea/Soviet Russia/International collection.

- Sheet Music (Box 9)

File pockets with a 'bundle' of loose, photocopied, printed, handwritten sheets, of various material: does each bundle have its own donor? It looks like each bundle could be a collection of songs that a particular individual/singing group used to sing? But there are no notes to indicate who this was. I have noted which items appear to be 'bundled' together. It is possible that these items ought to remain together.

Beyond some inconsistent 'putting together' of items of similar material, no apparent ordering of material within the boxes indicates an overarching guidance or system, such as alphabetisation, type or genre, order of provenance, known donor.

Further notes on grouping of items in boxes:

Author: some boxes have several items with the same author: but: authorship is an issue with music because of the multiple contributors involved.

Subjects: some similar subjects in some boxes, but not at the exclusion of other items that done comply. More likely to be either the donor's collection/ preference for this type of material has led to it being 'put together' OR cataloguers just putting the items in the next available box where there was space.

Similar type of material: same comments as for the subjects.

Ownership/ Copyright issues:

Copyright songs that are 'taken up' as in the oral tradition of folk songs, adapted and reworked before being recorded in old and new versions: impossible task to track.

An example is the 'Red Notes' songbook, which introduction comments 'hope they don't mind'.

Preservation issues:

1) Oversize items are crammed in the box. Sheet music is frequently 'oversize'

2) fragility of paper covers on books that have had frequent use by owners. Covers are damaged or destroyed, sometimes missing.

4. DUPLICATION

Duplicates (of the uncatalogued song items are found in the following locations

Klugmann (821/NES)
LB archive
V6 (Arts)
Pamphlet box locations: -YA 01/YA04/ YA08/YA10/YC01/YC09/YD14/YE12/YF

5. INDICATION OF PROVENANCE

Signatures on covers/ insider covers are the only indication to connect an item to a person at some point in its history: may be the donor, but not a guarantee.

6.USERS AND USES

To will be covered at another juncture

7.PUBLICATION INFO: PUBLISHER AND DATE

Items published by Twentieth Century Press (i.e. the previous occupants of the MML building), and Workers Music Association (key publisher for 'workers' music - increasing interest area.)

8.IDENTITY

Key documents/ key people: with potential for MML to create new 'stories' and interest:

- 'Important' compilations (because of date/ link with historical event)
- Documents that represent activity within an organisation or movement
- Documents that represent informal activity
- Work by a particular author (as author, musician, compiler, editor)
- Published by a particular publisher

STATISTICAL SUMMARY OF BOX LIST TASK WITH ACTIONS		
Total items in Boxes 1-9	222	To map bibliographic and music metadata details for all items
Total items with existing CID no	25	To update catalogue details with the new scheme
Total (no-CID) titles that have a duplicate item in Boxes 1-9	20	Catalogue one item
Total (No CID) duplicates	25	Do not need cataloguing - potentially book-sale items
Published by Twentieth Century Press	3	Potential collection highlight
Published by Workers Music Association	TBC	Potential 'new' collection

Books	Pamphlets	Ephemera	Songbooks	Songsheets	Sheet Music	Multimedia	Workers Music Association
4	4	16	118	39	38	2	27
TOTAL NEW ITEMS TO BE ADDED TO THE CATALOGUE: 172							

Summary of recommendations: (Assuming the songs will remain in these boxes)

Reccomendation 1

To add the terms 'Songbook', 'songsheet' and 'sheet music' as types in the MML catalogue: see examples below from other library collections which make the case, as these examples mirror the types of material at the MML.

Recommendation 2

Use the Physical description field to describe the nature of the item: (which will confirm the description of songsheet/book.

N.B. Importance of dimensions in relation to 'use': e.g. pocket-sized collections for workers and children.

Recommendation 3

   a) Decide which information will adequately identify the musical nature and form of each item, but framed so that future cataloguers may successfully use it (even without specialist music knowledge)

   b) Decide which fields should be used for the following essential information:

- Type: reference to 'songbook/songsheet/sheet music'
- A full description of musical facets
- An itemised list of songs. N.B. Larger compilations have up to 100 song titles. Decide what is a practical level to itemise all song titles in larger volumes of 60+ titles. It may be more realistic to expect cataloguers to enter a sample number of titles.
- Authors and contributors: words by/music by/arranged by/adapted from/as performed by/recorded by/

Recommendation 4

That the thesaurus be expanded to assist users who commonly search for songs by topic: e.g. women's songs, miners' songs, anti- nuclear songs, workers songs.

Essentially this means that the 'subject' field when dealing with songbooks is interpreted as: 'Song subjects, themes or topics' .

This point is illustrated by the fact that many songbooks divide their index in this way into topic sections (see Songbook published by 'Red Notes'). Some even have illustrated title pages (2nd peoples songbook' Lift your voices') and another exemplifies this approach by embedding it in the title: (WMA Topic Songbook).

Recommendation 5

Poetry should be put in the YA (Culture) boxes.

Recommendation 6

Rename box 8

Recommendation 7

An Oversize box is necessary for much of the sheet music is oversize and has become damaged through folding over the edges.

Recommendation 8

Identify other song items/ WMA items and if provenance is not an issue, bring these together in a box to allow users to browse more easily.

Appendix H

23/07/2019

Discussion points and decisions resulting from meeting

Pamphlets relate to published items.

Typewritten items are borderline but will be referred to as ephemera for this task.

There are 171 items of a wide variety of types.

There are a further 25 items already duplicated and catalogued in the collection.

1. **Overarching aim is to produce some rules which will go across the collection**

Having recognised the recommendations from the audit summary, it does not sit with the MML system to isolate songs as a separate section to be afforded different treatment, as the case could be made for other subjects within the collection to be separated.

The project is limited by resources: to add new tabs and fields would be an expensive investment, and not a consideration as it does not affect the whole collection, only 0.8% of the collection.

2. **Therefore songbook/songsheet/sheet music will not be added as tabs. But these terms can be found a consistent place in the description fields.**
3. **Therefore the most appropriate and pragmatic course of action is to catalogue the items, treating them in the same way as other items with careful consideration as to how to use the existing thesaurus and description fields.**

Careful consideration must also be afforded to the staff and volunteers who work on MML cataloguing: language and terminology used to describe music must not be too onerous, too detailed, too specialised.

4. **A set of guidelines and rules will be established to assist future cataloguing of musical and song items which are added to the collection through ongoing acquisitions and donations.**

The items will exist as a 'song collection' in a virtual sense and will have a tile on the website to indicate their presence and to lead online searchers to a subject guide with links to saved search facility which will take users to the description. This idea will be revisited in September at the start of the new 'season' after summer closure of the library.

5. **The physical items:** will be put together with other items within the same classification, i.e. removed from their current situation where they have been put together as songs.

Samples of items will be kept in boxes: Suggested that these samples would be: 1. Sheet music; 2. Ephemeral material (e.g. typewritten sets of lyrics)

Advantage of this system is that: A researcher looking through materials for a political topic will discover that song was involved, and played a part, sometimes an integral part.. There is therefore intriguing potential for serendipitous discoveries, and more potential actually for music to be appreciated as having a significant role within the expression, dissemination of political ideas and movements.

Disadvantage of this system might be that a music researcher wishing to map a historical timeline or spread of political song development will have to search individual folders in different locations. This is outweighed by the fact that music, although it has its own special highlights and important items, is always of secondary interest within the MML collection.

Appendix Hi

2019 08 28 MML Meeting 3 - thesaurus terms and cataloguing rules

Re: completion of the song cataloguing: Masters dissertation project

Decisions on essential info for the item descriptions

I have planned the information that will need to go into existing description fields but the thesaurus terms are taking longer because I am trying to bring together terms which reflect the existing MML terms (which are drawn from LCSH patterns), and my own taxonomy which is drawn from the MML resources and is filling in the gaps.

We have decided to liaise on subject terms by working through a few at a time, cross checked by the library manager. Any anomalies arising out of this process will be logged as recommendations for the planned future MML Thesaurus overhaul.

Practically, at the start of a new 'season' it will take time for the librarian to find time to cross check the classification of 150 new records.

Completion of outcomes

1) To manually make the entries in the MML catalogue for 181 new items: I will need at least 5 full days to physically complete the records from my information on Excel, including the physical description of the items, typing of entries and the marking up and stamping process.

2) To update the other 165 catalogued song items to include the new information and record it consistently in the same description fields. It will be unrealistic to complete within this timeframe.

This could be my ongoing volunteer work from September - December.

3) Duplicates: I will need a plan for the duplicate items : I will send you a list of duplicates.

Docs we looked at today are attached here:
  Sarah's Check 10
  Sarah's Taxonomy
  MML Pamphlet classification
  MML song thesaurus term lists
  MML taxonomy/thesaurus
  Preferred terms

<u>Reflection following this meeting:</u>
  <u>Check 10 actions following MML suggestions on 23 August:</u>

- When catalogue is completed, arrange a taped interview with MML to record feedback about the new catalogue, plans for future development: website profile/links to sample resources and its role within the library: (Mid-end 16-27 September)

- Provide examples of existing MML records to corroborate method and details for 'Author' and 'Responsibility' fields.
- Highlight the compulsory fields

<u>Appendix J</u>

<u>Transcription of conversation with Judith Cravitz at Marx Memorial Library: 04/07/2019</u>

SC: SO, just general things about your volunteering, how did you come to volunteer here and how long you've volunteered for?

J: I think it's about five years, Meirian and I came about the same time. How it happened was that I was here to do a broadcast with Michael Freedland, where the Spanish Civil War was part of the brief, and so I photocopied some stuff that I had at home so that we could use it in the course of the interviewing, and somebody looked at it and said something like have you got more like that at home, but they knew who I was anyway because my father was a brigadier so basically I brought the stuff in and somebody Tom Sibley I think said why don't you stay and do it, you might as well do it and then you can be a volunteer. It went something like that, it was completely serendipitous because it was exactly the right place for me so I came and stayed.

S: And that was five years ago

J: Something like that

S: And so what is your role as volunteer now?

J: Doing what I'm told, whatever project is going on, answering queries about whatever comes up, cataloguing as is usual- so whatever's around, and projects. I've just done one where,

producing a set of finding aids so if somebody wants to look up a particular thing we've got a document on it. I've just completed one I hope, on Chartism, very, very long. It's basically a list of titles- people can click on them and find the book they want and request it like any other book. I'm just doing one about the Basque refugee children, not so fruitful, unfortunately apart from long lists of who they were, there's about 15 books. So I think I've finished that unless there's something hiding somewhere that's not in in the catalogue, but I don't think that's very likely. So that sort of research stuff basically. One of the things I did was, we had some information about this banner (Judith points to the Hammersmith Socialist banner in the hall) but there were various people mentioned who we didn't know about, so I did quite a lot of research.

S: It's William Morris?..

J: Yes it's William Morris, but somebody else donated it and we needed to know more about it so I poked around and found quite a lot of stuff. So that sort of research, one-off stuff.

S: Interesting, about individual items?

J: Yes

S: So thank you for agreeing to take part in this project as well. So what I'm trying to find out is what items in the collection, songs, would you like to talk about?

J: OK, well initially, which is where I came in its because in my father's collection there is a Spanish Civil War Song book. We should probably get it out. It's a little paperback thing and a lot of people had them and they may have fallen apart, but my father managed to keep his, and we actually were very very familiar with it because we used to have singsongs at Sunday lunch and that was what we used.

S: As a family ?

J: yes

S: And that was part of him telling you about his time with the International Brigade?

J: Funnily enough no. That was a very problematic area, he didn't talk about it unlike his brother who talked about it all the time. He didn't. He was one of those people who looked on it as a sort of personal defeat, and it was very very hard. You know we knew that bad things had happened there, he'd been there, we never went there. I've forgotten the guy's name, when I was about 18 it was in the middle of the terror in Spain. We'd been on several demonstrations at the embassy because they were going to execute this guy who'd been in a Spanish concentration camp for years and years and years, and they actually did, and my father cried, and I'd never seen him do that before. But he didn't talk about it. My uncle would talk about it endlessly, but that wasn't the same thing. It wasn't a closed book, just, something you didn't know how to ask about let's say.

S: Well, the generational war experiences...

J: That's actually quite common. I think my children were keener to know about it, so one of my daughters did a project about him at university and showed me a lot of papers that he'd

never shown me. That's all the stuff that's here now, so then I learnt a lot more about what it was like and what was going on and what he actually did - and also what he didn't do. When I was a child, it was just part of that lefty thing. But that wasn't a particularly special thing, because we were lefties, lots of people we knew had been there, so in that sense it wasn't special. It only got to be special later. I hope I'm explaining this properly.

S: It was like a shared thing, people around you and friends of the family had that in common?

J: yes,

S: I don't know, I don't know your father's name actually…

J: Frank Lesser. Jim Jump is the secretary of the IBMT (International Brigade Memorial Trust) and he's Meirian's father. His father was my father's sergeant.

S: So Jim Jump…

J: …was a Brigadister too. And his mother actually was a Spaniard who came here with the Basque children. So this place is full of people with history which is why I like it so much.

S: And so you sang the songs at Sunday lunch using this pamphlet, but it was kind of a... what kind of tone was it, was it fun, or...

J: Well no, I mean it was a lot of different languages, and they were published in the original and it was like a collection of marching songs, really, that's what those sorts of songs were for. So they came from a lot of traditions, there was one, well we really need to look at it. I can talk you through what was in there. There was one from the early 30s, a German one about Dachau, which was a concentration camp long before people really knew about it, for political prisoners. So there was that. And there was a very interesting song in French, which, I learnt the provenance of it very recently. Based on something by Shostakovich, it was a very interesting song. It was really about, really socialist history, communist history, trade union history. It's just a collection of songs, if you didn't know them you would learn them and you would all sing them because it was what you believed.

S; We should get it out and have a look at it

J: There's more than one edition of it, there's another edition somewhere, which is bound in red morocco, I've seen it but I don't know where it got filed. I saw it quite by accident.

There's a list of everything that's in his folder. You can just put in Frank Lesser.

(Looking at the online catalogue)

S; There's nothing that says songbook there is there? Carnet.. what's that?

J: Oh that's the interesting bit, that's one of his army papers and it's got Jim Jump's father's name on it, which is how we made that connection!

Spanish Civil war songs…

CID No. 66337

(Whilst searching the online catalogue, through the list under keyword search for Judith's father's name, Frank Lesser.)

S: So the book that you remember, where did it come from?

J: I think they were just distributed, he had one…

S: So the Brigaders had them while they were out there.

J: Oh yeah, absolutely, that's what I'm saying, and I know of a few, Jim Jump said his father had one but he didn't know what happened to it, Freddie Shaw said they had one, so it was quite common, just a little paperback, and I think they were all given them,

S: and just paper so they were no weight to carry I guess.

J: Pretty much, but the one with all the signatures was altogether larger, if it's the one I think it is.

S: But they would just be books of words wouldn't they? They wouldn't have the music in them?

J: It was the words and the music…

S: the melody?

J: Yes the melody, not the score, exactly.

S: Ok.

J: This was compiled at the beginning of the war.

(S goes to get the key for the cupboard and returns with Dan).

S: (to Dan) We're trying to find a book that is in Judith's father's papers but it's not listed.

J: It's not listed, it's really annoying! We'll just have to go and look for it…

J: Here we are!

S: Ah Brilliant!

S: Ah that's the one!

J: OK…

S: Does it bring back memories…?

J: Oh yeah. Ok it comes in sections, so the first section is in Spanish..

S: So how old were you when you remember singing these?

J: Maybe seven or eight…ok this is German..

S: So did you sing them in the languages?

J: Oh yeah absolutely. This (one) didn't come with the music but we knew that...

S: Der Gute Kommisar..

J: Hans Eisler, very important person...so these are the American ones, let me see if I can find the one about…yes this was an important one because Bert Brecht wrote the...text and Hans Eisler wrote the music: 'One stands for Everyone' 'Ein Stedt fur Alle'….where is this thing.. I really want to find that..so this was written right at the beginning of the war because Tallmann was the name of the German brigade at that time, it had a few different names.

S: Die Tallmann Colonne

J: It's like a brigade.. so these are American ones..Paul Robeson came to visit them and he sang that, and this we used to sing in all sorts of places..

S: ..'Song of the Lincoln Battalion'..

J: Yes Paul Robeson did, there's a picture of him on the wall (at MML) ..

S: yes..

J: This we used to sing in all sorts of places…. On demonstrations…all sorts of things.

S: So that's 'Hold the Fort', just saying that for the tape..

J: Ok so Marseilleise, we learnt that very young,

(J hums a tune..) and there was another one …I think that not everything was in here..my father knew all these songs and there was one I learnt and I met somebody who also knew it and we looked up the history together but I can find it, it's a very interesting one..

(Finds the index)

S: Ah its by language as well. Italiano.

J: yes so you've got a whole list of them by language…

S: the same songs appearing with the different languages,

J: Oh yeah, absolutely. It has a long history, but my kids were agreeable to it coming here so we thought that we would. So we would just sing whichever ones… (*hums)*

S: that's a very jaunty one, they're all very sort of inspirational aren't they, motivational and..

J: Absolutely

S: I was just reading about people going there and complaining about maggots in the food..

J: What food!! I don't remember that!! What food?

S: They said there were maggots in the meat.

J: Ah well there was a story about that...that must have been when I was quite young and it was Sunday and my grandmother, my mother's mother. We lived with them, and she was a terrible cook but she cooked this thing and my father said what is this, and she said, 'it's rabbit'. And it wasn't long after the war and he wouldn't eat it. He said it was the only, you

had to shoot it, if you wanted to eat it you had to shoot it. The maggots I'm not sure about, it wouldn't have lasted long enough. But interestingly I'm not sure if it was that or if he'd never eaten it because he'd been brought up not to eat it because he was brought up an Orthodox Jew and it's entirely possible that he'd never eaten it. His line was that he'd eaten enough of it in Spain, but, there is an alternative explanation so I'm not entirely convinced about that.

But you can see that these are all fairly similar, some have good tunes, some have not so good tunes. But if you gave it to me I'd be able to sing it.

S: Well I'm just thinking there's a lot of (*sings: dun, dun-di, dun, dun* (dotted rhythm pattern), that kind of rhythm isn't there, and a lot of (*sings: dun dun dun dun* (descending scale) , kind of stirring , marching ..

J: Well you'd expect that.

S: Yes you would..

J: If you were talking about Bertold Brecht, if you look at the music that goes with his plays its pretty much all like that…the music from 'Mother Courage', it's all marching songs. So that was definitely how it went.

S: But that's why they're memorable I suppose, that's why…

J: Oh yes, they stay with you..

S: ...yes they stay with you...and they come back to you and there's a nostalgic…

J: yes, there's another one that's the same idea, that's in French, so we were used to singing in all sorts of different languages which is it wasn't an issue, we just did it and we knew most of what it was about, and the background to it. As I say there was a song about Dachau..I'd have to look carefully to find it. As I was saying, this version was fairly well known, I was in one day a couple of years ago, and someone was looking at a fairly large red bound songbook and that's the one which I think, it belonged to somebody and it had 119 signatures.

Anyway let's carry on with your questions.

S: I think in the conversation I think you've mentioned everything in the questions:

Personal recollections, things that you know about, you've explained the history of this book 'Canciones de Guerra: excuse the Spanish! Kampfleider; Battle Songs; 'in all the different languages

J: You could always photograph the title page

S: I could!

J: We did have a photocopy somewhere, Alex thought that we might be able to publish this somewhere else..

S: So then I've got about participation, did you remember hearing someone sing them, did you sing them yourself, we talked all about that ..

J: All the time..

S: Your knowledge about the songs and different versions, we talked about the different languages, how the items came to be in the collection, it was a family agreement wasn't it.

Did you have any particular favourites?

J: We liked the Marseillaise, still do.

S: It would be good to think about any highlights that could potentially be a highlight for the Marx collection...if there was something that you thought would be good if everybody … if it was our task to pick out something that could be tweeted like, as a selling point for the collection. It could very well be this book?

J: Quite. Let's have a look

S: And then another thought I had was that there might be other songs that you know about that haven't been collected ..

J: Like I said there absolutely is one that I can't see here.. but I have a photocopy of it at home

S: Even things that haven't been published in a book yet, sitting in people's memories..

J: well that's why I mentioned, we must have CND songs

S: Yes I've seen that CND pamphlet,

J: Yes at least one, at least one, I would have thought there would be more.

S: …and Aldermaston songs I've seen.

J: All of those. Some things that we knew happened in other places, that's why I said should I look it up in advance because it occurred to me, you know, that singing was such an integral part of what we did. Music was, you know, so important.

S: That's sort of my point in a way. Because a collection of songs here is such a very small part of what's contained in this library but like you're saying, and I believe as well that singing is integral to movements like this because, if an army marches on its stomach, it also needs morale doesn't it, and songs are an important part of morale,

J: Oh yeah, I mean, thinking about the songs we used to sing at Aldermaston, which , the first time we went, I was 15 when that started , and we knew all those songs and there were pamphlets for all those things but they were tunes we knew, quite often. So its worth looking those up. So somebody would start singing and then you'd have…

S: But its how you pick the mood up isn't it, when things are flagging, if you're out there for a long time, it might be raining…

J: Yes there used to be a song called 'When the Red Revolution comes' which might not be here. We used to sing it at Aldermaston and it went with the fact that Aldermaston was always at Easter, and so some of our friends were called the Matzo brigade, because they weren't very Orthodox but their sandwiches were made of matzo because mum had thrown out all

the bread for Passover. So we had a version of the Red Revolution that referred to Oswald Moseley and stuff like that. We adapted it all for our own purposes. So if you ask a questions like that, other songs that we sang were simply from May Day marches and stuff like that, might be worth looking at.

S: Looking at it, this project is looking at things from the cataloguing and archival point of view, and the problem is with songs, they're so complex, because this type of song is a fluid thing, it's not meant to be fixed or pinned down , and once you've fixed it, someone else will come along and sing a comedy version, a satirical version or, they'll make it fit a new event.

J: So should all the songbooks be in the same place?

S: Erm, well that's a question, but the answer's possibly, probably no. The thing is that the music is secondary to the movement it belongs to, this book only exists because of the International Brigade so it belongs with the International Brigade, and you could separate it out into a separate song collection, but the catalogue will do that….It would mean taking it out of your father's folder which is where it belongs.

J: Well it does sort of belong there, but on the other hand….

S: If someone came along and wanted to research Spanish Civil War songs, they would have to gather them from all the different folders across the library but that's fine because the catalogue will tell you where they are.

J: I just saw one its occurred to me I never sung… something like Connelly's something…which I'm pretty sure we never sang, and Bandiera Rossa which appears everywhere. Quite interestingly, when I was a child going on May Day Marches, I was thinking about it because I was here on May Day because we had to open the house, so I went out to see some mates who were marching and it occurred to me that when I was a child we always sang on May Day marches, but now they don't. And I must ask people about that, when did we stop doing that because we always did.

S: It could just be because people don't know the songs anymore, like everybody used to know hymn tunes and now they don't.

J: Now this I sang the other day (hums) because I was in Warsaw for the commemoration of the uprising, and we sang this with a lefty group because they were the Polish brigade. I'm not sure if we sang it at home. So that comes...(another march) they all are and a lot of them go back a very long way this probably goes back to the Austro-Hungarian empire . This comes in umpteen different languages.

S: So that's about Jaroslav Dombrowski

J: Well it sort of is, but actually it's about the battalion, it was named after him but actually it's about the Battalion, it's really important.   I don't know what else to tell you.

S: No that's fine, I was just about to say it's 3 o clock and we agreed to chat till 3 o clock , so ..

J: But you can always come back and ask other things.

S: Well quite, and musing on that, you've told me so many interesting things.

J: I mean, if there's an entry on CND songs it would be worth looking at that, and May Day. If you were in the habit of singing then you knew all those things. But I've got a little file at home with various bits of songs in and I will have a look and see if what else is there, there's at least one CND one in there and a few other things. I'd be interested to know where you're going with this.

S: Well these are general observations really about the material that's here, why it's here, what is it about these particular items that means they belong to this library, how can they be used to promote the library. And all that ties in with what they were used for: who sang them, why did they sing them, why are there ten different versions. All those things explain why they are important as part of the collection. So it's that kind of background that you can provide that is not written down in a book. And- it's more entertaining to chat to people about their experiences in a 'bringing to life' way!

So shall we pause on that for now. That was Judith Cravitz. So thank you very much.

4th July 2019

Transcription of conversation with Sara Feldmann Brummer

11 July 2019

Sara Feldmann Brummer is a singer, singing teacher and leader of community choirs

SC: So, singing, we're talking about when people come together, why do they sing would you say, why is music so important when people gather, what does it add?

SFB: I think its instinctive, and it adds a sense of belonging, a sense of togetherness, literally a sense of harmony, perhaps but also the other meaning of the word harmony, and it's a great leveller. Say for example it's a corporate choir or a staff choir or something like that, in theory you could have the bloke from the executive board of directors, and the cleaner, you could have them standing together, singing the same thing together. So there isn't as much of that hierarchy, it's a levelling thing. It's something everyone can do together, everyone can take part. If you don't have a very good voice, you can join in and you can sort of be within the crowd – you can hide in the crowd but you can also become more confident within the crowd because you have these completely contradictory things happening all at the same time maybe even with the same person or different people. I think I could talk about it all day, I feel like there are 101 things I could say about it, so if 2 hours later you want to say that's enough now!

SC: …so from just two words: 'singing- why'!

SFB: And that's not even taking into account all of the other things: singing can be used to encourage, community singing can be used to encourage, if it's a football match, it can intimidate, if there are some violent people chanting something nasty on a train: if it was just

person doing it, it still would be scary but it wouldn't be as scary as a whole carriage of people on the train doing it.

SC: It's a very powerful sound isn't it when you get a big bunch of people. I think that's something to do with it. I was just wondering about community, it could be just a friendly local community, or it could be an 'on message' community, where you're there for another purpose, like work or a political meeting, you might want to sing at those kind of gatherings.

I was thinking there's a difference between just having some music to listen to – you could just have some music to listen to , music there to break up the speaking, as a break from talking, so why is singing preferable to just listening to music?

SFB: Because of the participation factor and the fact that even though there are different levels of participating. Because it's not just a passive thing, you have to join in, you have to take part.

SC: Yes. I've been looking at a lot of songbooks and at the beginning of each songbook there's quite often an introduction that says what its all about, why they've gathered these particular songs and what the reason for it is. Participation is one of the reasons, and I keep coming across the phrase 'joining in'.

SFB: Joining in, yeah, and I think one of the things that I've always found is, when I've looked at a few websites of community choirs and they all say stuff, they tend not to call themselves a choir, for example, or they try and stay away from it, because they don't want to put people off, so there's definitely a difference between what is a choir and what is a community singing group, because they're worried that people will be too scared to do it if they call it a choir, or they think they've got to audition, or be really good, or it'll be too hard, or I'll have to read music or something like that.

SC: So that brings us up to the next thing which is, it is obviously important what people sing when they do meet,

SFB: the actual songs?

SC: yes and what types of songs go down well, would you say.

SFB: People don't want to be out of their comfort zones, certainly not at the beginning anyway, so perhaps songs that we think they will know, that they'll enjoy doing, something rousing, probably not something classical. I think if somebody walked into the first day of a community singing rehearsal and you put down Mozart Ave Verum, and I know somebody who's done that in a community choir setting and it hasn't really worked. They just handed out Ave Verum Corpus and everybody sat there going ….! Whereas I used to start off on a first rehearsal, I'd try to do the whole rehearsal where nobody got a piece of paper at all. Sometimes that doesn't go down well because people think 'oh I don't know the words' but …not giving out sheet music is more what I mean, sometimes I would give out lyrics and things to some of them.

SC: So just thinking a little bit more about that, do you find that people want to contribute to the choices…

SFB: yes and actually, it gets a little bit… frustrating, it gets a little bit too much that way sometimes, you think, as the leader of the choir, and especially if there are concerts and things, not all community things would sing in a concert. But you can't always do just songs that the choir want to do I think , because they might not have chosen something that's going to work, or is appropriate.

SC: yes, I mean I'm talking to you and you're a singing professional, and yet a lot of these community groups will be run by people who are not singing professionals or musically trained, and so I guess you might have the idea of progression and developing the quality of it, still, wouldn't you, even in that setting..

SFB: It's finding the balance and where, to give a specific example: I was leading a (named) choir, a community choir, at the time was a very big thing, it was all over the media, it became a big brand, that's when it started to become really difficult, because they were getting booked for gigs all the time, and people I think were expecting them to be like they were on telly – I could hear the audience say ..they were always disappointed I wasn't 'the name' , everybody in the audience wanted what they'd seen on the telly. But the reason it was set up for, was for the people in the choir who were going through awful things , it was supposed to give them something to do, to make them feel good, to have a sense of community together, because they're so isolated and they move around all the time, the idea is that if you suddenly move to Sheffield, and before you were in Aberdeen, you can go to choir because they would be singing the same songs. They have specific songs that they sing. The repertoire was chosen by the people that ran the charity and often it was stuff that the people from the telly programme sang, so you could see it all linking in with that brand, so I didn't like that aspect of it but at the same time I could see the advantages of it because …if you're an alto and you know that song already, you can carry on where you left off in your new posting.

SC: Yesterday in the (Marx Memorial) library I came across a programme about (item: a programme entitled 'Celebration' at Queen's Hall with speakers and the London Labour Choral Union choir). All to do with the labour movement. And in the programme was a heading "Community singing", and the titles of four songs, and you opened the booklet and inside were the words of the four songs, and it just reminded me that when we used to go to brass band concerts, there was always some community singing. So there is this tradition… I also come across a book called 'Twelve Labour Choruses', properly poems set to music, specifically for this purpose, it was a resource that they'd put together it was kind of 'serious music' . It was definitely not for singalong, it was for choirs in four parts, but there was sol-fa so you didn't have to be musicians. But the idea is similar that you have a book of songs that transports across the country, and people know the same songs wherever they go.

SFB: I think that in the original way of doing it, is a really positive thing. It's that this did feel quite political in many ways because… (pause in tape)

There is quite a big fashion for the choirs, its actually Gareth Malone and his TV programmes have been quite a big influence on how much singing is done I think – it has built up more work choirs and community choirs and made people think, actually it might be something that is worth doing. I think its good, but the one I was talking about before, the one I still perform

in depending on ..they came out of a local primary school itself, it sounds like it was a parents choir initially, and then they started, then some of the teachers came and then the man was saying, the conductor when he was introducing, that more people from around the community started to join and they were a really good choir, they did really well..

SC: so that sorts out recruitment then , it becomes a word of mouth thing,

SFB: yes it was the same thing, as with so many community choirs that I've been involved with, there were three blokes: cos that's what he said then 'the men are going to sing now' so all the women left the stage and all that were left were the three blokes including the man who was conducting ! and all the rest of the women in the choir, all the rest of the choir are women – so that's how it is now but it wasn't like that before. Why is it like that now? This thing about ' Oh we never do singing any more' and when we do its mostly women, blokes don't join these things and if they do its only two of them. And yet if we think of the past of all the opportunities that were men, so something's changed culturally for men these days ..

SC: to not want to do that...

SFB: maybe it's different in… in… Wales?!!

SC: well I've been looking at all these Spanish Civil War songs which would have been sung exclusively by men, at the time they were created, and another book of WW I songs, you know, just basically tunes that everybody knows with rude words..!

The other thing I wanted to ask you about were documents, this being a library project. Would you say that songs as documents: like the printed item, or handwritten, or typewritten or photocopied by somebody, but actually a piece of paper, a document: is that important?

SFB: I think it has a role, there's definitely an, well not even an unwritten rule, sometimes a very specific rule with community groups that you're not supposed to give them music, or you mustn't give them too much. You don't want to put them off, they're going to be intimidated by sheet music, is the idea...

SC: Oh ok, but lyrics...

SFB: But lyrics, but some of the choirs I've worked with, some of them, there are some people who specifically wanted sheets and others that wanted lyrics...

SC: well we talk about visual learners don't we, some people actually want to see it written down.

SFB: Next year I'm going to start a mums and babies choir, and it's not for the babies, its for the mums who've got younger babies, to come to a choir rehearsal- singing group, and they'd bring their baby with them so they could do the activity for themselves but the baby's there as well. And for that I think its not going to work to have any sheet music because they're not going to have their hands free, so I think it's going to be done by ear. That takes it back, makes it feel a bit more old-school, where it's all taught by ear. And its more of a leveller as well, because if you read music, in fact people who do read music, like me! I hate having to do stuff

by ear, so if people do read music its taking that advantage off them, to make a more level laying field with everyone, they're all doing it by ear.

SC: One thing I've noticed about the community songs, or the community singing segments of something, they've all got choruses , or bits where it says, repeat the last two lines, or something like that, and so it's just that even if you don't want to read it, with enough verses- you have got it there to take part...

SFB: One thing that's really nice is that if you're teaching songs that go from the oral tradition, everyone's got their own versions of it, so sometimes you might be doing one, folksong or whatever it is, and then someone else will say, actually I know this version and that's really nice too, you get these different... and perhaps they once had it on a document somewhere but ..I do think there's a place for ...and everyone who leads a community choir would love more published anthologies of songs for community choirs because they can be a really difficult group to find repertoire for, partly because the fact there's sopranos, altos and two blokes! What are you supposed to do with...!

SC: And different age groups too I suppose...

SFB: Well you're trying to please everybody, we talked about how we want to have songs that people know but it's no use doing chart music with people who are mostly over 40, or over 50, there could be some people who are that age and people who are in their twenties, so you've got to find a balance.

SC: You've mentioned that a few times, finding a balance...

SFB: But I think there are all kinds of frustrations with communities, with the scenario where a professional is leading a community group of course there's the want to make it a higher standard, to progress the group, to add in harmony, to make things more formal standard, and that can be hard , often with this kind of group people just come in and out especially if its at work, they might not be able to come this week or next week, or 'I've got to leave now I've got a meeting, its hard to get anything polished if you've not got the same people in that section every week, its really hard to get it to a certain standard, and there's no audition so maybe there's some people there, you can't really turn 'Bob' away but actually 'Bob' can't really sing a note, Bob just sings the one note...sometimes it's hard -you want the community ethos it sometimes feels like one voice is spoiling it. Every choir has got a Bob or two..!

SC: How does belonging to a singing group effect the participants socially, you've mentioned that...belonging...

SFB: Definitely, a lot of community groups they go out for drinks afterwards, or they have social things on the side as well as the singing, friendships made and all-sorts...

SC: I was thinking about singing 'with a message', if the singing provided confirmation or affirmation of a message for its members of some aspect, a reason for being there, for going there, an identity that cemented the unit in a way that wouldn't have happened without the singing, that the singing performs a function of speeding up the community bond...

SFB: Just because, even when we think of musical terms like unison and harmony, they mean different things but they get used in other parts of life, in a non- musical sense, but a choir rehearsal can do that straight away. If everyone's never met before, then you just walk into the room and then (snaps fingers), and that would be my other thing in a first rehearsal, I'd just want to get everybody singing as soon as possible, and that can just transform everything in the room and everyone's suddenly not thinking about other things, we're just singing together.

SC: But I guess you have a core of people...a group within the group...people who singing is their thing...it's an important part of what they come for, an important part of the meeting. Motivation...interesting that you say people sometimes meet for social reasons and it becomes political... the main aspect of the collection I'm looking at is political and social movement songs...and I've just looked at the Labour Party songbook this morning, it's just got all-sorts in there ..the first time I looked at it I was like, why is Jingle Bells in there?- I totally get now why Jingle Bells is in there. There's some songs for the message and then other songs purely for the enjoyment of singing.

So would you say in some groups you could do the singing without the songbook, or there'd always be a point where...I suppose it might be… different sorts of groups.

SFB: It depends on the group. Like I think with (named example) choir could have had a few more other songs that were there just for fun and we could do that, but there was a lot of pressure for concerts, it had to be all on the brand, what the public would want. But from the point of view of someone leading the session its difficult to do it without the book after a while because you've got to have new ideas, people will ask for certain songs but even then its still going to need an arrangement of some kind.

SC: And this is probably the last one, you've mentioned different versions of songs, have you come across songs being adapted just to meet the remit of a particular group, that you actively changed the words…

SFB: Yes, one corporate choir I worked for, they had to make a little video for some kind of event, and they had to choose a song and they had to change the words so it had something to do with what their company was about , so they changed the words of this famous song and they all had to learn the new lyrics and things and then they performed it and were videoed doing it at one of their conferences or whatever... and anyone else watching that who knows nothing about their business would not really get it, all the 'hilarious' jokes, the in-jokes that were in the song, and they really loved doing that and it made more people join the group as well because they found that really funny, so quite a lot of times that kind of thing can work. I've seen people do it at someone's hen party, they rewrote the words of a famous song to be about that person and everyone practised it and sang it together, that was great fun, even people in the pub where we were started joining in, in the chorus! I mean there was alcohol involved and that's another thing isn't it, what happens when there's alcohol in singing ...!   So, I hope that's going to be useful.

SC: Yes, a lot of that is going to be very useful, thank you. Thank you very much Sara.

Appendix L

Extract of MML THESAURUS TERMS relating to music (blue) and to song (white)
Coal miners - Great Britain - Songs and music
Coal mines and mining - Great Britain - Songs and music - Texts
Communism - Songs and music
English ballads and songs
Folk music - Great Britain - History and criticism
Folk-songs, English - Texts
Jazz music
National songs - Germany, East
Patriotic songs
Peoples Songs
Political ballads and songs -- Spain.
Protest songs - United States - History and criticism
Revolutionary ballads and songs
Socialism - Great Britain - Songs and music
Songs, Chinese - Translations into English
Songs, English
Songs, Irish
Spain -- History -- Civil War, 1936-1939 -- Songs and music.
War songs -- Spain.
Work songs
Workers Music Association
Workers Music Association Singers
Workers Music Association for the National Union of General and Municipal Workers
Workers songs
Working class - Songs and music

Appendix Li

Extracts from MML Pamphlet classification scheme
a) Socialist Parties – Great Britain
YA04: Social Democratic Federation
YA05: Socialist Labour Party
YA06: Independent Labour Party (ILP)
YA07: Fabian Society
YA08: Labour Party
b) World nations
YC01.13: Soviet Union – Culture & Religion
YC08: Spain
YC09: Ireland
YC10.01: France
YC10.02: Italy
c) Topics
YD10: Women
YD11: Radicalism
YD14: Culture
YD15: Strikes & Other Specific Actions

Appendix M

FIELD	FACET	INSTRUCTION
Author	Authors/Contributors	Surname, First name: Surname, First name: Surname, First name:
Responsibility	Contribution (i.e. a note of what the contribution is).	Insert all that apply: [*where there is one author, one composer and one arranger*] Words by Name Surname; Music by Name Surname; Arranged by Name Surname: Edited by Name Surname; Compiled by Name Surname
Notes	Resource Type	ONE from: Songbook OR Songsheet OR Sheet music OR Song
	00 songs:	Insert number of songs [*if more than one*]
	Format:	ONE from: Music *OR* Words and music *OR* Song lyrics
	Music details:	Insert all that apply: Lyrics only/Lyrics and Tunes/Lyrics, Tunes, Chord Symbols/ Lyrics, Tunes, Chord Symbols, Piano Accompaniment/ In four parts/In two parts/Voice with piano/ (no.) verses with chorus
	Index of:	Insert all that apply: Index of song titles. Index of first lines If the index is divided into 'topic sections' with headings, list these by adding this sentence here: Index divided into [*write number of sections*] topic sections: [*and then list the sections, e.g. Children's Songs/Freedom Songs/Women's Songs*]. This replaces the need for 'Topics include'.
	Topics include:	(*Only if no 'index topics' have been already listed*). List sample subjects which reflect the song content and corroborate both the Thesaurus term in the 'Subject box', and the shelfmark.
	History/Person/Signed copy	Add information which is important but not possible to add in other fields.
	Contents include:	Foreword/ Introduction by: Name Surname
	Song titles include:	*List all song titles if 20 or fewer songs.* If more than 20 songs, list some sample titles which give adequate scope, that typify the content/style and corroborate the list of topics and subjects. Example: " Song titles include: Song of Hiroshima/ Strontium 90/These things shall be/ True Requiem/ We shall overcome.
Physical Description	Physical Description	Record the item's measurement in centimetres.
Subject	Subject	Use appropriate terms from the MML Thesaurus
Shelfmark/Classification	Shelfmark	Use appropriate match according to **subject priority**: (e.g. Communist Party overrides Folksong) See MML Pamphlet classification guide

Highlights indicate compulsory sections.   NOTE: not all items will require ALL compulsory fields

Appendix N

Table 4a:

Examples of music metadata found in MML catalogue: Descriptions referring to musical facets
music
16p of music
words and music
Words, music and tonic sol-fa
Songs and music
Includes unacc. melodies
musical scores
score
Vocal score
Play, with incidental music
harmonization by
harmonized chorales by
Solo or four parts. Piano copy
Four part song (S.A.T.B.)
For voices (unison and 2-4 parts) and piano
Choruses, secular (mixed voices) with piano;
Contains 55 songs chiefly for solo voice and piano
Contains 17 original airs, and 22 old Irish airs
85 songs with melody lines, words and chord symbols

Table 4b:

Examples of music metadata found in MML catalogue: Descriptions using general language
Anthology of popular song lyrics, some with parodies
Handwritten copies of songs in English and Spanish.
Includes music of several songs
Typed lyrics
With music and lyrics for a song, 'Battle together for Britain'
With photographs and songs

Table 4c:

MML catalogue information fields where music description information was found
Abstract
Notes (for itemised information)
Pagination
Physical Description
Responsibility
Subject
Table of contents (for itemised information)

Appendix P

<table>
<tr><td colspan="2">

TOPIC HEADINGS:

Taken from songbook compilations in the
MML new song collection
which have their indexes divided into 'topic sections'

</td></tr>
<tr><td>

A Man's a man for all that
All join in
American Songs of work and protest
Army Life
Children's hymns
Children's songs
Classical songs
Commonwealth of Toil
Five famous rounds with New Words
Futility of War
General Hymns
God Save the King.
Hard Times and Struggles-USA
Historical songs
Humorous songs and cumulative songs
Hymns for special occasions
Ireland will be Free
Irish Songs
Let ten thousand voices roar
Mining and Miners
Modern songs (Two-part)
Modern Songs (Unison)
Prison Songs
Rounds

</td><td>

Singalongables
Songs about Labor
Songs for peace and equal rights
Songs of Toil
Songs that helped build America
Songs we like to sing
Stirrings on a Saturday Night
Struggling in poverty
Study War No More
The Times are Altered
The World Turned upside down
Time to remember the past
Topical Workers' Songs of Different Countries
Traditional songs
Traditional Songs of Revolt from the British Isles
Traditional Workers' Songs of Different Countries
Union songs
Wasn't that a Time
Well-known British Folk songs
Women's Songs
Workers of the World Unite
World Freedom Songs

</td></tr>
</table>

Reflection

It started with drumming up attention for a large piece of work, my first ever cataloguing project, my enthusiasm tempered by a slight embarrassment when faced with a busy library environment and the fact that on the surface my focus was an "unimportant" 0.6% of the whole collection. Song and music are universally enjoyed thankfully, therefore the project proved an enjoyable conversation piece wherever I found myself for the four months of research.

The major KO focus was anticipated correctly: being the singular factors and facets that music brings to cataloguing and classification: sitting awkwardly within book orientated bibliographic systems, music nearly fits, but not quite. Cataloguing music is therefore enjoyed by librarians with musical training and but sometimes treated nervously by those without. I also thought KO focus would focus on standards "specifically FRBR" because of the multiple expressions and manifestations in 'people's music', however I spent significantly longer resolving music metadata, item description, subject-heading and classification questions.

I was aware of the need for guidance and/or written framework when creating records, and that if I was aiming to put these (or at least recommendations) in place, by definition I would be working without these supports. Judging the length of time needed for the practical 'document examination and cataloguing' tasks was always going to be a 'ballpark' figure, knowing that the resources were not all of one type. That the task relied wholly on discovery, made it therefore not surprising that the timeframe to complete was longer than the proposal suggestion.

The scoping out of the resources crossed three special collections, the general collection and personal archives. To 'create an identity' of the song objects within the MML required immersion in the material to learn about all the special subject areas covered. It was a surprise, however, to meet unexpected issues to the extent that they occurred, but the results of meeting these barriers often proved rewarding in that they were the gateway to their solutions.

I became acutely aware of how important it was to consider the system practice of the library and therefore was indebted at times to the guidance of the library archivist and project archivist in meetings and from other sounding boards from my visits, not least because otherwise the work was a solitary enterprise.
Getting caught up in the enthusiasm of working with the resources, 'Resist the research impulse!' started as a joke on one of my 'other library' visits then became a mantra for us all: this ultimately connected my thinking with EBLIP principles: research in this project was absolutely necessary to uncover the needs of the practice and the solutions, and could not have happened without.

The contribution made by the oral histories was inspiring and in its different ways more informative than the desk research. I gained a sense from Len, Judith and Sara that we have stopped singing to a large extent as a homogenous society, and on a political platform, however, again the primary sources reminded me (Rego and Polikoff's Strike Songs), that singing was discovered at start of the 20th century as a new way of gathering workers energy and motivation for mass dissent with documents created to record the effort and capture the energy 'for the benefit of other workers'. This lasted almost the whole century and maybe now like so many other ways of life is from a pre-electronic age. The same human energy for protesting has found a new medium. and the baton has been passed to other means of communications, to social media platforms for sharing and dissemination of message. Singing at the current time holds all the same capacity for protest as it always did but more often now performs other roles for us: people will always sing.

Working title:

Cataloguing Songs at the Marx Memorial Library

Creating an identity for archive musical material
within a non- music special collection

Introduction

This dissertation will highlight the challenges faced by librarians when dealing with music resources within a special collection library where music is not the main subject area.

The project will use as its case study the song-related materials within the collections at the Marx Memorial Library (MML), Clerkenwell, London.

The music resources at the MML consist of:

1.

300+ song-related items (printed material, archive, posters, serials, multi-media) from a variety of national and international sources with a date range of 1790s-1980s.

2.

c.100 uncatalogued items stored within box files, consisting of published songbooks and pamphlets, published and handprinted songsheets and some handwritten items - text, or notated music on manuscript paper. The items are mostly from the second half of the 20th century, and the published items are mostly either self-published or published by 'small' 'special interest' publishers.

Aims and Objectives

The project will begin with an overview of the existing song-related items in the collection. Finding out how these items have been dealt with by previous cataloguers at the library will inform the approach to the task of adding the uncatalogued items to the collection.

The dissertation aims ultimately to find ways in which the music resources can be catalogued so that:

4. they sit meaningfully within the main subject area of the collection

5. they retain their musical attributes
6. they provide a new and exciting collection which promotes the diversity of the library's collection
7. they provide a research focus for study of the relevance of arts and culture to working people, and in politics

Working towards this aim, the questions that will need answering are:

6. What are the reasons for these songs being used?
7. How do these 'song items' relate to the main socio-political content of the collection and the library's dual purpose of education and research?
8. Should the music resources be separated from the rest of the collection?
9. How can the existing cataloguing record be adapted to include musical descriptors that accurately represent the items and inspire and develop new use-purposes for (music) researchers?
10. In what ways might the musical material be 'packaged' and presented within the existing promotion principles and policies of the library to enable optimum discovery?

These questions form the objectives contributing to the main objective of the dissertation: that music resource cataloguing at the Marx Memorial Library complies to suit the overall aim of bringing together and creating a 'musical' identity and profile for music resources within the collection, thus raising the profile of the organisation amongst colleagues and wider community.

Scope and Definition

Printed and manuscript song documents created for the sharing of a political message create a dilemma – they may naturally find their home in a music collection, however their musical value may be secondary to their unique historical value.
For this reason potentially they are more discoverable as a music archive within a history collection. The problem then becomes that to view them as only of historical significance not only neglects their musical qualities but more importantly ignores the importance of the role of music in politics - the question of why political messages are translated into a musical medium. Another consideration is that political songs are often disseminated orally, therefore there is research potential in the process and purpose behind the selection and publishing of material for dissemination as printed documents.
Potential users of these resources; music or socio-political history researchers may experience difficulty locating resources that exist as individual 'minority' items within a larger collection. For this reason, it is important for retrieval that the items are brought together in the catalogue to create a more unified collection, even if the individual items sit physically within different areas of the library.

The timescale given will allow for an overview of the existing 300+ music items in the collection, completion of a list of types of resource (music score, text, lyrics only, lyrics with chord symbols etc.) and the cataloguing of 100+ uncatalogued items on the Soutron Library Management System.

Research context/ literature review

This dissertation research initially offered the Marx Memorial Library an opportunity to bring uncatalogued items into their main collection. This triggered the wider aim of bringing the uncatalogued and catalogued song resources together to create a higher profile, more discoverable resource for research into music and politics.

As songs are universally applicable to any subject, there are likely to be other organisations like the Marx Memorial library that also hold a collection of music resources, where music is secondary to their main subject holding, the relationship of the music resources to the main collection is undefined, and the cataloguing system inadequately describes the resources. Whilst there may be a wish to advertise and make use of these resources there may also be a lack of confidence in either the cataloguing of music notation or in promoting the use of these music resources if there is no 'music person' with music-specific knowledge on the organisation's team.

At the Marx Memorial Library, the catalogued song items are dispersed throughout the various collections owing to their provenance, and the order of provenance. This scattering therefore means they do not have an identity as a ' Song collection' and therefore do not have enough 'discoverability' to be able to attract and engage researchers interested in the dynamic between political and/or working people's activity and song.

Including the uncatalogued items, there are over 400 music-related items within the collection, yet there is no mention of the word 'music' or 'song' on the library's website.

Consequently, the resources are little used for research.

This case study could potentially offer such organisations with a useful comparison study or a suggestion of how to approach the task of raising the profile of their song collection so that it is more widely used.

Literature sources will focus on the following aspects:

- Archival practice, specifically types of 'finding aids' and applied examples
- MARC 21 standard and Soutron LMS (as used at MML)
- Cataloguing standards in relation to describing music resources and relationships unique to song resources, specifically FRBR but also others (Dewey/ Bliss)
- Hierarchical and polyhierarchical classification systems and thesauri

- Historical material relating to working people's movements, peace movement, socialism and communism (MML main subject area) which are the catalysts for song creation and use
- Historical material relating to the MML, its publishing house (Twentieth Century Press), and other publishers of socialist and political song material.
- General history of the relationship between music and politics, specifically the use of song
- Community singing

Methodology

The dissertation will use a range of resources for its case study: the primary sources at the MML and secondary sources elsewhere (listed in the Resources section).

The research will take a mixed-method approach.

A literature review will pre-empt the practical tasks by gathering information about cataloguing standards including MARC21 which is the format used at MML, and also other 'preferred' systems for the cataloguing of music resources, music cataloguing and song indexing.

Historical research will focus on music's role in politics and working peoples' movements 1790 – present; political activism in Clerkenwell; the library itself – this will help to identify by association which are the rarer, more unique items in the collection.

Examination of the song documents central to the project itself w discover which collections include songs. This will uncover not only known provenance, but also reasons why each song, (lyric, tune) or songbook was created and used, thus taking a holistic view of its place within the collection.

Examination of the library's main subject areas and special collections will provide background information to the working people's movements, trade unions, etc, which have inspired the creation and use of song for example to express kinship, belonging and a shared message.

Quantitative data collection will inform decisions about grouping the items for a potential new song thesaurus and help decisions about creating new subject headings terms and facets: for example,

- the number of different resource types
- the number of items of each type
- the musical scoring of each item
- the number of countries represented
- the number of movements represented (e.g. socialism)
- the number of non-political (i.e. traditional folk) items

Visits to other institutions (e.g. folksong collections and political song collections) aims to corroborate the findings, fill in any gaps by examining these secondary

sources, and inform **qualitative data**. A similar study to this one has not been found so visits to other organisations will be valuable in finding some pretext for how best to bring together archival finding aids and adapted MARC fields on the MML's LMS to record provenance history, and also the variations, connections and relationships unique to songs which are expressed and manifested in multiple different ways.

Interviews with long-term volunteers who have past, and invested knowledge of new donations and bequests coming into the library will be invited to share their knowledge to improve information about resource provenance, and highlight key pieces in the collection.

Dissemination

At the start of the project, information about the work will be shared through the Marx Memorial library volunteer network.

Dissemination of the research findings from this dissertation will be ongoing through blogposts to mark the end of different stages of the process, and I will be using my Twitter feed throughout the summer to share the project progress.

Post submission, the work will be uploaded on the Open Access platform Humanities Commons. I will be redesigning the content for an article in the MML journal 'Theory and Struggle', the music librarians' journal 'Fontes Artes Musicae' which is the journal of the IAML (International Association of Music Libraries) and potentially other journals concerned with classification and cataloguing, music classification and music libraries. During my research as I will have developed contacts with the People's Museum, Working People's Museum Library and the Vaughan Williams Music Library, I plan to achieve recognition of the work through further contact and collaboration with those organisations.

At the Marx Memorial Library, I plan to give a presentation at the library's evening lecture programme, potentially with selected items from the collection being realised in performance which (as I am a musician) I will be able to lead myself. There is a long-term plan that a concert performance using the material could be staged to mark historical anniversaries as a new strand of the library's arts and culture event programme.

The catalogued resources themselves as original work will be available on the Marx Memorial Library online public access catalogue. A long term plan is to liaise with the website designer to create a tile which will mark the new Music collection as one of the library's 'special collections' on the website.

Workplan

Cataloguing Songs at the Marx Memorial Library

May	May	May	June	June	June	June	July	July	July	July	July	Aug	Aug	Aug	Aug	Sep	Sep	Sep	Sep	Oct
w/c: 13	20	27	3	10	17	24	1	8	15	22	29	5	12	19	26	2	9	16	23	1
Submit proposal				blog	Volunteers briefing		blog		interviews	blog		draft	/	blog		draft	Proofing		Final Proofing	Submission
Reading	Reading	Reading	Overview catalogued	Manchester visits	Overview catalogued	Overview catalogued		Glasgow visit		Literature	Literature		/	Literature						
						Cataloguing	Cataloguing	Cataloguing	Cataloguing				/							
									Writing	Writing	Writing	Writing	/	Writing	Writing	Writing	Rewrites	Rewrites		

This research project will combine theoretical application and practical activity.

Following proposal submission, will be a period of studying literature relating to the aims and tasks: subjects I will focus on at this stage are archival practice for the management of ephemera, facetted classification with reference to music classification for the cataloguing music resources. I will revisit resources for thesaurus construction, hierarchical systems and ordering which will be a key part of devising the potential new system of music headings or thesaurus terms for the linking of resources across the different MML collections.

Knowledge of classification standards and features such as fields in MARC and groupings in FRBR and LCSH will provide essential guidance for the first stage of work, overviewing the catalogued material.

To start the overview process, I will create an Excel record with a pre-decided list of potential types of resource. I estimate to overview 313 records and complete a checklist of resource types to take two-three weeks work.

As this comes to an end after the second week, with a deeper knowledge of the types of resource, this process can overlap with beginning of cataloguing the

uncatalogued resources. These resources will also have their relevant details added to the resource type list.

Previous cataloguing work at the MML has shown that it takes a maximum of 30 minutes to complete one pamphlet record, and less for items in book form. To complete 100 records will therefore take approximately eight days work, meaning the practical tasks will be completed by mid-July leaving plenty time for summary writing for the midterm checkpoint.

Within the first two months, I also intend to travel to institutions with a shared focus to compare resource types, and cataloguing methods.

Following the knowledge gathering at the MML and other institutions will be a good time to conduct interviews, as I will have knowledge about the items under discussion.

I plan to write the dissertation findings in 'chapters' to begin with, as a staging process, to allow patterns in the workflow to emerge. I think this would be a useful format to present at supervisor checkpoints during the process.

I have made space in the schedule for completing draft versions of the work stages, and a first proofing with time in between for final rewriting and researching further references before a final proof and submission on 1st October.

Resources

The resources required for this project are the MML collection and sources outside of London. Visits to other organisations will incur travel costs, but the timeframe means advance booking will make this economical as possible. The institutions and collections I will be visiting are:

The People's Museum, Manchester has a working relationship with the Marx Memorial Library with information surrounding democracy, activism and the use of protest songs as agents for change.

The Working People's Museum Library, Salford is a 'sister' organisation to the MML and I will be travelling there to compare their music resources, and see how they approach the management, cataloguing and dissemination of their music resources.

The curator at the Janey Buchan Political Song library at the University of Glasgow has developed subject headings for song types like those in the MML collection – only part of the collection is viewable online so I will take time to visit there.

In London, the English Folk Dance and Song Society has developed the exhaustive 'Roud song index' of titles, first lines, lyrics and tunes, which recognises how songs transmitted through oral traditions are adapted and adopted through time. The library is further developing their search facility in response to users requests for songs by topic rather than title. I will be visiting them to see if they have a comparable collection of workers songs and political songs, and how they have catalogued these. I will also research material at the Royal College of Music, and the British

library who hold copies of the MML Library bulletins. These bulletins contain news of education events and other events at the library, which may contain information about provenance of some items (the bulletins are currently out of circulation at the MML for digitisation).

Aside from the out of London visits, the resources are all contained at the MML, including extensive material on the political and working peoples' movements relating to the song subjects. All material at the MML is reference only therefore the cataloguing work will be done directly on the library's own office hardware, a place I travel regularly for volunteer work, therefore not an additional expense. Work on the online catalogue can be done remotely without having to travel.

Hardware is not required other than that I use for my own purposes.

Ethics

Although this is a low risk project, there are some ethical considerations concerning the privacy of MML volunteers who may come forward to share information that they hold about items in the collection. It is possible that someone may offer personal stories connected with the bequests or donation of materials, this will need to be carefully managed to ensure that any reporting is consensual and with the prior agreement of the individuals involved. The level of personal detail (e.g. agreeing potential use of names) will be dealt with at the beginning of the interview process, before the interview takes place, and appropriate consent forms submitted in due course.

Potentially there may be copyright considerations with some of the handwritten material which may constitute a copy of published material that is still in copyright. Should this arise I will work with the library regarding copyright procedure and whether this might restrict the addition of these items to the collection.

Confidentiality

There are no anticipated issues of confidentiality.