

CAML REVIEW REVUE DE L'ACBM

Page

v. 37 no. 3 November/novembre 2009

Articles and Reports / Articles et rapports:

Message du président / President's Report <i>Kirsten Walsh</i>	3
Report on the Second Annual Meeting of the Quebec Chapter of CAML / Compte rendu de la deuxième rencontre de la Section québécoise de l'ACBM <i>Cathy Martin</i>	6
Opportunity Knocks: Updating an Online Music Catalogue <i>Alastair Boyd</i>	13
Canadian Composers Portraits: A Look Back <i>Eitan Cornfield</i>	18
Submission to the 2009 Copyright Consultation / Consultation sur le droit d'auteur – 2009	21
CAML Review Survey / Sondage – Revue de l'ACBM	29
CAML/CUMS Joint Conference / Congrès conjoint ACBM/SMUC	30
Book Reviews / Comptes rendus:	
The Music of Joni Mitchell / Rob van der Bliëk	32
Eagle Minds: Selected Correspondence of Istvan Anhalt and George Rochberg (1961-2005) / Jon Gonder	35
Canuck Rock: A History of Canadian Popular Music / Gordon Ross	37
Books and recordings received	39
Quebec chapter photos / Photos de de la Section québécoise de l'ACBM	

CAML Review, published three times a year, is the official organ of the Canadian Association of Music Libraries, Archives, and Documentation Centres. *CAML Review* is indexed in *The Music Index* and the *Canadian Music Periodical Index*.

Revue de l'ACBM, publiée trois fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue de l'ACBM* est indexée dans *Music Index* et *L'Index des périodiques de musique canadiens*.

Editor / Éditrice: Cheryl Martin, Library Information Resources Management, Western Libraries, The University of Western Ontario, London, ON N6A 3K7. Tel: 519-661-2111 x88081; Email: cmart29@uwo.ca

Associate Editor/ Éditrice-adjointe : Denise Prince, Conservatoire de musique de Québec, 4750, ave Henri-Julien, Montréal, Québec H2T 2C8. tél. 514-873-4031 #247; Courriel: denise.prince@conservatoire.gouv.qc.ca

Review Editor/Éditeur des comptes-rendus: Desmond Maley, J.N. Desmarais Library, Laurentian University, 935 Ramsey Lake Rd., Sudbury, Ontario P3E 2C6. Tel: 705-675-1151 ext. 3323; E-mail: dmaley@laurentian.ca

The editors invite submissions in the form of articles, reviews, reports, and news items. Deadline for the next issue: March 15, 2010. / Vous êtes invités à soumettre des articles, comptes rendus et informations à la *Revue*. Date limite du prochain numéro: le 15 mars 2010.

Membership Secretary/Secrétaire d'adhésions : Janneka Guise, Eckhardt-Gramatté Music Library, 65 Dafoe Rd., University of Manitoba, Winnipeg, MB, R3T 2N2, 204-474-7911; Email: jan_guise@umanitoba.ca. Claims are filled for six months following publication. **Send all claims to the Membership Secretary.** / Les réclamations de numéros manquants sont acceptées durant une période de six mois suivant la date de publication. **Veillez faire parvenir toute réclamation à la secrétaire aux adhésions.**

Advertising / publicité: please contact the Editors / communiquez avec les éditrices.

© 2009 Canadian Association of Music Libraries, Archives and Documentation Centres / Association canadienne des bibliothèques, archives et centres de documentation musicaux, ISSN 1496-9963.

CAML web site/Site web de l'ACBM: www.yorku.ca/caml
Section québécoise de l'ACBM/Quebec Chapter of CAML:
www.sqacbm.org

President's Report / Message de la présidente¹

I hope that you have had a good fall season so far.

You may recall that it was decided at our AGM in Ottawa this past June to hold the fall Board meeting by teleconference, to save on travel costs. The Board decided to split this into 2 meetings, rather than hold one lengthy teleconference. We met on October 3, and will do so again on November 21.

Library & Archives Canada surveyed the Canadian library community this year, to assess its relationship with them and see how LAC might move forward in closer collaboration with them in the future. I sent the survey out on canmus-1, and was pleased to receive several responses from CAML members which were incorporated into our response. Peter Higham and I spoke at length with Paul McCormick of Partners in Access Inc., the consulting firm who carried out the survey, to respond on behalf of CAML.

Many thanks are due to Monica Fazekas, Richard Green and Richard Belford, who represented CAML on the joint CAML/CUMS Copyright Working Group, for their work on CAML's response to the federal copyright consultations this year. I hope that the key issues which were raised in the response will be addressed in reforms to the Copyright Act.

J'espère que vous avez eu un bel automne jusqu'à présent.

Vous vous souviendrez qu'il a été décidé lors de notre AGM tenue à Ottawa en juin dernier d'avoir la réunion du conseil d'administration cet automne par téléconférence pour économiser sur les frais de déplacement. Le conseil d'administration a décidé de le faire en deux temps plutôt qu'une seule longue téléconférence. Le C.A. s'est donc réuni le 3 octobre et le 21 novembre.

Cette année, Bibliothèque et Archives Canada (BAC) a effectué un sondage auprès de la communauté des bibliothèques au Canada pour évaluer sa relation avec elle et voir comment BAC puisse aller de l'avant dans une collaboration plus étroite avec elle dans l'avenir. J'ai envoyé le sondage sur canmus-1 et j'ai été heureuse de recevoir plusieurs réponses de membres de l'ACBM qui étaient intégrées dans notre réponse. Peter Higham et moi avons longuement parlé à Paul McCormick de Partners in Access Inc., le cabinet-conseil qui a mené le sondage, pour répondre au nom de l'ACBM.

Plusieurs remerciements s'adressent à Monica Fazekas, Richard Green et Richard Belford, qui ont représenté l'ACBM au groupe de travail conjoint ACBM/SMUC sur le droit d'auteur, pour leur collaboration à la

¹ © 2009 The author and the Canadian Association of Music Libraries, Archives, and Documentation Centres / L'auteur et l'Association canadienne des bibliothèques, archives et centres de documentation musicaux.

Peter Higham and I have continued discussions with Library and Archives Canada (LAC) about the coordination of Canadian submissions to RILM, in light of Lisa Emberson's upcoming retirement. It appears likely that LAC will assign this responsibility to another LAC staff member. I would like to express my immense gratitude to Lisa for her many of years of hard work on this ongoing task.

I was very pleased to learn that Brian McMillan, of the Marvin Duchow Music Library at McGill University, has accepted the position of Editor of the IAML Newsletter. Congratulations, Brian, and I look forward to the first issue!

Elsewhere in this issue you will find preliminary information on our next conference. We will meet with CUMS on June 3-6, 2010 at the University of Regina. Janneka Guise, Chair of the Program Committee, is working with her CUMS colleagues to put together an exciting program; please send her your proposals. Bill Sgrazzutti has been hard at work planning Local Arrangements details with his UofR colleagues. The conference has become somewhat of a "mega conference", with the simultaneous meeting of the Canadian Society for Traditional Music and the International Association for the Study of Popular Music-Canada taking place at UofR. We can look forward to a varied and stimulating program, and I hope that many of you will plan to attend.

Lastly, I would encourage you to renew your CAML membership by the end of the year.

rédaction du mémoire de l'ACBM présenté lors des consultations sur le droit d'auteur au gouvernement fédéral. J'espère que les points importants qui ont été soulevés dans le mémoire seront traités dans la réforme de la Loi sur le droit d'auteur.

Peter Higham et moi avons poursuivi les discussions avec Bibliothèque et Archives Canada (BAC) au sujet de la coordination et inscription des données canadiennes au Répertoire International de Littérature Musicale (RILM), en vue de la retraite imminente de Lisa Emberson. Il est fort possible que BAC attribue cette responsabilité à un autre membre de son personnel. J'aimerais exprimer toute ma gratitude à Lisa pour toutes ses années de dur labeur à cette tâche permanente.

J'étais très heureuse d'apprendre que Brian McMillan, de la Bibliothèque de musique Marvin Duchow de l'Université McGill, a accepté le poste de rédacteur en chef du Bulletin de l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM). Félicitations, Brian, et j'attends avec impatience le premier numéro!

Dans ce numéro, vous trouverez l'information préliminaire à notre prochain congrès. Il s'agit d'un congrès conjoint avec la SMUC du 3 au 6 juin 2010 à l'Université de Regina. Janneka Guise, présidente du comité de programmation, travaille de concert avec ses collègues de la SMUC pour mettre en place un programme dynamique. Veuillez lui transmettre vos propositions. Bill Sgrazzutti travaille fort à la planification de la logistique avec ses collègues de l'Université de

I wish everyone a safe and healthy winter.

Regina. La conférence prend la forme d'un « mégacongrès », avec la rencontre en parallèle de La Société canadienne pour les traditions musicales et l'Association internationale pour l'étude de la musique populaire-Canada qui a aussi lieu à l'Université de Regina. Nous attendons avec impatience un programme varié et captivant, et j'espère que vous serez nombreux au rendez-vous.

En dernier lieu, je vous encourage à renouveler votre adhésion à l'ACBM d'ici la fin de l'année.

Je souhaite à tous et à toutes de la santé et un hiver sécuritaire.

Kirsten Walsh
Music Library, University of British Columbia / Bibliothèque de musique, Université de la Colombie-Britannique
kwalsh@interchange.ubc.ca

Report on the Second Annual Meeting of the Quebec Chapter of CAML / Compte rendu de la deuxième rencontre de la Section québécoise de l'ACBM

Conservatoire de musique de Montréal, October 23, 2009 / 23 octobre 2009

Cathy Martin, McGill University ; traduction Denise Prince¹

Since 2005, representatives from music libraries across Quebec have come together annually to share information and to work towards enhancing access to music library collections and services in the province. Over time, the group decided to formalize its structure, and, in 2008, participants first gathered as an official chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML).

This fall, the second annual meeting of the Quebec Chapter of CAML (QCCAML) was hosted by the Conservatoire de musique de Montréal.² More than 55 participants from various types of music libraries – academic, CEGEP, conservatory, public and special – convened to discuss music library issues. The day's focus was on digitization issues and projects; included

Depuis 2005, des représentants de bibliothèques de musique d'un peu partout au Québec se donnent rendez-vous annuellement afin de partager leurs connaissances et améliorer l'accès aux collections musicales et aux services dans les bibliothèques de la province. Au cours des années, le groupe a décidé de formaliser sa structure, de sorte qu'en 2008, les participants ont assisté à la rencontre annuelle, en tant que première Section officielle de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM).

Cet automne, c'est le Conservatoire de musique de Montréal qui était l'hôte de la seconde Rencontre annuelle de la Section québécoise de l'ACBM (SQACBM). Plus de 55 participants, provenant de divers milieux de bibliothèques de musique - universitaire, cégep, conservatoire, public, spécialisé - se sont réunis afin de discuter des questions concernant les

¹ © 2009 The author and the Canadian Association of Music Libraries, Archives, and Documentation Centres / L'auteur et l'Association canadienne des bibliothèques, archives et centres de documentation musicaux.

² The organizing committee consisted of / Le comité organisateur était formé de : Brian McMillan, McGill University; Cathy Martin, McGill University, Denise Prince, Conservatoire de musique de Montréal; Tania Siglinde, Université de Montréal; and Jared Wiercinski, Concordia University. Local logistical support was provided by staff members from the Library of the Conservatoire. Sponsoring organizations for the meeting were the libraries of McGill University and the Université de Montréal, as well as Naxos, Alexander Street Press and Gibson Library Connections / Le personnel de la bibliothèque du Conservatoire assurait le soutien logistique. Les bibliothèques de l'Université McGill, de l'Université de Montréal, ainsi que Naxos, Alexander Street Press et Gibson Library Connections étaient commanditaires de l'événement.

were presentations, a “Hot Topics” session, a tour, and the annual general meeting.

Welcoming words were provided by Raffi Armenian, Director of the Conservatoire de musique de Montréal (who made reference to libraries being the barometer of the culture of an institution); Pierre Plante, the Conservatoire’s Head Librarian; and Brian McMillan, QCCAML Chair. In addition, CAML President Kirsten Walsh sent words of welcome that were transmitted via the meeting’s printed programme.

The first presentation of the day – the Keynote Session – was an introduction to the new digital audio delivery service of CBC/Radio-Canada, the Virtual Music Library (VML). Presenters Nicole Blain (CBC Music Library, Toronto) and Julie Morissette (Music Service, Radio-Canada, Montreal) first provided an overview of the collections and services of the CBC and Radio-Canada music libraries. They went on to explain how the VML was developed as an internal tool in order to meet the needs of the libraries’ clients, its radio, television and internet station producers. There was a need, for example, to provide timely access to new releases to all regional centers across the country. Participants learned about the workflow employed to digitize the audio collections of CBC/Radio-Canada, and about the architecture of the system. More than 500,000 pieces are currently in the VML database, with 7500 pieces being added each week. A future possibility under exploration is the addition of digitized liner notes.

bibliothèques de musique. Les questions et projets de numérisation formaient le thème principal de la journée; des présentations, une séance de « Conférences éclairs », une visite guidée ainsi que l'Assemblée générale annuelle complétaient le programme.

Des allocutions de bienvenue ont été prononcées par Raffi Armenian, directeur du Conservatoire de musique de Montréal; Pierre Plante, bibliothécaire en chef de la bibliothèque; et par Brian McMillan, président de la SQACBM. M. Armenian a précisé que les bibliothèques sont un baromètre de la culture d'une institution. De plus, la présidente de l'ACBM, Kirsten Walsh, a transmis un message de bienvenue, que nous pouvions lire dans le programme imprimé.

La première communication de la journée, avec deux conférencières invitées, était une présentation au nouveau service numérique audio de CBC/Radio-Canada, le Virtual Music Library (VML). Mesdames Nicole Blain (CBC, Music Library, Toronto) et Julie Morissette (Services de musique, Radio-Canada, Montréal) ont présenté un aperçu des collections et services des bibliothèques de musique de CBC et Radio-Canada. Elles ont illustré comment le service VML a été conçu, en tant qu'outil interne, afin de répondre aux besoins des clients de leurs bibliothèques, ainsi qu'à ceux des réalisateurs de leur poste de radio, télévision et internet. Il y avait un besoin, par exemple, de fournir l'accès aux nouvelles versions, à tous les centres régionaux à travers le pays. Les participants ont pu être informés du flux de travail utilisé pour numériser les collections audio de CBC/Radio-Canada, de même que de l'architecture du système. La base de données du VML contient actuellement plus de 500 000 pièces, dont 7 500 sont ajoutées à chaque semaine. Un autre projet possible, en cours d'étude, est l'ajout de texte de pochette.

Daniel Paradis (Université de Montréal) followed with a presentation on the subject of the new cataloguing standard, Resource Description and Access (RDA). He gave an overview of the changes in the cataloguing of music materials that will be necessary with the implementation of RDA, as compared with use of AACR2. In particular, Paradis offered detailed examples of cataloguing differences related to item descriptions, choice of access points and uniform titles. His presentation included side-by-side examples of AACR2 and RDA records for both a score and a music sound recording.

Following lunch, QCCAML Chair Brian McMillan (McGill University) and QCCAML Treasurer Daniel Paradis led the business meeting. Each gave his respective report. Following a recommendation by Paradis, it was moved that a committee be struck to recommend actions to be taken to restrict the Board members' ability to take out loans on behalf of the Chapter. The committee's report will be ready for consideration by the assembled members at the next annual meeting. Two Board members reached the end of their term at the AGM: Chair Brian McMillan and Communications Officer Justine Lamoureux (Université du Québec à Montréal (UQAM)). Cathy Martin (McGill University) reported on the outcome of the call for nominations for the two Board positions. As no nominations were received for the position of Vice-Chair/Chair-Elect, Paradis agreed to assume the post for the upcoming year, while Jared Wiercinski (Concordia University) accepted an appointment to the position of Communications Officer. Mélissa Gravel (Université de Laval) will act as interim

La communication suivante a été présentée par Daniel Paradis (Université de Montréal) et portait sur les nouvelles normes de catalogage: Ressource, description et accès (RDA). Il a fourni un aperçu des changements qui seront apportés au catalogage de la documentation musicale, lors de la mise en oeuvre des RDA, comparativement à l'utilisation des RCAA2. Particulièrement, Daniel Paradis a présenté des exemples détaillés illustrant les différences de catalogage dans la description de certains documents, des choix de points d'accès et des titres uniformes. Sa présentation a illustré, en parallèle, des exemples de notices RCAA2 et RDA, aussi bien pour une partition musicale que pour un enregistrement sonore musical.

Après le dîner, Brian McMillan et Daniel Paradis, respectivement président et trésorier de la SQACBM, ont codirigé la séance de travail de l'Assemblée générale annuelle des membres (AGM). Ils ont présenté chacun leur rapport des activités. Une recommandation faite par M. Paradis, à l'effet qu'un comité soit formé pour faire des recommandations et restreindre la possibilité d'emprunt bancaire du Conseil d'administration (C.A.), au nom de la Section, a été acceptée. Le rapport de ce comité sera présenté et analysé avant la prochaine AGM. Le mandat de deux membres du C.A. arrivaient à terme, soit : le président, Brian McMillan, et la responsable des communications, Justine Lamoureux (Université du Québec à Montréal (UQAM)). Cathy Martin (Université McGill) a présenté les résultats de l'appel de candidatures pour ces deux postes. Puisque aucune nomination n'a été reçue au poste de vice-président/président élu, Daniel Paradis a accepté d'assumer ce poste pour la prochaine année, tandis que Jared Wiercinski (Université Concordia) a accepté la nomination au poste de responsable des communications. Mélissa Gravel (Université Laval) agira comme trésorière par intérim, d'ici à ce qu'un processus officiel d'élection soit organisé l'an prochain. La nouvelle présidente, Audrey Laplante (École de

Treasurer until an official election process is conducted next year. Incoming Chair Audrey Laplante (École de bibliothéconomie et des sciences de l'information, Université de Montréal) thanked McMillan and Lamoureux for their service to the Chapter. During the meeting, there were calls for suggestions on a number of issues: the location of the 2010 meeting, possibilities for continuing education events, and whether there was interest in setting up a listserv or Google Group for the Chapter.

A popular feature from last year's meeting, the "Hot Topics" session, was scheduled once again in order to provide willing participants with a 5-minute time period in which to share information about new services, projects, or solutions to work issues. Moderated by Mélissa Gravel, this year's contributions were as follows:

- Myrienne Dubé (Bibliothèque et Archives nationales du Québec (BAnQ)) outlined the BAnQ's in-house classification scheme for recorded music, and explained the rationale for recent revisions related to evolving musical genres. In passing, mention was made of the BAnQ's "Extranet," a service providing specialized resources for library personnel.
- Luc Desjardins (Phonothèque québécoise) introduced participants to a recent publication, Réal La Rochelle's *Le Patrimoine Sonore du Québec: La Phonothèque québécoise*, which highlights the place of sound archives in the cultural heritage of Quebec.
- Rachel Gagnon (Library and Archives Canada (LAC)) explained the LAC proposal for an expansion of the Library

bibliothéconomie et des sciences de l'information, Université de Montréal), a remercié monsieur McMillan et madame Lamoureux pour leur collaboration au sein de la Section. Au cours de la séance, plusieurs suggestions et appels ont été lancés : recherche d'emplacement pour la rencontre de 2010, idées de sujets de formation continue, intérêt à mettre sur pied un gestionnaire de liste de diffusion ou un « Groupe de Google » pour la Section.

Une activité très appréciée de la rencontre de 2008, les « Conférences éclairs », était à nouveau au programme cette année, afin de fournir aux participants une période de cinq minutes, au cours de laquelle ils pouvaient partager de l'information sur de nouveaux services, projets, ou des solutions à différents problèmes de travail. Sous la coordination de Mélissa Gravel, les présentations étaient celles-ci :

- Myrienne Dubé (Bibliothèque et Archives nationales du Québec (BAnQ)) a dressé les grandes lignes du schéma de la classification libre pour les enregistrements sonores de la BAnQ et a expliqué la logique de ses récentes révisions concernant les genres musicaux. Elle a aussi mentionné l'extranet de la BAnQ, service de ressources spécialisées apportées au personnel des bibliothèques.
- Luc Desjardins (Phonothèque québécoise) a présenté aux participants la récente publication de Réal La Rochelle, *Le Patrimoine sonore du Québec: La Phonothèque québécoise*, qui souligne la place des archives sonores dans le patrimoine culturel québécois.
- Rachel Gagnon (Bibliothèque et Archives Canada (BAC)) a expliqué la proposition soumise par BAC pour le déploiement de la classe M, de Library of Congress, concernant les hymnes liturgiques canadiens. La classification cherche à accorder une classification par pays, par dénomination et par

of Congress M class for Canadian hymnals. The proposal seeks to allow for classification by country, by denomination and by language. While the change is not yet official, the Library of Congress Policy Section has indicated its willingness to go ahead with the expansion.

- Justine Lamoureux and Rémi Castonguay (UQAM) described a new service at UQAM's Music Library: daytime concerts, presented in cooperation with the student association, which take place within the library itself. In part, the creation of this concert space and series was motivated by the desire to reinforce the social dimension of the library environment.

Digitization of recordings took center stage in the next of the afternoon's sessions, with the presentation of two diverse projects. First, Benoit Migneault, of the Bibliothèque et Archives nationales du Québec (BANQ), described this institution's process of digitizing Québécois recordings. Topics covered were the selection process, the pre-digitization cleaning procedures, and technical details related to the digitization process. To date, more than 2000 pieces are available for listening via the BANQ's portal, either through the "Digital Collection: Sound Recordings" interface (http://bibnum2.banq.qc.ca/bna/musique_78trs/accueil.htm), or through links in the catalogue records. Next, Jared Wiercinski presented Concordia University's streaming audio reserves pilot project. He enumerated the benefits of making audio e-reserves available, which include ensuring the students are accessing the specific recorded version of a work that has been requested by the professor.

langue. Malgré que les changements ne sont pas encore adoptés officiellement, la Section des politiques de la Library of Congress a confirmé son intention d'aller de l'avant avec ce déploiement.

- Justine Lamoureux et Rémi Castonguay (UQAM) ont décrit un nouveau service à la bibliothèque de musique de l'UQAM : concerts présentés durant la journée, en collaboration avec l'association étudiante, se déroulent dans la bibliothèque elle-même. La création de cet espace concert et de la série elle-même est motivée par le désir de renforcer la dimension sociale de l'environnement de la bibliothèque.

La numérisation et les enregistrements sonores ont occupé la scène, pour la suite de l'après-midi, avec les présentations de deux projets différents. D'abord, Benoit Migneault, de Bibliothèque et Archives nationales du Québec (BANQ), a décrit le processus de numérisation des enregistrements québécois de son institution. Il a abordé les sujets suivants: processus de sélection, méthodes de nettoyage de prénumérisation, détails techniques liés au processus de numérisation. Il est possible d'écouter plus de 2 000 pièces à ce jour, à travers le portail de BANQ, soit par l'interface «Collections numérisées: enregistrements sonores»

(http://bibnum2.banq.qc.ca/bna/musique_78trs/accueil.htm), ou par d'autres liens provenant des notices mêmes du catalogue. Ensuite, Jared Wiercinski a présenté un projet pilote, mis sur pied actuellement à l'Université Concordia: «réserves de contenu audio sur Internet». Il a énuméré les avantages de créer une réserve électronique de contenu audio, dont celui d'assurer aux étudiants l'accès à des versions d'enregistrements d'une œuvre, spécifiquement demandées par un professeur. Monsieur Wiercinski a fourni des détails techniques du projet et suggéré aux participants de consulter son propre guide en ligne, «How to set up your own streaming audio web site»

Technical details of the project were provided, and participants were directed to Wiercinski's detailed online guide, "How to set up your own streaming audio web site" (<http://library.concordia.ca/research/subjects/music/streaminghowto/index.php?guid=intro>).

The final session of the day began with a presentation by Cathy Martin on the subject of online music periodicals. An overview of where freely available music periodicals are housed included examples of national digitization projects, Open Access initiatives, and sites of sponsoring bodies. Next, Martin presented additional sources for locating online music periodicals: specialized directories, portals, and databases; search engines; union catalogues; and professional journals and listservs. Audrey Laplante followed with a presentation regarding public library support of young adults' music information seeking. Laplante began by highlighting research related to adolescents and their relationship to music. She continued with a discussion of the implications of this relationship for the provision of music services to adolescents. Various options for the public library setting were proposed, such as adding enriched content to catalogues, instigating activities, concerts or clubs in order to highlight the collections, promoting the library by establishing an online presence, and offering a physical space amenable to use and resource discovery by adolescents.

Tours of the Conservatoires de musique et d'art dramatique, with a focus on its Library, were offered concurrently with two of the day's session. The tours,

(<http://library.concordia.ca/research/subjects/music/streaminghowto/index.php?guid=intro>).

La dernière portion de la journée a débuté par Cathy Martin, sur le thème des périodiques de musique en ligne. Elle a présenté un aperçu des endroits où sont offerts, sans frais, des périodiques de musique, incluant des exemples de projets de numérisation, des initiatives de libre accès, ainsi que des sites de commanditaires. Madame Martin a ensuite présenté des sources supplémentaires, pour repérer des périodiques de musique en ligne: des répertoires spécialisés, portails, bases de données; des moteurs de recherche; des catalogues collectifs; des revues professionnelles et des gestionnaires de liste de diffusion. Audrey Laplante a enchaîné avec une présentation concernant l'aide apportée aux jeunes adultes dans les bibliothèques publiques, quant à leurs besoins de recherche d'information en musique. Madame Laplante a souligné d'abord le lien de recherche entre les adolescents et leur relation avec la musique. Elle a poursuivi en discutant des répercussions de cette relation lors de la fourniture de services sur la musique aux adolescents. Elle a proposé différentes options s'adressant aux bibliothèques publiques, telles qu'un contenu enrichi aux catalogues, des activités de promotion, des concerts ou clubs afin de mettre en valeur les collections, faire la promotion de la bibliothèque en définissant une présence en ligne, et offrir un aménagement physique propice à la pratique et l'utilisation des ressources par les adolescents.

La visite des locaux des Conservatoires de musique et d'art dramatique, avec la priorité accordée à la bibliothèque, a été offerte simultanément avec deux des séances de la journée. Les visites, guidées par Madame Danielle Boucher, pianiste accompagnatrice et responsable des communications, ainsi que par le personnel de la bibliothèque, ont apporté aux participants une vision complète de l'établissement d'enseignement et de la

conducted by music coach and administrator Danielle Boucher and library staff, afforded participants a view of the entire institution, which had just celebrated its official reopening the previous month, as well as the new library.

The day concluded with a wine and cheese reception, where music was provided by a student violin and double bass jazz duo. A few lucky attendees returned home with door prizes, but all participants had the opportunity to return to their respective music libraries with new ideas and renewed inspiration.

Note: Most of the presentations from the day's sessions have been posted on the website of the Quebec Chapter of CAML: <http://sqacbm.org/rencontre-en.html>.

bibliothèque, dont on a célébré l'inauguration officielle de leur réouverture il y a un mois.

La journée s'est clôturée par une réception vins et fromages, accompagnée d'une musique d'ambiance, formée d'un duo de jazz, réunissant des étudiants en violon et en contrebasse. Quelques chanceux participants sont repartis avec un prix de présence, mais tous ont eu l'occasion de retourner dans leur milieu respectif, avec de nouvelles idées et une inspiration renouvelée.

Note : La majorité des présentations de cette journée est affichée sur le site Web de la Section québécoise de l'ACBM:
<http://sqacbm.org/rencontre.html>.

Opportunity Knocks: Updating an Online Music Catalogue Alastair Boyd (University of Toronto)

A number of academic and large public libraries have started drifting away from the web catalogues supplied by the vendors of their integrated library systems. Frustrated catalogue users were showing signs of bypassing these ILS catalogues in favour of search engines they considered to be faster and simpler, like Google or amazon.com; and frustrated cataloguers were seeing much of their carefully structured data languishing unused, its potential unexploited. The efforts of competing ILS vendors to create useful web-based catalogues have been cautious and uncoordinated. The resulting clumsy hybrids have lost much of the “analogue” functionality of the old card catalogues, while managing to gain little of the speed and simplicity of the “digital” Age of Amazon. So an ever-growing number of librarians have had a radical thought: what would happen if we married the flexibility of popular online search sites with the mountains of rigorously controlled bibliographic data stored in library databases?

ILS vendors might justly protest that until we could all agree on what we wanted, they could hardly justify spending money on experiments. However, it now seems that a pivotal moment has arrived. A consensus is forming, inspired partly by IFLA’s *Functional Requirements for Bibliographic Records* (FRBR), and in part by 10 years’ experience in coping with the shortcomings of off-the-rack web interfaces. The tools of online commerce are available for our “not-for-profit” world of scholarship, and a growing list of libraries has started to use them.

We’ve Only Just Begun

On that list is the University of Toronto Library. It has been almost two years since a Selection Committee chose the Endeca platform, with which to build a new “discovery layer” on top of the current Sirsi database. U of T was not the first library to choose Endeca, so we were able to profit from the experience of predecessors like North Carolina State and (closer to home) McMaster University. I use the word “build” deliberately. Endeca is best regarded as a toolkit, with which you can create whatever interfaces and indexes you like, limited only by the quality of your existing data (more on this below), and your supply of time and money for programming. After about eight months of work, the first version of the new catalogue was offered as an option in September 2008, and it became the default in January 2009.

However, we’re not finished yet—or so I hope. Much of the effort so far has been devoted to “under the hood” work refining the indexes, fixing problems with exotic diacritics, and adjusting the timing of data loads from Sirsi into Endeca. And also, as I hinted a moment ago, we have spent a great deal of time cleaning up errors in some of the bibliographic records to make the system work better. A made-to-measure catalogue provides the opportunity to make effective use of all sorts of data that has been lying fallow in bibliographic MARC records almost since we began to use MARC. But a side-effect of building precise filters and indexes on previously ignored MARC data is that long-dormant errors are suddenly bathed in a glaring spotlight. A shared database like U of T’s, with some records more than 25 years old, and with more than 30 contributing libraries, is bound to contain inconsistencies.

For example, our new catalogue makes extensive use of certain MARC control field codes in order to allow precise filtering of search results according to format: e.g. books, scores, or recordings (the last further divided into LPs, cassette tapes, or CDs). This is terrific, or would be



if all our records for scores were coded as such, and all cataloguing for sound recordings had the necessary precise format codes. Unfortunately, our database contains thousands of ancient records dating from the dawn of U of T's MARC database. Because these were transcribed from catalogue cards using a single book template for all formats, the oldest records for music scores showed up as books in the new catalogue. Consequently when catalogue users tried to whittle down hitlists to scores only, a great many useful results were left behind. Happily there are ways to identify and correct many such deficiencies through automated batch processes; thanks to the shrewd oversight of our Metadata Librarian, U of T has made great inroads in this kind of "data cleansing" (to use Endeca's own clinical terminology).

Evolution or Revolution?

We now have an opportunity to demonstrate that our existing bibliographic records contain great potential for improved online discovery of music resources. Quite a lot is at stake here, because a chorus of critics has been suggesting that the problem with web catalogues is old-fashioned cataloguing rules (AACR2) and data formats (MARC 21). Cast off these shackles, it is said, and all will be well. Indeed, for some of these critics even RDA, the proposed successor to AACR2, is insufficiently radical because of its intended compatibility with existing records. It is certain that if we consider cataloguing principles and data structures only in the light of online keyword searching we arrive at something different from RDA, and from the principles and structures currently used. But an uncompromising insistence on such a position, however logical and ideologically pure, reminds me of Bernard Shaw's crusade to reform English spelling, or the Music Notation Project's proposals to abolish accidentals in favour of a brand new chromatic musical staff. It is unrealistic to ignore the past, whether we're talking about several centuries' worth of book and music publishing, or 145 million existing MARC records. Updated methods that build on and supplement the status quo will be less elegant and efficient, but can still improve resource discovery while incorporating, rather than discarding or rebuilding, our existing databases.

For pragmatists who see tools like Endeca as a way out of this bind, a crucial moment has arrived. Now is our chance to show how these new "discovery layers" that sit on top of existing databases can do the work of reinterpreting old data structures to work in new ways. A perfect example of this is the old-fashioned uniform title, as prescribed in AACR2. In a music card catalogue, uniform titles gathered entries for various editions, arrangements, excerpts, and translations of works in an alphabetical sub-arrangement under the heading for the composer, by using a standardized title for any given work. In an online catalogue incorporating the principles of FRBR, uniform titles as coded in MARC 21 records provide a ready-made method for identifying *Works* and *Expressions*, and in establishing FRBR *whole/part*, *equivalent*, and *derivative* relationships—that is, as long as we bear in mind that uniform titles are only one half of a name-title heading. Such headings contain all the necessary information and tagging, thanks to subfield codes that identify *Work* elements (composer plus a standardized title), *Expression* elements (e.g. format terms such as "vocal score", or the language(s) of translations), and *whole/part* elements such as the titles of component parts of a work (for example, arias within an opera, or single movements from a suite).

Manipulation of these elements as they are fed into Endeca (or "ingested", to use the company jargon) allows us to create flexible ways of displaying and sorting search results which contain multiple instances of the same *Work* and *Expression*, but different *Manifestations* (editions). In the illustration below, eight hits from a search for the title *Moonlight sonata* have been combined in the initial FRBR-based display of results, which represent records for different editions of this

1	Beethoven, Ludwig van, 1770-1827. Sonatas, piano, no. 14, op. 27, no. 2, C# minor (8 records)			
2	Beethoven, Ludwig van, 1770-1827. Piano music. Selections			
	Beethoven masterpieces for solo piano : 25 works / Ludwig van Beethoven. Mineola, NY : Dover Publications, 2004.			Score 
	Music	Bindery	M22 .B4 D63 2004	N/A
3	Beethoven, Ludwig van, 1770-1827. Sonatas, piano. Selections			
	Five great piano sonatas / Ludwig van Beethoven ; edited by Heinrich Schenker ; introduction by Carl Schachter ; performance notes by Anton Kuerti. Mineola, NY : Dover, 1999.			Score 
	Music	Due Jun 2, 2009	M23 .B414 S22 1999	N/A

single work. Clicking on this “rolled up” hitlist entry will create an expanded list showing brief entries for all eight of these different editions.

It Must Be There Somewhere...

There is room for further improvement here, however. The display has been based on the composer plus uniform title, which is the heading currently available to represent the Work. But does this cumbersome heading have to be what we display in the hitlist? This is where the concept of “authority records” residing in an “authority file” can be put to new uses.

A quick digression on authority records: these provide an efficient mechanism for establishing an agreed-upon standard form of a heading, such as a composer’s name, or a name plus uniform title, combined in a single record with variant forms of the name and/or title. When such records in MARC format are linked to MARC bibliographic records, cross-references don’t need to be inserted into every catalogue record that employs a given heading; they can be stored, and updated, in a single place. If these authority records are then fed into a system such as Endeca, the resulting index can assist catalogue users by directly associating the variants in name or title headings with bibliographic records containing the authorized heading. In the card catalogue, or in previous online catalogues incorporating an authority file, anyone searching “Skriabin”, for example, would be directed to search instead for “Scriabin”; now, in our new catalogue, the single search “Skriabin” will immediately return the same results as “Scriabin”, since the former spelling is a variant in the authority record.

In the same way, using the same mechanism, anyone searching the terms “Beethoven” and “Moonlight sonata” can now retrieve the same results as if they had searched by the uniform title displayed in the sample hitlist shown above. Better yet, given the relational database structure of bibliographic and authority record databases, it would be perfectly feasible to create a more elegant heading to represent this particular work. AACR2 prescribes the uniform title “*Sonatas, piano, no. 14, op. 27, no. 2, C# minor*” because it was designed to create a browseable alphabetical subarrangement in the card catalogue under the main entry for Beethoven. Having inherited headings like these, automated validation in many MARC databases also currently depends on literal matching of these cumbersome alphanumeric strings between bibliographic and authority records. But there is no need to duplicate the actual text of the heading in both places; the bibliographic record need only carry a link (inserted at the point of cataloguing) to the name-title authority record. And taking this a step further, if the authority record contains enough

information for cataloguers to correctly identify the work, then the work heading as displayed in the catalogue could be something more user-friendly than the long string shown in the previous example. Perhaps “*Piano sonata no. 14, op. 27, no. 2, C # minor, by Ludwig van Beethoven (1770-1827)*”. This kind of permutation of the existing heading could be achieved programmatically, thanks to its subfield coding and punctuation. Ultimately, the best solution would be to update the cataloguing rules to recognize the post-card-catalogue reality that the work heading itself doesn’t necessarily have to contain all the data, as long as sufficient information can be found in the authority record. For catalogue users’ benefit, I think we should display headings that are as short as possible without becoming ambiguous. The current version of RDA threatens to go in the opposite direction, however. Where AACR2 prescribes a uniform title like “*Variations, piano, woodwinds, op. 6*” RDA proposes “*Variations, piano, bassoon, clarinet, flute, oboe, op. 6*”. Simply by adding a preferred work display title to the authority record (“*Variations, op. 6*” might be enough), we could let our systems show something more concise.

Another benefit of controlling the display of headings from the authority records involves the perennial problem of titles translated from other languages. For books or music with text, it is difficult to see any real alternative to AACR2’s directive to use the original title, rather than the most commonly used title in the language of the catalogue. Otherwise, when creating headings for translations, one winds up with paradoxical headings like “*Magic flute*” to represent scores or recordings in German, and “*Magic flute. English*” to represent a translation. But for works without words, we could choose to be more flexible. The current use of “*Vesna sviashchennaia*” instead of “*Rite of spring*” or “*Sacre du printemps*” as the established uniform title tends to puzzle all catalogue users except those who know the Library of Congress romanization of Весна священная. Again, by marking a title in the authority record as the one preferred for display, we can show whatever we like in the catalogue without having to update all the bibliographic records. (And we can instantly flip the display to something else, if we have second thoughts.)

What Else Do They Have?

What I have described so far has mostly to do with so-called “known item” searches. There are also intriguing possibilities for helping users find music scores when they don’t have a title in mind. For example, the Library of Congress Classification for music provides a systematic way to discover what is available based on the medium of performance. Catalogue users could start

Chamber music	Large ensembles	Music for children
<u>One solo instrument</u> – M6-176	<u>Orchestra</u> – M1000-1075	<u>Instrumental music</u> – M1375-1420
<u>Two or more instruments</u> – M177-990	<u>String orchestra</u> – M1100-1160	<u>Secular vocal music</u> – M1990-1998
	<u>Band</u> – M1200-1270	<u>Sacred vocal music</u> – M2190-2196
	<u>Other ensembles</u> – M1350-1366	
	<u>Aleatory & Electronic music. Mixed media</u> – M1470-1480	

Secular vocal music	Sacred vocal music	Collections, collected editions
<u>Dramatic music</u> – M1500-1527.8	<u>Dramatic music</u> – M2000-2007	<u>Musical sources</u> – M2-2.3
<u>Choruses</u> – M1530-1610	<u>Choral services, etc.</u> – M2010-2017.6	<u>Composers' collected works</u> – M3-3.3
<u>Solo voice</u> – M1530-1610	<u>Choruses</u> – M2010-2017.6	
<u>Folk, ethnic, popular music</u> – M1627-1853	<u>Solo voice</u> – M2102-2114.8	
	<u>Hymnals, Hymn collections</u> – M2115-2146	
	<u>Liturgy and ritual</u> – M2147-2188	
	<u>Popular religious music</u> – M2198-2199	

from an overview; then by clicking any of these top-level links, they could expand subsets of numbers and quickly navigate to a call number browse of holdings for a specific medium.

Chamber music	Large ensembles
One solo instrument — M6-176	Orchestra — M1000-1075
Two or more instruments — M177-990	String orchestra — M1100-1160

Duets M180 - 298.5 (20458) Trios M300-386 (6382) Quartets M400-486 (8092) Quintets M500-586 (3929) Sextets M600-686 (1293) Septets M700-786 (600) Octets M800-886 (777) Nonets + larger M900-986 (2339)
--

The ability to build our own indexes and search interface could also enable searching by instrumentation, based on the precise catalogue record instrument codes rather than subject headings. The example shown here (based on the Canadian Music Centre’s catalogue search interface) illustrates a search for precise instrumentation. In most catalogues, that type of search is impossible, since LC subject headings for vocal music do not include the names of accompanying ensemble instruments, and the classification scheme lumps together at a single number all songs for voice accompanied by two or more instruments.

Category	Instrument	Number
Woodwinds	Flute	1
Strings, plucked	Harp	1
Voices	Soprano	1

Reality Check

It is not difficult to imagine designs for web catalogues that utilize existing bibliographic and authority data more effectively, as well as incorporating new ways of linking to other online objects and services. (Audio clips? Thematic catalogues?) The real constraints, unsurprisingly, are time and money. It can be difficult to persuade programmers to devote time to building catalogue features of special interest to music libraries, given the competing demands on IT resources, and the prevailing concept of a standard catalogue interface. The obvious question arises: can a really useful music catalogue interface cohabit happily with a general catalogue designed for use by all and sundry? This is not a problem for specialized institutions like the Canadian Music Centre, which can tailor the interface and features for their particular clientele. But in a general academic library catalogue, it might be strategically sensible to argue for a customized interface for use within the Music Library. Then there could be no objections to including search and display options of interest only to musicians. That still leaves the problem of getting enough of the programmers’ attention. Perhaps some of us should take up Java programming in our spare time!

(This article is loosely based on a presentation by Alastair Boyd and Suzanne Meyers Sawa at the 2009 CAML Conference in Ottawa).

Canadian Composers Portraits – A Look Back

Eitan Cornfield¹

In 1998, I began to work on a joint project for CBC Radio and CBC records which chronicled Canada's musical coming of age with a celebration of the great Canadian performers who had emerged in the post-war years. While Glenn Gould, Jon Vickers, Maureen Forrester and Zara Nelsova may have been familiar to music-lovers, their personal histories weren't, nor, with the exception of Gould, was much of their recorded legacy available to the public. This project, consisting of ten audio documentaries and companion music CDs, was an opportunity not only to tell their stories, but also to free many memorable performances from their mouldy archival boxes.

The timing was right, and both the CBC's Radio Music Department and CBC Records pooled their resources to support the project.

As exciting as it was to produce the Great Canadian Performers series, I realized there was another dimension to our modern musical history that deserved serious attention: composers, the musical equivalents of the Group of Seven that were emerging in the second half of the 20th century.

Spearheaded in the early 50's by the pioneering efforts of John Weinzweig and his trusted allies among the newly formed League of Canadian Composers, Canadian music-making was hauled kicking and screaming into the 20th century. Swept away were the hoary colonial ways of Vaughan Williams and legions of church organists, to be replaced by the unsentimental angularity of dodecaphony – if you could hum it or dance to it, it wasn't worth doing.

Looking back at the 60's and 70's in particular, there was a surge of creativity, generously endowed with institutional support. But no sooner had a defining body of work been created than it began to fall prey to the three T's: timing, technology and taste.

As the music made increasing demands on the listener, symphony orchestras and radio stations found their audiences restless as record sales began to evaporate. Universities and concert presenters alike began to rebalance their priorities – “banish the fears, increase the number of ears” was the name of the game.

¹ © 2009 The author and the Canadian Association of Music Libraries, Archives, and Documentation Centres/L'auteur et l'Association canadienne des bibliothèques, archives et centres de documentation musicaux.

To complicate matters, the vast bulk of music that was created during the golden age of Canadian patronage of new music was performed only once. The “premiere syndrome,” as John Weinzwieg used to call it, was a double whammy - not only did musicians and audiences alike rarely have a chance to get to know a work or to hear it adequately performed, but the recordings that were made (mostly by the CBC and Radio-Canada) existed only on analog tape. Very little of this material was ever released commercially. And so it was, going into the end of the millennium.

To be sure, there already existed the monumental Anthology of Canadian Music produced by Radio Canada International, and there was the plucky work of the Canadian Music Centre and its record label, Centrediscs. But the many volumes of the Anthology had been released only on vinyl and the CMC’s resources were limited.

If our composers had been painters, their names would be familiar and their works would be hanging on gallery walls across the country. But instead of galleries, the works of Canadian composers live only in concert halls, living rooms, broadcast frequencies dimly radiating into ever expanding space and, most importantly, as minute fluctuations of magnetic fields bound to a fragile film of recording tape. With the dawning of the digital era, thousands of tapes would have to be archived digitally to be of any use.

As I discovered while exploring the CBC Archives for the Canadian Performers project, these reel-to-reel tapes had a shelf life – and most, if not all, were well past their best-before dates.

Here was a vast legacy – five decades of defining music that was virtually unplayable. The emulsion of iron oxide bonded to acetate and Mylar that comprises the medium of recording tape is hydrophilic. As it absorbs moisture, it becomes so sticky that it binds to itself and any moving part of the tape player with which it comes into contact. Often, the decay is so pronounced that the oxide flakes away from its backing medium. It’s like trying to play a handful of dust.

To mount a restoration operation of the scope I envisioned required a consortium of interested parties. CBC Radio and CBC Records alone would not have been able to pull it off, but the persistence of the CMC’s director, Elisabeth Bihl, resulted in a generous project grant from the Dept. of Canadian Heritage. We were off and running.

With the help of dedicated sound archivists, we developed a low-tech routine to retrieve the information stored on countless priceless tapes. This involved baking the tapes in modified seed-driers, along with careful winding and a transfer process that relied on meticulously rebuilt and calibrated machines of the appropriate vintage. In many cases the transfers had to be halted every few minutes while tape heads, rollers and guides were scrubbed clean with alcohol.

Extraordinary works that had received only one broadcast performance emerged from the fog of memory. I think of Jean Coulthard's Piano Concerto as a perfect example: apart from the score on the shelf of the CMC's library, the recording of the premiere was all that remained.

As gratifying as it was to rescue so much fine music from the vaults, my real joy came from the composers themselves, their families, students and performers. I approached each composer's story with the belief that an intimate personal portrait, woven with excerpts of the music, would create an ideal point of entry for the prospective listener.

I had the honour of getting to know many in their twilight moments, and I especially cherish long conversations with Murray Adaskin, then in his 95th year, and John Weinzwieg fulminating against the philistinism he saw creeping into our most revered cultural institutions. I developed a deep respect for composers whose reputations and music had fallen into neglect, and was excited to discover masterpieces by Talivaldis Kenins, Oskar Morawetz, Jean Papineau-Couture, and so many others.

There were the women, too – the real pioneers of Canadian music, and the harrowing tales of the atavistic political landscape that they had to endure. Jean Coulthard, Barbara Pentland, Violet Archer, Norma Beecroft and Ann Southam. Their prodigious talents had to be matched with a will of iron.

There was always the question of what makes a composer distinctly Canadian. It was perhaps most honestly answered by Jacques Héту, who told me he's a Canadian composer because he lives in Canada. Still, he confided, his music would have been exactly the same had he lived in Australia.

I came to the end of the Composers Portraits project with a palpable sense of relief: their lives had been documented and much of their musical legacy was finally available to the public. The sets found a home in collections and libraries the world over.

What's more, the timing couldn't have been better. No sooner had the 22nd installment of the Composers Portrait series been released than the economy began to tank, taking the record industry along with it. CD sales evaporated and the budgets of institutions like the CBC felt the pinch.

So many composers of that founding generation are gone now: John Weinzwieg, Murray Adaskin, Oskar Morawetz, Talivaldis Kenins. I'm grateful to have had the once-in-a-lifetime opportunity to celebrate their remarkable contributions to the building of a nation.

There is a complete list of the Canadian Composer Portraits on the CMC web site: <http://www.musiccentre.ca/apps/index.cfm?fuseaction=search.composerPortraits>.

Submission to the 2009 Copyright Consultation / Consultation sur le droit d'auteur – 2009¹

Le français suit l'anglais.

Background

From late July until mid September, the federal government invited "stakeholders, experts and Canadians from across the country to participate in a series of round tables and town halls to discuss copyright." Canadians (individuals, organizations or associations) could participate through round tables (invitation only), town halls, online discussions and through online submissions. The Copyright Consultations were jointly run by Industry Canada and Canadian Heritage. The Consultation website states that the government will take stock of the submissions and discussions and that they hope to introduce copyright legislation in the fall.

The CAML / ACBM submission was sent in September 12, 2009.

Submission To: Industry Canada and Canadian Heritage

Subject: 2009 Copyright Consultation

From: Canadian Association of Music Libraries, Archives and Documentation Centres (CAML)

Date: September 12, 2009

The members of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) welcome the opportunity to comment on how copyright legislation affects our work. CAML members ask for a balanced Copyright Act that will protect the rights of creators and copyright holders *as well as* the legitimate rights of music- scholars, educators, musicians, music students and other users (music librarians and archivists act on behalf of these users).

CAML represents librarians, archivists, educators and researchers in the field of music. Members are drawn from universities, colleges, Library and Archives Canada, provincial archives, music conservatories, orchestra and radio libraries, the Canadian Music Centre, the Canadian National Institute for the Blind and public libraries.

Music librarians and their principal patrons are both creators and users of copyrighted works. In academic libraries, users are musicians (performers and composers), music historians and theorists, music students and academics in other disciplines (i.e. modern languages faculty searching for musical settings of poetry; engineers researching

¹ © 2009 Canadian Association of Music Libraries, Archives, and Documentation Centres / L'Association canadienne des bibliothèques, archives et centres de documentation musicaux.

acoustics; sociologists, psychologists, neurologists etc. examining how music inter-relates with their discipline). In conservatories, users are generally performers, composers and music students; in orchestra libraries they are the conductor and performers; in radio libraries users are the staff members of the station; in LAC, the provincial archives, CNIB and public libraries, users include all Canadians.

Canadian music libraries are major purchasers of and subscribers to copyrighted music materials, including music books and reference sources (print and digital), scores, sheet music, scores and parts (ensemble music without grand rights that can be legally purchased), music journals in both print and electronic formats, compact discs and other audio formats, commercial music streaming services for libraries, DVDs and other video-recording formats. We are also procurers (through purchases and gift-in-kind donations) and conservators of archival materials, artefacts and rare music items.

Copyright is an intrinsic part of our work as music librarians and archivists. What we can do for our users, how we do it and the associated expenses involved are often determined by copyright.

There are six key issues that we would like to see addressed in reforms to the Copyright Act.

1. Fair Dealing:

Integrate the Supreme Court's six factors for determining fair dealing into the Copyright Act. The judgement in *CCH Canadian Ltd. v. Law Society of Upper Canada, 2004 SCC 13* clearly supports balancing the rights of creators and the rights of users. Incorporate language that does not strictly limit the uses of fair dealing. Fair dealing rights should be format neutral, e.g. allow researchers to use a digital audio copy of a sound recording to analyze mixing techniques. Fair-dealing rights should not be superseded by technological protection measures (TPMs) or by obligatory licenses. Robust fair dealing provisions will help foster innovation and creativity.

2. Technological Neutrality:

Music libraries and archives have witnessed and dealt with a number of technological changes and advancements in textual, audio and audio-visual formats. Protection that is provided strictly for specific technologies and/or business and distribution models is beneficial for neither creators nor users. A technologically neutral law will allow the law to adapt to new technologies, business models and distribution mechanisms.

3. Contract Law and Licensing Issues:

Over the past twenty years, the same content for audio materials in music libraries has generally been repurchased three to four times over (vinyl to cassette to compact disc to commercial online audio subscriptions; in the case of audio subscriptions it is an ongoing annual fee). Format and technology changes happen more frequently with audio recordings than in most other media. The new format/technology generally requires new equipment and/or software to play the

track and conversely the track cannot be played on older equipment/software. It appears as though this trend will continue in the digital environment. These changes are happening with increasing frequency. Music libraries try to provide patrons with content that they can use at home. Most large music audio collections have been developed through careful selection over time. Depending on the size of the collection, libraries might need to replace the equivalent of 25,000 CDs every few years just to maintain existing content. Commercial audio subscriptions for libraries do not cover all genres and do not offer the breadth of content required by music researchers. Canadian music libraries cannot sustain this type of expenditure. Copyright reforms need to allow for new business models that will permit libraries to maintain and grow their collections.

4. Contract Law and Licensing Issues:

As mentioned above, licenses (i.e. e-journal and e-book subscriptions) should not negate fair dealing rights and other exceptions.

A complication for music libraries regards the increasing number of new recordings (from both large and small labels and self-recording performers) that are licensed only for individual use. New compact discs are including bonus mp3 tracks that again are licensed strictly for individual use. Libraries and archives are unable to download, hold and preserve this content.

5. Technological Protection Measures (TPMs):

Circumvention of TPMs should only be illegal when the circumvention is for infringing purposes.

Format, time and place shifting should be allowed for legally acquired content. A compact disc could be signed out at different times to different faculty members. This single CD could be played in different classrooms across campus. Many licenses for digital audio recordings do not allow for this flexibility (e.g. if a faculty member teaches two tutorials of the same course but they are held in different classrooms, the purchased licensed audio track may not work in the second classroom).

Music libraries and archives would like to make available to our users video materials from all over the world; many of these items are in non region 1 DVD format or in PAL video format. If technological locks cannot be tampered with to make a useable copy, research and teaching in a number disciplines will be seriously impeded.

6. Perceptually Disabled Users:

Copyright law in Canada should be amended to provide perceptually disabled users with equitable access to library and archival resources. Licenses and TPMs cannot supersede the rights of disabled users to access of information / cultural materials. Format neutral language would ensure that various alternate formats are not excluded from the Act. Technologically neutral language would ensure that technological advances that assist the perceptually disabled can be utilized.

7. Preservation:

The existing Libraries Archives and Museums exceptions (LAM) do not take into account new technologies. Digital information degrades at a much faster rate than print or analog media and it is often impossible to retrieve data once the degradation is noticed. The current LAM exceptions allow a single copy to be made of a rare or unpublished work if the item is (or is at risk of) deteriorating, damaged or lost, for on-site viewing if the original is too fragile, in an alternative format if the original format is obsolete, for insurance and police investigation purposes and for restoration purposes. Since it is difficult to know which media will show the least amount of content degradation or format (and its associated technology) obsolescence, it is important that new copyright legislation allow rare materials be copied into and kept in multiple formats (digital and print) for preservation purposes.

Many audio recordings are not commercially transferred from one format/technology to the next. If TPMs restrict transferring these works to the most recent format/technology then large sections of cultural heritage will be lost.

Historique

De la fin juillet à la mi-septembre, le gouvernement fédéral a invité « les parties intéressées, les experts et les Canadiens de partout au pays à une série de tables rondes et d'assemblées publiques pour discuter du droit d'auteur ». Les Canadiens (individus, organismes ou associations) pouvaient participer aux tables rondes (sur invitation seulement), assemblées publiques, discussions en ligne et mémoires en ligne. Les consultations sur le droit d'auteur ont été menées par Industrie Canada et Patrimoine canadien. Le site Web de la consultation mentionne que le gouvernement va compiler les mémoires et discussions et qu'il espère annoncer des dispositions législatives sur le droit d'auteur à l'automne.

Le mémoire de CAML/ACBM a été envoyé le 12 septembre 2009.

Destinataires (du mémoire) : Industrie Canada et Patrimoine canadien

Objet : Consultation sur le droit d'auteur – 2009

Expéditeur : Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM)

Date : 12 septembre 2009

Les membres de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM) accueillent favorablement la chance qu'ils ont de commenter la façon dont leur travail sera affecté par les dispositions législatives sur le

droit d'auteur. Les membres de l'ACBM demandent une Loi sur le droit d'auteur équilibrée qui protégera les droits des auteurs et les titulaires des droits d'auteur de même que les droits légitimes des universitaires, éducateurs de musique, musiciens, étudiants en musique et autres utilisateurs (les bibliothécaires de musique et les archivistes agissent aux noms de ces utilisateurs).

L'ACBM regroupe des bibliothécaires, archivistes, éducateurs et chercheurs dans le domaine de la musique. Les membres œuvrent dans les universités, les collèges, Bibliothèque et Archives Canada (BAC), les archives provinciales, les conservatoires de musique, les orchestres et les bibliothèques de radio, le Centre de musique canadienne (CMC), l'Institut national canadien pour les aveugles (INCA) et les bibliothèques publiques.

Les bibliothécaires de musique et leurs principaux usagers sont à la fois auteurs et utilisateurs d'œuvres protégées par le droit d'auteur. Dans les bibliothèques d'établissement d'enseignement supérieur, les usagers sont des musiciens (interprètes et compositeurs), historiens et théoriciens de musique, étudiants en musique et ceux provenant d'autres disciplines (c.-à-d. le corps professoral en langues modernes à la recherche de mises en scène musicales de la poésie; les ingénieurs chercheurs en acoustique; des sociologues, psychologues, neurologues, etc. qui examinent la façon dont la musique interagit avec leur discipline). Dans les conservatoires, les usagers sont habituellement des interprètes, des compositeurs et des étudiants en musique; dans les bibliothèques d'orchestres, ce sont les chefs d'orchestres et les interprètes; dans les bibliothèques de radios, les usagers sont les membres du personnel des stations; aux archives provinciales, BAC, à l'INCA et dans les bibliothèques publiques, les usagers comprennent tous les Canadiens.

Les bibliothèques de musique au Canada sont les principaux acheteurs de documentation musicale protégée par le droit d'auteur et détenteurs de licences. Cette documentation comprend les livres sur la musique, les ouvrages de référence (imprimé et numérique), les partitions et la musique en feuilles, les partitions et parties (musique d'ensemble dont les droits d'exécution pourraient être achetés sans légalement détenir les grands droits), les revues musicales sur support papier et électronique, les disques compacts et autres supports audio, les services commerciaux de contenu de musique sur Internet pour les bibliothèques, les DVD et autres supports d'enregistrement vidéo. Nous sommes aussi responsables des acquisitions (par les achats et les dons en nature) et conservateurs de documentation archivistique, d'artéfacts et de livres rares musicaux.

Le droit d'auteur est une partie intrinsèque de notre travail en tant que bibliothécaires de musique et archivistes. Ce que nous pouvons faire pour nos usagers, la façon dont nous le faisons et les dépenses qui y sont reliées sont souvent établies par le droit d'auteur.

Il y a six points importants que nous aimerions voir traités dans la réforme de la Loi sur le droit d'auteur.

1. Utilisation équitable

Intégrer les six facteurs de la Cour suprême du Canada pour établir l'utilisation

équitable dans la Loi sur le droit d'auteur. Le jugement rendu dans l'affaire *CCH Canadienne ltée c. Barreau du Haut-Canada*, 2004 CSC 13 appuie clairement le recours à l'utilisation équitable des droits des auteurs et des droits des utilisateurs. Intégrer la langue afin qu'elle ne restreigne pas catégoriquement les usages de l'utilisation équitable. Les droits d'utilisation équitable doivent faire mention d'un support neutre, c.-à-d. permettre aux chercheurs d'utiliser une copie audio numérique d'un enregistrement sonore pour analyser les techniques de mixage. Les droits d'utilisation équitable ne doivent pas être remplacés par des mesures de protection technologiques (MPT) ni par des licences obligatoires. Des dispositions solides d'utilisation équitable aideront à favoriser l'innovation et la créativité.

2. Neutralité technologique

Les bibliothèques et archives de musique ont été témoins d'un nombre de changements et de percées technologiques sur les supports papier, audio et audiovisuel et ont su composer avec ces derniers. La protection fournie strictement pour des technologies spécifiques ou des modèles d'affaires et de diffusion n'est bénéfique ni aux auteurs ni aux utilisateurs. Une loi technologiquement neutre permettra à la loi de s'adapter aux nouvelles technologies, aux modèles d'affaires et aux mécanismes de diffusion.

Au cours des vingt dernières années, le même contenu de documentation audio dans les bibliothèques de musique a habituellement été acheté de nouveau de trois à quatre fois (du vinyle à la cassette au disque compact aux abonnements audio commerciaux en ligne; dans le cas des abonnements audio, il s'agit de frais annuels continus). Les changements de support et de technologie surviennent plus fréquemment dans le cas des enregistrements audio que dans celui de la plupart des autres médias. Le nouveau support ou la nouvelle technologie nécessite habituellement un nouvel équipement ou une version récente d'un logiciel pour lire la piste et réciproquement la piste ne peut être lue sur un vieil équipement ou une version antérieure d'un logiciel. Mais il semble que cette tendance se maintiendra dans l'environnement numérique. Ces changements surviennent à une fréquence croissante. Les bibliothèques de musique essaient d'offrir à leurs usagers du contenu qu'ils peuvent utiliser à la maison. La plupart des grandes collections de musique audio ont été enrichies grâce à une sélection soignée avec le temps. Selon la taille de la collection, les bibliothèques auront peut-être à remplacer l'équivalent de 25 000 CD à toutes les quelques années pour conserver le contenu existant. Les abonnements commerciaux audio pour les bibliothèques ne couvrent pas tous les genres et n'offrent pas la vaste gamme de contenu nécessaire aux chercheurs en musique. Les bibliothèques de musique du Canada ne peuvent continuer d'engager ce type de dépense. La réforme du droit d'auteur devraient faire en sorte que les nouveaux modèles d'affaires permettent aux bibliothèques de conserver et d'enrichir leurs collections.

3. Points sur le droit contractuel et la concession de licence

Tel que mentionné ci-dessus, les licences (c.-à-d. abonnements aux revues en ligne et aux livres électroniques) ne devraient pas rendre nul et non avenu les

droits d'utilisation équitable et les autres exceptions.

Une complication des bibliothèques de musique porte sur le nombre croissant de nouveaux enregistrements (provenant à la fois des petites et grandes étiquettes et des auto-enregistrements d'interprètes) auquel correspond une licence uniquement pour usage individuel. Les nouveaux disques compacts offrent en prime des pistes en format MP3, encore une fois avec licence strictement pour usage individuel. Les bibliothèques et les archives sont incapables de télécharger, détenir et conserver ce contenu.

4. Mesures de protection technologiques (MPT)

Le contournement des MPT devrait seulement être illégal lorsque ce contournement est fait dans le but de violer le droit d'auteur.

Le transfert de support, de durée et d'emplacement devrait être permis pour du contenu acquis légalement. Il est possible qu'un disque compact soit prêté à différentes reprises par différents professeurs. Ce CD pourrait être lu dans différentes salles de classe sur le campus. Bon nombre de licences pour enregistrements audio numériques ne permettent pas cette flexibilité (par ex. si un professeur enseigne deux séances pour le même cours mais ont lieu dans des salles de classe différentes, il se peut que la piste audio avec licence ne fonctionne pas dans la deuxième salle de classe).

Les bibliothèques et archives de musique aimeraient offrir à leurs usagers de la documentation vidéo de partout dans le monde; une bonne partie de cette documentation est en format DVD autre que la région 1 ou en format vidéo PAL. Si les verrouillages technologiques ne peuvent être trafiqués pour en faire une copie utilisable, la recherche et l'enseignement dans un certain nombre de disciplines seront sérieusement entravés.

5. Usagers ayant un handicap perceptuel

La Loi sur le droit d'auteur au Canada doit être modifiée pour offrir aux usagers ayant un handicap perceptuel un accès équitable aux ressources documentaires et archivistiques. Les licences et les MPT ne peuvent remplacer les droits des usagers ayant un handicap à l'accès à la documentation sur l'information et la culture. Une formulation neutre pourrait assurer que personne n'est exclue de la Loi. L'articulation technologiquement neutre pourrait assurer que les percées technologiques qui aident l'utilisateur ayant un handicap perceptuel pourraient être utilisées.

6. Conservation

Les exceptions existantes pour les bibliothèques, archives et musées (BAM) ne prennent pas en compte les nouvelles technologies. L'information numérique se détériore plus rapidement qu'un imprimé ou un support analogique et il est souvent impossible de récupérer les données une fois le processus de détérioration réalisé. Les exceptions BAM courantes permettent une seule copie d'une œuvre

rare ou non publiée si le document est (ou en cours d'être) détérioré, endommagé ou perdu, pour une consultation sur place si l'original est trop fragile, sur un autre support si le support d'origine est périmé, dans les cas d'enquêtes d'assurance et policière et pour la restauration. Puisqu'il est difficile de savoir quel support montrera le moins de détérioration de son contenu ou de désuétude (et sa technologie associée), il importe que les dispositions législatives sur le droit d'auteur permettent que la documentation rare puisse être copiée et conservée sur différents supports (numériques et imprimé) aux fins de conservation.

Bon nombre d'enregistrements audio n'ont pas fait l'objet d'un transfert commercial de support ou de technologie à ce qui est plus récent. Si les MPT restreignent le transfert de ces œuvres sur les supports les plus récents ou utilisent la technologie la plus récente, alors de grandes portions du patrimoine culturel seront perdues.

CAML Review Survey / Sondage – Revue de l'ACBM

Dear CAML members,

It is becoming increasingly difficult for CAML to afford the cost of producing and mailing the print version of the *CAML Review*. An average issue costs about \$550 for printing, and another \$200 for postage. Much of the membership fee that you pay to CAML goes to producing and mailing the *CAML Review*. These expenses could be significantly reduced by either reducing the number of printed issues, or moving to an online-only version.

At the 2009 AGM, a motion was passed directing me to determine whether moving to an online-only version, or reducing the number of printed issues, are viable options. To help me to gather information about the opinions of CAML members, please complete a short survey, which can be accessed via the link below.

<http://www.surveymonkey.com/s/PKFRMJZ>

Please complete the survey by Dec. 31, 2009. The results will be published in the April 2010 issue of the *CAML Review*, and also discussed at the 2010 AGM in Regina. Thank you very much for your assistance. If you have further questions or comments, please contact me.

Cheryl Martin
Editor, *CAML Review*
cmart29@uwo.ca
519-661-2111 ext. 88081

Chers membres de l'ACBM,

Il devient de plus en plus difficile pour l'ACBM de se permettre les coûts de production et d'envoi de la version papier de la *Revue de l'ACBM*. Un numéro moyen coûte environ 550 \$ pour l'impression et 200 \$ pour l'envoi. Une grande partie de vos frais de cotisation est affectée à la production et à l'envoi de la *Revue de l'ACBM*. Ces coûts pourraient être considérablement réduits soit en minimisant le nombre de numéros imprimés soit en passant à une version électronique.

À l'AGM de 2009, une motion a été adoptée me chargeant à déterminer si passer à une version électronique ou minimiser le nombre de numéros imprimés sont des options viables. Afin de m'aider à colliger l'information sur les opinions des membres de l'ACBM, veuillez remplir le sondage éclair. Vous y aurez accès en cliquant sur le lien ci-dessous.

<http://www.surveymonkey.com/s/3X3NCHX>

Veuillez remplir le sondage d'ici le 31 décembre 2009. Les résultats seront publiés dans le numéro d'avril 2010 de la *Revue de l'ACBM* et commentés lors de l'AGM 2010 à Regina. Je vous remercie de votre collaboration. Pour toutes questions ou commentaires, n'hésitez pas à communiquer avec moi.

Cheryl Martin
Rédactrice, *Revue de l'ACBM*
cmart29@uwo.ca
519-661-2111, poste 88081

CAML/CUMS Joint Conference / Congrès conjoint ACBM/SMUC

Plans are well underway for our joint conference with CUMS next June at the University of Regina, and our conference website is being created. Registration will begin on Thursday June 3 from 12:00-6:00, and the conference will open at 6:15, followed by the opening concert at 8:00 pm. The banquet will be held on Saturday June 5, and CAML's meeting will end with the AGM on the morning of Sunday June 6.

A joint conference of the International Association for the Study of Popular Music (IASPM)-Canada and the Canadian Society for Traditional Music (CSTM) will be held simultaneously at the UofR, allowing for interaction among four music societies to take place. This international conference is being organized by the UofR's Canada Research Chair in Interactive Media and Performance, Dr. Charity Marsh. Registrants of each conference will be able to attend all conference sessions at no extra charge. More information about the joint IASMP-Canada/CSMT conference may be found at: <http://www.iaspm.ca/conf2010CFP.doc>

Janneka Guise, our Program Chair, has put out a Call for Papers, and we encourage you to submit proposals. William Sgrazzutti, Chair of the Local Arrangements Committee, has been working closely with CUMS members at the University of Regina on on-site planning. A block of rooms has been reserved at the downtown Regina Inn (a 10-minute scenic drive to the campus), as well as in the 2004-built North and South Residence Towers on campus,

L'organisation de notre congrès conjoint avec la SMUC en juin prochain à l'Université de Regina est en cours et le site Web pour le congrès est en cours de création. L'inscription débutera le 3 juin de 12 h à 18 h et le congrès débutera à 18 h 15, suivi d'un concert d'ouverture à 20 h. Le banquet aura lieu le samedi 5 juin et l'AGM de l'ACBM clôturera le congrès le dimanche 6 juin, en matinée.

Un congrès-conjoint de l'Association internationale pour l'étude de la musique populaire-Canada et La Société canadienne pour les traditions musicales aura aussi lieu en parallèle à l'Université de Regina, permettant ainsi une interaction entre les quatre sociétés et associations de musique. Ce congrès international est organisé par la P^{re} Charity Marsh, chaire de recherche au Canada en média interactif et en interprétation à l'Université de Regina. Les participants inscrits à l'un ou l'autre des congrès pourront assister à toutes les présentations sans frais supplémentaires.. Pour obtenir de plus amples renseignements sur le congrès-conjoint de l'Association internationale pour l'étude de la musique populaire-Canada et La Société canadienne pour les traditions musicales, veuillez consulter le site Web à l'adresse suivante : <http://www.iaspm.ca/conf2010CFP.doc>

Janneka Guise, présidente du comité de programmation, a émis un appel à contributions et nous vous encourageons à soumettre vos propositions. William Sgrazzutti, président du comité de logistique, travaille à la planification avec les membres de la SMUC directement situé à l'Université de Regina. Un bloc de

located near the Riddell Centre (home to the Department of Music).

The city of Regina is beautiful in June. Its University is located in the south-east of Wascana Park, which has a large lake, impressive views of the Saskatchewan Legislature, walking and biking paths, a restaurant, the Royal Saskatchewan Museum, and art galleries. Regina International Airport is a 10-minute taxi ride from downtown, or 15 minutes to the University.

William Sgrazzutti & Kirsten Walsh

chambres a été réservé à l'hôtel Regina Inn du centre-ville (10 minutes du campus, route panoramique), de même que les Tours des résidences Nord et Sud construites en 2004, situées près du Centre Riddell (lieu du Département du musique).

La ville de Regina est magnifique en juin. Son université est située dans le sud-est du parc Wascana, qui comprend un grand lac, une vue impressionnante de l'Assemblée législative de la Saskatchewan, des sentiers pédestres et pistes cyclables, un restaurant, le Musée Royal de la Saskatchewan et des galeries d'art, L'aéroport international de Regina est à 10 minutes du centre-ville en taxi ou à 15 minutes de l'université.

William Sgrazzutti et Kirsten Walsh

The Music of Joni Mitchell. By Lloyd Whitesell. New York: Oxford, 2008. 288 pp. ISBN-10: 0195307992 ISBN-13: 978-0195307993 \$22.95 paperback.¹

Lloyd Whitesell's study of Joni Mitchell presents a thorough music-poetic model for the study of a major pop-rock artist's work. Mitchell's career spans four decades and over twenty albums, constituting a rich and diverse body of music with strands of folk, jazz and rock unified by her unique talent. After having placed Mitchell in relation to the art song, Whitesell proposes a partition of her oeuvre into four artistic periods: the first four folk-oriented albums leading up to *Court and Spark* (1974), the experimentation with jazz stylings leading up to *Wild Things Run Fast* (1982), which ushered in a period in which she drew more on mainstream pop, and the albums after *Night Ride Home* (1991), characterized by retrospection. The chapters that follow divide Mitchell's music into five areas. The first of these, "Voices and Personae," analyzes such aspects as the manner in which a poem addresses an audience, its mode of delivery; representation, or how fictional worlds are depicted; syntactical construction of voice (e.g., first-person subject); and manner of vocal performance. This paves the way for a discussion of the types of personae constructed by Mitchell. Indeed, it is in these types – the ingenue, the mystic bard, the torch carrier, and others – that we get a sense of the range of Mitchell's lyrics and their sophistication in both tone and content.

In "Thematic Threads," Whitesell examines the themes that run through Mitchell's work, subsequently identified as "traps" (usually a relationship), quests, bohemia, talent, and flight, most often expressed in relation to personal freedom. This is one of the strongest sections of the book, effectively melding music-technical observations with vivid descriptions that are precise, yet evocative. He concludes: "The pull of freedom in its multiple guises forms a grand theme running through Mitchell's songwriting. Right from the beginning, we feel the tug of a counterweight. Imagery of weaving, dancing, dreaming, and flying is tangled up with imagery of entrapment, stone (hardening, sinking), hollowness, and illusion." (115)

In the chapter on harmony, Whitesell tackles the thorny problem of reconciling traditional functional analysis with the kinds of progressions and sonorities that rock musicians invent. The problem is exacerbated by Mitchell's unorthodox guitar tunings and freely poetic phrase structures that result in unusual harmonic sequences. (There is a footnote that describes how Victor Feldman who, in addition to being a much-sought-after session musician also authored a book about chord progressions, was unable to appreciate Mitchell's harmonic progressions and had to leave the session for which he was hired.) Whitesell classifies Mitchell's work into five categories that sometimes overlap: modal, polymodal, chromatic, polytonal, and pedal point. It is a useful way of hearing the music since it groups the pieces in ways not normally expected, but nonetheless defensible at least in terms of general schemes. At the bar level, however, Whitesell seems obligated to regress to more conventional musical-analytic language. For example: "The song [Rainy Night House] begins with a long instrumental prelude, Schumannesque in its expansiveness. The tonic Am chord is cramped and depressed by elements of a G triad in the right hand (thus sounding as A7sus). Subsequent moves to a clear G

¹ © 2009 The author and the Canadian Association of Music Libraries, Archives, and Documentation Centres / L'auteur et l'Association canadienne des bibliothèques, archives et centres de documentation musicaux.

(VII in A Aeolian) provides a sense of alleviation. The next harmonic pass takes us through Bb, whose Phrygian influence imparts another depressive shading. The third pass expands on these dualities: G issues into a breath of C major elation, while Bb harshly runs up against its tritone relation (E) on the way to the cadence. The outcome of all of this preparation is a shock of dislocation as the curtain opens with an abrupt move to the key of Dm.” (134)

EXAMPLE 5.13. "RAINY NIGHT HOUSE," CHORD CHANGES

Intro (in A): ||: A7sus Am7 | A7sus Am7 | G | G: || C | Bb | Am | G | G |
Aeolian (Phryg)
 | C G | F | Bb | Bb | Em | Em | Am | Am |
(Phryg)

Verse (in D)

Phrase 1, 2: ||: Dm | Bb | A7sus Am7 | A: ||
Aeolian minor

Phrase 3: | Dm | G | C | F |
Dorian

Phrase 4: | Bb | Dm | C | Am | Am | G | G | Dm | Dm | Dm | Dm |
Aeolian Dorian

Listening to this passage does not seem, at least to me, to elicit a Phrygian “depressive shading,” no matter how hard I try to hear it (although I do hear the “C major elation” after the first repeat). And the “abrupt move” is expected as the instrumental prelude hovers around the dominant, notwithstanding the various harmonic digressions (even Whitesell admits that the G sounds like A7sus). The problem with a progression like this is that our common analytic language and the expectations it creates is inadequate and only seems to work sporadically. I would also argue (with Victor Feldman perhaps) that parts of this progression do not make much sense. Given the somewhat pedestrian piano accompaniment, especially in the “prelude,” some of the chord changes seem like throwaways, biding for time before getting to the verse. (Tellingly, in the 1974 version, the intro has been transformed into a more elegant and harmonically simplified pattern based on D, A, and Bb, one that segues effortlessly into the verse.) The verse, however, does work harmonically, especially since the melody lands on a pronounced C#, supporting a clear dominant function at the end of phrase 1 and 2. What I am getting at, though, is that traditional analysis sometimes hinders our understanding and appreciation. And Whitesell comes to a similar conclusion at the end of his chapter: “As we have seen, Joni Mitchell’s harmonic palette is multivalent, subtly shaded, and highly distinctive ... She creates novel structures from the most commonplace resources and incorporates bold experimentation into engaging, exuberant grooves.”(147)

"Melodic Turns" focuses on phrase structure and contour, presenting a number of intriguing examples of flexible phrase rhythm and metrical disruption. For example, in the discussion of "Coyote," a discrepancy between the melodic and harmonic cycles results in the harmonic progression starting to repeat before the melody has finished: a sixteen-bar rhyming scheme is supported by a fourteen-bar harmonic cycle. Mitchell solves this by dropping material from a subsequent phrase to catch up with the harmonic progression. Especially during Mitchell's second artistic period (1974-82), with albums such as *Hejira* and *Mingus*, she seems to be

working with a liberated sense of melodic and harmonic structure. Much of it is perhaps driven by innovative poetic devices, but I believe it may also be the result of working with adventurous jazz musicians such as Jaco Pastorius and Wayne Shorter. Although it is not something that Whitesell dwells on, Pastorius and Shorter were both musical forces to be reckoned with. Each contributed significantly to the development of Mitchell's music during her second period. Pastorius, in particular, with his unique electric sound and melodic complement in the upper range, clearly helped define the sound and sense of freedom of these albums. Similarly, the onset of Mitchell's third period (1982-91) was marked by her relationship with her bassist husband-to-be, Larry Klein. While initially he may have been continuing where Pastorius left off, it was in his role as a producer that Klein contributed to Mitchell's move to a more pop-oriented songwriting. These are speculations, but given the nature of music as conceived in the recording studio, the results of such collaborations should not be ignored.

As mentioned, the book begins by comparing the pop and art song and, as a means of bringing this connection to a close, Whitesell reintroduces it in the penultimate chapter, "Collections and Cycles." There has always been debate about what constitutes a "concept album" in pop-rock music, the prime example being *Sgt. Pepper's Lonely Heart Club Band*. But there has been little agreement as to the degree of coherence and the manner in which it is established. Whitesell convincingly argues that thematic coherence, musical or poetic, is evident in about half of Mitchell's albums. *Hejira* is the exemplar, with the "grand themes ... [of] fortune, mortality, and ... travel – in particular, flight for the purpose of survival," which roughly corresponds to the meaning of the Arabic word used for the title of the album (204). But there are purely musical thematic connections as well between songs: rhythmic hooks and the pronounced use of the bIII chord as a distinguishing harmonic colour. Whitesell's argument for coherence in *Hejira* spans ten pages, with numerous and compelling demonstrations of connections between textual and musical elements. Fourteen pages are given to *Don Juan's Reckless Daughter*. With its more precariously stated theme of recklessness, the album's "experimental ruptures and disjunctions call for a more flexible, receptive attitude on the part of the listeners, who must create their own connections in making sense of the overall concept ... In giving freer reign to disparity, while never abandoning an implied coherence, Mitchell is exploiting an ambiguity at the heart of the song cycle genre itself." (226)

Whitesell has produced a coherent and stimulating work with musicologically sound and critically persuasive analyses. Although there may be hints of seeking to legitimize Mitchell in his discussions of the art song and the song cycle, the emphasis is on demonstrating the unique features of her music. Especially impressive is the way in which poetic and musical insights are integrated, thereby reflecting Mitchell's own *modus operandi*. The method that emerges from this investigation provides a much-needed alternative for the study of popular music.

Rob van der Blik
York University

Eagle Minds: Selected Correspondence of Istvan Anhalt and George Rochberg (1961-2005). Edited by Alan M. Gillmor. Waterloo, Ont.: Wilfrid Laurier University Press, 2007. 474 pp. , facsimiles. ISBN 978-1-55458-018-7 \$85.00 (cloth)¹

Collected letters have long been considered a valuable source for providing insight into the character, working methods, and motivation of a composer. More rare is a collection such as *Eagle Minds*, which traces exchanges between two composers over an extended period of time. The volume offers forty-four years of correspondence between two leading musical figures from the U.S. and Canada: George Rochberg and Istvan Anhalt.

Editor Alan Gillmor, in his thorough introduction, explains the genesis, scope, and editorial choices made in the book, including why personal aspects of the letters were excised. He also provides valuable analysis that stems from his intimate association with the materials over many years as well as his personal contact with both men. Together these materials prove insightful, as they guide the reader through the various stages of the correspondence and highlight recurring themes. There is no deliberate offering of biography, as the letters provide it inherently and references to the composers' own writings entice the reader to these sources as well. Gillmor's decision to "over-document" is well-handled, with succinct explanations for many of the more obscure or esoteric references found in the text.

The sagacity of Gillmor's division of the correspondence into five categories is borne out by the letters themselves. It is as though the composers arranged stages of their correspondence with each other. Thus, the progression through *A New Friendship* (1961-1964), *Musical Composition* (1965-1976), *The Aesthetics of Survival and Alternative Voices* (1981-1985), *Politics, Religion, and Society* (1986-2000), and *Envoi* (2001-2005) is logical and provides the reader with a tool for following the evolving lines of Anhalt's and Rochberg's thinking.

Perhaps the deepest insight Gillmor offers is his analysis of the fundamental differences between Anhalt's and Rochberg's styles, both musical and written. In providing the generalizations ("clichés," as Gillmor himself admits) of Rochberg as the "romantic" and Anhalt as the "classical" protagonists, they nonetheless ring true.

Gillmor's admirable writing style is illustrated by his comment about influences:

We are always curious to know something of a composer's musical and literary tastes, for such knowledge acts like a mirror of the mind, helping us to situate creative figures within a finite number of aesthetic frameworks, thereby facilitating a deeper understanding of the changing profile of their work as it responds to the expansion and layering of experience." (xxvii)

¹ © 2009 The author and the Canadian Association of Music Libraries, Archives, and Documentation Centres / L'auteur et l'Association canadienne des bibliothèques, archives et centres de documentation musicaux.

As for the letters themselves, they are delightful and moving, intense and brilliant. These correspondents *are* “eagle minds” (a reference to Rochberg quoting Yeats (31 March 1994)), two individuals who were exceptionally well-read and alert to their cultural surroundings and identities. As composers, they engage in extensive self-criticism, offer positive feedback to each other, and occasionally confess compositional difficulties. Note, for example, Rochberg’s critique of Anhalt’s paper, “Music: Mode of Human Communication” – “I’m not sure I agree with the rationale of your approach but I see its logic” (25 March 1962), or Anhalt’s praise of Rochberg’s *Magic Theater* – “A wonderfully beautiful piece...it speaks to one as if you have written it in the course of a single inhaling” (23 January 1966). Occasional outbursts show personal viewpoints, and are even occasionally humorous – Anhalt, about reviewers: “Let the critics jump in the lake” (20 November 1982) – Rochberg, about writing tonal music: “It’s like breathing clean air again” (26 June 1971). Though neither composer shows a penchant for engaging in criticism of other composers, there are many nuggets of commentary: Rochberg – “In truth what I’m saying is that you are infinitely superior to Cage” (4 August 1967); Anhalt – “Ligeti’s / Requiem / (it is a gimmicky piece, not better than Penderecki)” (30 September 1970). Comments such as these are typically more analytical than judgmental, and there is a sense that both respect the work of other contemporary composers. The lens of respect through which they perceive the art of music, and that they accord to their compositional and performing colleagues, is naturally extended to each other. Permeating every letter is the palpable respect between friends who have grown to love each other at all times. There is an openness and vulnerability that exudes throughout, and no unkind or hurtful word – it is a testimony to the dying art of letter writing.

It is somewhat disappointing that the letters have been edited for content – as Gillmor admits, he has removed personal material that “had little or no bearing on the subjects’ creative lives.” Certainly the reader is left with ample information to understand the deeper thinking and creative processes of both composers, so the intent of this book is not undermined, and it retains considerable scholarly “weight.” However, the reader is left not knowing what is missing, and therefore in need of trusting the editor’s judgment. When one reads Schubert’s letters, for example, it may or may not help scholarly writers to read of his begging for money from his friends, but it certainly provides personal glimpses that an analyst might be able to use. It may be that the excision of personal comment narrows the scope of future scholarship for these two important musical figures. Nevertheless, Anhalt and Rochberg emerge as substantive, both personally and musically. This strong and gratifying book – really the collaboration of *three* eagle minds – is a satisfying blend of personality and scholarship.

Jon Gonder
School of the Arts
State University of New York at Geneseo

Canuck Rock: A History of Canadian Popular Music. By Ryan Edwardson. Toronto: University of Toronto Press, 2009. 432 pp, ill. ISBN-10: 0802097154 ISBN-13: 978-0802097156 \$27.95¹

The history of Canadian popular music has been chronicled several times beginning in 1971 with Ritchie Yorke's *Axes, Chops, and Hot Licks*. Since then, numerous biographies of well-known Canadian musicians along with a range of other publications and sources have provided much needed study, analysis, and history of Canadian popular music. The latest entry is *Canuck Rock: A History of Canadian Popular Music* by Ryan Edwardson, an historian from Queen's University. This is Edwardson's second book following *Canadian Content: Culture and the Quest for Nationhood* (2008), in which he explored the changing ways Canadian nationhood has been defined and pursued through cultural means during the twentieth century. In contrast, *Canuck Rock* narrows the focus to provide a fresh perspective on the history of Canadian popular music by illuminating the synergy between the music and Canadian identity. Identity, of and in itself, has been studied by scholars such as Robert Wright and Barry Grant. However, Edwardson looks at the manner in which Canadian identity became fused with popular music largely as a result of legislation and policies undertaken by various Canadian governments. "What transpired," he says, "was a transition from 'music in Canada' to 'Canadian music.'" (5)

The book is arranged in chapters more or less chronologically from the 1950s to the present. The author manages to deal with several genres of popular music from rockabilly to hip hop, but excludes country music except for a few cursory comments and examples. As well as historical events such as Elvis Presley's first appearance in Vancouver and the Beatles' concerts at Maple Leaf Gardens, current issues like the rise of Napster and music television, the impact of the Internet on distribution and sales models, and changes in music listening due to portable devices such as the Sony Walkman and Apple's iPod are all convincingly examined and mapped in terms of the ideology of Canadian identity. Edwardson augments the Canadian story with parallel discussions of American, British, and worldwide events and issues. By including these perspectives, the historical information is placed in the context of social, cultural, technological, and economic developments. As the author notes in his introduction, "Music went from being a means for baby boomers to mediate gender, class, and generational identities to embracing a national identity and membership in a nation as they became politically aware citizens." (5)

The emergence of a Canadian nationalist zeitgeist coincided with the maturation of the Canadian recording industry. Edwardson asserts that the Guess Who's 1970 hit, "American Woman," is a prime example of a song that "resonated with a population caught up in a widespread nationalism that rejected continentalism and sought to reassert Canadian sovereignty in the face of American imperialism." (135) He contends that this new-found interest in Canadian sovereignty came during a period when anti-Americanism was common. The Guess Who, he writes, "came to prominence at a time when rock and roll was undergoing a major shift in which the citizenry started to use 'pop' music to mediate a national sense of self, and in turn, musicians became exalted as representatives of the national community." (138)

¹ © 2009 The author and the Canadian Association of Music Libraries, Archives, and Documentation Centres / L'auteur et l'Association canadienne des bibliothèques, archives et centres de documentation musicaux.

The book is not entirely concerned with English Canadian popular music, however. Edwardson also discusses the Quebec music scene which helps not only to provide a more complete picture of Canadian popular music, but to underscore the contexts of continental and global paradigms. A member of the Quebec band, Layden Zar, is quoted as saying, “We’ve been listening to American rock exclusively for 15 years. Our influences don’t come from here, but from somewhere else, and we’re much closer to the Beatles than to Félix Leclerc.” (176) This shows that in North America at least, there are no national “sounds” in popular music, but regional ones that cross borders. For example, in the sixties, the west coast psychedelic scene included bands from San Francisco and Vancouver, just as the folk revival was felt in New York City’s Greenwich Village and Yorkville in Toronto. Borders did not stop radio or television signals and the multinational record companies that controlled the North American recording industry ensured that the Canadian popular music market was effectively subsumed by the American hegemony.

Overall, the book is well written and, despite a concentration on socio-cultural elements, the author does not immerse the reader in cultural theory. There are no musical examples or analyses. Rather the focus is historical with the author interspersing biographical snippets about musicians like Neil Young, Joni Mitchell, and Bryan Adams. Edwardson discusses the evolution of the music industry, including managers, agents, and recording studios. He also shows how the multinational record companies created the appearance of a Canadian music scene operating on its own terms, yet all the while reaped the fruit of the Canadian content regulations. The book includes a comprehensive bibliography, index, and extensive notes. Also there are sixteen pages of black-and-white photographs of various musicians and groups. *Canuck Rock* is a valuable resource, an entertaining read, and a welcome addition to the literature on Canadian popular music and the recording industry.

Gordon Ross
York University

Books and Recordings Received

The Modernist Legacy: Essays on New Music. Edited by Bjorn Heile. Farnham, Surrey: Ashgate, 2009. 276 pp. ISBN-10: 0754662608 ISBN-13: 978-0754662600 \$114.95 US

Simple Lines of Enquiry. By Ann Southam. Toronto: Centrediscs, 2009. 1 compact disc. Eve Egoyan, piano. CMCCD 14609. \$17.98

*P*P.* Toronto: Centrediscs, 2009. 1 compact disc. Performers: Toca Loca. Works by Laura Barrett, Myra Davies, Aaron Gervais, Geof Holbrook, Veronika Krausas, Nicole Lizée, Quinsin Nachoff, Juliet Palmer, Erik Ross, Andrew Staniland, and Robert Stevenson. CMCCD 15009. \$17.98

Rubbing Stone. Toronto: Centrediscs, 2009. 1 compact disc. Principal performers: Jeremy Brown, saxophones; Ami Longhi, piano. Contents: Sonata for alto saxophone and piano; Sonata for soprano saxophone and piano / William Jordan – Intonare 2 / David Eagle – The skin of night / Michael Matthews – Rubbing stone; Days beyond / Hope Lee – ...*que le terre s'ouvre...* / Laurie Radford. CMCCD 14909. \$17.98

**Second Annual Meeting of the Quebec Chapter of CAML, 23 Oct. 2009 /
Deuxième rencontre de la Section québécoise de l'ACBM, le 23ème octobre
2009**



Comité organisateur
SQACBM 2009/SQACBM
2009 Organizing Committee:
Brian McMillan (McGill
University),
Denise Prince (Conservatoire
de musique du Québec,
Montreal),
Jared Wiercinski (Concordia
University),
Tania Siglinde Ortiz Diaz
(Université de Montréal),
Cathy Martin (McGill
University).



Old and new board QCCAML
members/Conseil
d'administration SQACBM -
anciens et nouveaux membres:
Brian McMillan (McGill
University) – outgoing
Chair/président sortant, Jared
Wiercinski (Concordia
University) – incoming
Communications
Officer/nouveau directeur des
communications, Audrey
Laplante (Université de
Montréal) – incoming
Chair/nouvelle présidente,
Daniel Paradis (Concordia
University) – incoming Vice-
Chair/nouveau vice-président,
Mélicca Gravel (Université
Laval) - incoming
Treasurer/nouvelle trésorière.