

**CAML & CUMS Conference at the Faculty of Music, Université de  
Montréal  
"Research on Musical Practice (Composition and Performance)"  
Montréal, PQ  
May 10-13, 2007**

**By Lisa Rae Philpott, University of Western Ontario  
and Julie Paquet (recent graduate, University of Toronto Faculty of  
Information Studies)**

The CAML/CUMS meeting officially began with a Friday evening cocktail reception, to the accompaniment of the glorious view from the Salle Claude-Champagne foyer. After having hauled one's luggage up the steep hill to the Faculty, the libation and appetizers were greatly appreciated!

**ACBM / CAML #1 La révolution  
technologique et le marché musical / The  
technological revolution and music  
business : round table**

Chaired by Hélène Boucher, this session began with a presentation by Benjamin Masse (Cie Doublev3), who discussed the variety of new media and their effect on the industry. One can find millions of songs on the Internet, especially those by superstars such as Madonna, but what about lesser-known artists? He described the digital revolution as a great catastrophe for concert halls and radio broadcasts.

Olivier Charbonneau, Librarian at Concordia U, discussed Music, Libraries and Copyright. His presentation will be posted on his website, [www.culturelibre.ca](http://www.culturelibre.ca) (see *Conférence*). He prefaced his remarks by stating that he is NOT a lawyer, and that the session was intended as discussion of the issues.

There are two competing philosophies: Copyright, the right to make copies, and the "droit de l'auteur," the rights of the creator. A creator's rights are long-living, even if they are sold. Under Article 2, special

exceptions for not-for-profit libraries exist, as long as the library is open to the public.

Some things cannot be copyrighted. Talking is not, because it is not fixed in a tangible format. An item requires intellectual thought to be copyrightable. And, while a creator has the right to exclusive use (a monopoly, per Article 3) over something, it must first be subject to copyright. In 1997, a court case between ABI (American Business Information) and TeleDirect Publications Inc., was fought over ABI's use of TeleDirect's Yellow Pages information. It was decided that data and facts are not copyrightable, therefore TeleDirect's suit failed.

Possession (Article 13) extends to materials created in a work setting. The copyright in all such materials belongs to the employer, unless otherwise negotiated. At Concordia, faculty members hold copyright to their own works; one can assign copyright to someone else, or licence/lease the use of materials.

Sound recordings have a host of copyright considerations: the right to reproduce, copyrighted performances and broadcast rights.

Fair dealing (Article 29, 29.1, 29.2) offers broad exceptions to copyright, such as private study, research, criticism, review essays and news reports. Libraries are also eligible for exceptions (Article 30.1, 30.2): the right to format-shift, only if a copy in a usable format is not commercially available.

Remember that turntables are still available for purchase! Exceptions for libraries permit our institutions to make one copy for a user; cost recovery is acceptable.

Exceptions also exist for classroom music-making (Article 29.5), for practising in an institutional setting, and for a not-for-profit show performed in a school. However, one must have original copies for performance and must pay licensing fees for shows where admission is charged.

Private copying of music is permitted (Article 79); for years, a levy has been charged on blank tapes, knowing that people will “mix” recordings onto this medium. The Internet is not recognized in the legislation, and recent court cases have favoured a user’s privacy over the rights of the copyright holders. Charbonneau mentioned that the Grand Bibliothèque had chosen to remove the CD-burners from its computers; users must borrow CDs and copy them using their own equipment.

Licenses are a means of granting control over a work. Does copyright still apply? How? How much of a work is protected? Is fair dealing applicable?

Canada is a signatory to several international treaties dealing with intellectual property, such as the WIPO Performances and Phonograms Treaty (we have not yet ratified this treaty); TRIPS/ADPIC (trade-related aspects of intellectual property rights) and UNESCO’s efforts to use copyright to protect culture.

Discussion ensued regarding the death of CDs and CD stores (in ten years’ time), and that opera and classical music sales make up a miniscule slice of the market.

### **ACBM / CAML #2 Services offerts aux bibliothèques de musique / Services available to music libraries**

Raymond Bisha and Pierre Filteau spoke about Naxos. “Instant music--just add

bandwidth!” In our digital age, we have digital TV, web-radio, podcasting, online news and books, and now music is available online, rendering the CD obsolete. Naxos now offers spoken word recordings and has recently added the Fantasy Jazz label to its offerings.

Naxos is very easy to use. Playlists can be created for students, and you may logon from the library or from home. Advanced Search has a “Google” search built-in, and the “year composed” search means that you can retrieve saxophone pieces from 1910-1947. It often takes 5-10 seconds for the music to begin, but there are no stops/starts or other delivery problems. One can customize playlists, and list the static URLs on course pages. Biographies of composers, artists, and orchestras are prepared by Naxos’s in-house musicologist; full opera libretti are available; other text resources include a glossary, synopses, spoken texts and fundamental musical terms. Most Naxos CDs include the liner notes, with static URLs. There are direct links to IIMP (the ProQuest version). The spoken word library grows by 35 titles monthly, and is primarily classic English literature, with some German-language titles. Kevin Branagh is the featured reader for several of the Shakespeare titles. Naxos also offers links to scores, via SheetMusicNOW, federated searching by WEBFEAT, and has MARC records available for purchase from OCLC.

Bisha offered free trials to conference attendees, and explained the various pricing options available.

### **ACBM / CAML #3 Le repérage de l’information musicale / Music information retrieval: round table -- Andrew Hankinson, moderator**

Justine Lamoureux (Bibliothèque interculturelle, Côte-des-Neiges, Ville de Montréal): Indexation et archivage d’objets sonores / Indexing, storage and processing sound objects

Lamoureux spoke with contagious enthusiasm and great passion about her research into the classification of sound objects, by first recording sounds and then analyzing the physical parameters of them. The world of sound is vast, necessitating a precise, specific means of classifying sounds in order to employ them in sound design. Unlike paintings, which are fixed in time, music moves and changes through time. She described her methodology and her database; the results of her research mean that composers do not have to return to their former role as an audio technician--her database should be useful to composers, as a bibliography of sounds.

Ichiro Fujinaga (McGill U): Archives et bibliothèques musicales numériques réparties / Distributed Digital Music Archives and Libraries (DDAML)

Fujinaga spoke about his wide-ranging research into music and technology. He offered his PowerPoint presentation in French, and discussed the slides in English. His areas of research are vast, spanning optical music recognition from microfilms, workflow management with automatic metadata extraction, and developing and evaluating methods of preserving analogue recordings. Acronyms abounded: DDMAL, MAPP, GAMERA (structured document recognition), GAMUT, GEMM (Gamut for Early Music on Microfilm). He demonstrated how technology could be used to convert images of music on microfilm to an enhanced, cleaner and more easily-read product. He also discussed his research into LPs, where he is using an electron microscope to create a 3-D image of each groove/side of an LP, which can then be converted into an audio file. (78s and wax cylinders yield 2-D images.) The down side is that it takes ten days to record the 3-D image of a single side of an LP, but Fujinaga is confident that technology will eventually speed this process. His main concern, as he studies the perception of audio quality, is that this task needs to be done right, and just once!

Fujinaga mentioned that the specialized microscope is used for nanotechnology research, and that scientists use it to inspect hip joints to be used in hip-replacement surgery and to look for flaws in optical discs. The beauty of this technology is that makes no difference whether an LP is warped or not: the microscope can still be used.

#### **ACBM / CAML #4 Les nouveaux besoins des usagers et les services audio-visuels dans les bibliothèques / New audio-visual service needs of library users**

**Audrey Laplante** (Concordia U): Les jeunes adultes et la recherche d'enregistrements sonores musicaux: le plaisir de la découverte / Young adults and the search for musical sound recordings: the pleasure of discovery

Laplante discussed her research into library users' preferred methods for finding new audio resources. Users of the Bibliothèque et Archives nationales du Québec (BAnQ) are her clients, and her study was aimed at Francophones aged 18-29, specifically musical amateurs. Her methodology included an hour-long interview, and the preliminary findings show that this group has limited confidence in experts (be they librarians, music critics or CD vendors), preferring the recommendations of their friends. Their second choice is to look on specialized websites, such as allmusic.com or the music area of myspace.com, which they consider to be good sources of musical information. They listen to sound-clips and 'editors picks'. Essentially this group likes the discovery process, but they do not often seek specific musical works. They listen for pleasure, and as a less-stressful alternative to playing video games. They navigate by hyperlinks, and explore the influences of similar artists, or collaborators on the allmusic.com site. Easy of discovery/use is important, as is the social aspect of sharing and locating new music. These users enjoy previewing music by the use of samples, and

seek works that capture and keep their interest.

**Mary Jane O'Neill** (Bibliothèque publique de Pointe-Claire Public Library): Le développement de la collection audio-visuelle et son service à la clientèle / Audio-visual collection development and services in a public library

O'Neill spoke of the problems of new formats for materials, and how those materials are in great demand by her users. Her selection criteria include: contemporary significance, permanent value, authority, and literary merit. Her library serves some 31,000 users, many of whom are aged 45+ and with a household income of 29% above the average of \$88,000. Essentially, they are 'urban gentry.' The language breakdown is 72% English, 20% French; of these, 28% are bilingual.

O'Neill promotes her materials using a 'readers advisory' approach. She creates lists of staff picks, award-winners, top choices, themes, and a 'new arrivals' list (this latter is compiled 3x/year). She also warns her users to "Never judge a book by its movie!" The new technologies do not make selection any easier: do you purchase HD-DVD, or Blu-ray? She wonders whether to invest in Library Kiosk to burn movies onto blank discs, which vanish after 3 days. Taking users' suggestions is a thorny problem, as it involves personal taste vs. reviews, or Hollywood vs. repertoire.

Audiobooks or e-books? MP3 is passé; "streaming" is the new thing, but too expensive for O'Neill to consider. Ottawa Public Library offers audiobooks via Over-Drive. iTheque is another digital service, offering music (MP3), audio books, videos, Ebooks and games. Digital talking books require players, such as the Victor Talking Book Player, and the players are not inexpensive. *Playaways* come with their own player built-in. Using sites where material can be downloaded requires a knowledge of digital rights management.

The startup costs for audiobooks is high, and they are not iPod compatible. There are special sites for children, such as Tumblebooks.com. O'Neill also suggested voir.ca, rottentomatoes.com, boitenoir.com and david.sdm.qc.ca as sites worthy of investigation.

**André Vincent** (Bibliothèque et Archives nationales du Québec): Toucher pour lire...écouter pour voir / Reading by touch...seeing through listening

Technology is largely responsible for bringing equal, free and universal access to audio-visual materials to handicapped users: in essence, technology is facilitating the intellectual pursuits of challenged users. Translation services, such as Braille readers, bring the offerings of the Internet and online databases to the sight-impaired, and audio services are extremely important to this user group. Braille scores are loaned, postage-free, to users. Mr. Vincent described the two Braille music transcription services, which are the traditional and the newer 6-point system. The latter is a much faster means of producing scores. He also demonstrated DAISY, the Digital Audio Information System, which offers the ability to jump through tables of contents or to specific chapters or paragraphs. This is wonderfully flexible, and allows one to read/skim materials much faster than ever before.

**SMUC / CUMS Musique et autres médias / Music and other mediums**

Paul Sanden (University of Western Ontario): The performance in the recording

Sanden discussed the social nature of music performance and the new perspective of conception/reception. Examining John Oswald's "Vane"--the 'plunderphonic' achieved by merging Carly Simon's hit "You're so Vain" with the cover version by Faster Pussycat, Sanden discussed the differences between 'performed music' and the 'unperformed' phenomenon as represented by Oswald. Part of our

appreciation of music is that we respond to some aspects of it, but our social responses are constantly changing. Electronic music blurs the lines between recorded and live music, so that elements of mediated music are now part of performance. We are rooted in our physical idea of performance, but virtual duets, such as Natalie Cole with Nat King Cole and Celine Dion singing with Elvis Presley, are challenging those physical ideals.

Sharon Krebs (University of Victoria): On the trail of the nightingale...

The nightingale is a plain brown bird, possessed of a beautiful sound. It has five different songs which have been described as: singen, schlagen (to throb), flöten, stöhnen (to groan), schluchzen (sob), and schmettern. Being compared to a nightingale is high praise for a singer, and this appellation has been applied to a select few such as Jenny Lind and Luisa Tetrazzini. Hans Christian Anderson's *The Emperor and the Nightingale* paid homage to Jenny Lind. Emotion, the ability to see into the heart and to move an audience by one's performance, seems to be the primary qualification for equating a singer with the nightingale. Do contemporary critics recognize any present-day nightingales? Krebs suggested that a review by Richard Dyer (*Boston Globe*, Oct. 13, 2004) of a recital by Mitusko Shirai indeed marks her as a nightingale, without applying that term.

Geoffrey Wilson (UBC): Mallarmé's Musical Language

Wilson discussed his investigations into Mallarmé's view on music as language. Instrumental music's lack of semiotic meaning, in Mallarmé's opinion, is a defect. Music with poetic qualities is superior, and there is a relationship between the sounds of words and their meanings. There is also significance to individual phonemes, with absolute meanings attached to specific sounds--even between different languages,

per Mallarmé's writings in *Les Mots anglais* (1877).

**Session conjointe ACBM & SMUC / CUMS & CAML joint session**  
**Chair: Elisabeth Bihl (CMC)**

Mary I. Ingraham (U Alberta): Ressources documentaires numériques du Centre de musique canadienne: portraits de compositeurs--influences de la multimusique / Digital library materials at the Canadian Music Centre: composer portraits--influences of many musics. URL: <http://www.musiccentre.ca/influences/index.cfm?language=en>

Dr. Ingraham previewed this exciting new web offering at the Canadian Music Centre (CMC), which features 40 Canadian composers who were born outside Canada. The timeframe for the project is 1940 to the present, with five thematic areas: distant timbres, voices afar, other musics, cultural inspiration and reflecting Canada. This site was to have been officially launched by the Minister of Heritage, but that had to be postponed: conference participants got a sneak preview!

The *Influences of Many Musics* site features a wide range of resources to facilitate study into the featured composers: scores, biographies, program notes, interviews (transcribed from CBC, or via PDF), photographs and videos. Users are assisted with a glossary of musical terms; there is also a world map where one can easily see which composer hails from a particular region. Future plans include the ongoing expansion of the site, and a teachers' guide.

**Helmut Kallmann receives the 2006 CMC/CLC Friends of Canadian Music Award**

A highlight of this year's conference was the presentation of the Canadian Music Centre/Canadian League of Composers "Friends of Music Award" to Dr. Helmut Kallmann, prior to the banquet on Saturday, May 12<sup>th</sup>. The first music librarian/historian

to be awarded this honour, Kallmann's many accomplishments in the field of research into Canadian music were cited: his *Catalogue Of Canadian Composers; A history of music in Canada, 1534-1914*; contributions to *The Encyclopedia of Music in Canada*; his work at the CBC Music Library (1950-1970), Toronto; first Chief of the Music Division, National Library of Canada; co-founder of the Canadian Association of Music Libraries (CAML); co-founder of the Canadian Musical Heritage Society, to name but a few!

Dr. Kallmann attended the presentation, flanked by well-wishers and several current and retired staff members (from the former Music Division of the (then) National Library of Canada), and offered his gracious thanks for the honour.

Congratulations to the organizers and program committee for a full and fascinating conference!

#### **Atelier de catalogage (Daniel Paradis, Rachel Gagnon)**

La première partie de l'atelier portait sur la description bibliographique des enregistrements sonores musicaux. La majorité des participants étant familière avec le chapitre 1 des RCAA2, Paradis a donc porté une plus grande attention au chapitre 6. Ce chapitre porte spécifiquement sur les enregistrements sonores musicaux. Une distinction très importante a été apportée au début de la session : un fichier MP3 doit être catalogué selon les règles du chapitre 9 portant sur les ressources électroniques.

Paradis a utilisé un exemple pertinent pour illustrer les étapes à franchir pour vérifier si

l'enregistrement sonore comporte un titre collectif. Le deuxième élément pertinent de la présentation a porté sur la classification des chanteurs. Un chanteur ne devrait pas être classifié selon le rôle qu'il interprète. Le meilleur exemple dans cette situation est le mezzo-soprano qui interprète des rôles de haute-contre.

Paradis a également donné une liste de ressources à utiliser pour résoudre des problèmes ultérieurs par les catalogueurs. Ces ressources étant majoritairement en anglais, elles deviennent inutiles pour le catalogueur unilingue français.

L'après-midi a été partagé entre Rachel Gagnon et Daniel Paradis. Gagnon a fait un tour complet des difficultés que comporte la création d'un titre uniforme tandis que Paradis a complété avec la construction des vedettes-matière. Malgré le manque de temps en fin d'après-midi, plusieurs questions ont été répondues et l'atelier semble avoir été apprécié par la majorité des participants.

#### **Mon premier congrès (Julie Paquet)**

Le congrès annuel 2007 de l'ACBM fut ma première participation à un événement de ce genre. Ayant une expérience professionnelle limitée, ce fut plus difficile de comprendre toutes les subtilités du métier. Malgré tout, les sessions m'ont permis d'avoir une idée plus précise des discussions portant sur la gestion d'une bibliothèque de musique. L'assemblée générale le dimanche matin m'a initiée au fonctionnement de l'association. Le plus important par contre fut mes rencontres avec des bibliothécaires d'expérience ainsi que de futures bibliothécaires.

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**Selected conference photos are printed on the back page of this issue / Quelques photos du congrès sont imprimées sur la couverture arrière de ce numéro.**