

CAML REVIEW REVUE DE L'ACBM

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La **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* vous invite à lui soumettre des articles, des comptes rendus et des rapports relatifs à la musique au Canada, à la bibliothéconomie de la musique et aux sujets d'actualité reliés à la musique. Date limite pour le prochain numéro : le 31 octobre 2013.

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President's Report / Message de la présidente

It seems strange to be writing this report instead of editing it, having seen many of these reports go by in my years as editor of the *CAML Review*. I'm very honoured and pleased to take on the role of CAML President, and I look forward to working with all of you over the next two years.

We had a great conference in Victoria this year, with many thanks to Bill Blair for local arrangements and Suzanne Meyers Sawa for coordinating the program. A highlight for me was the opening session ("She came, She saw, She archived") honouring our colleague Kathleen McMorrow, who recently retired from the Music Library at the University of Toronto. A full report of the conference is included in this issue.

Next year's CAML conference will be held with Congress at Brock University, May 28-30, 2014. Congress had informed us earlier this year that they wanted to eliminate the last Saturday of the conference schedule; there are only a few associations remaining and it costs the host university a great deal of money to keep services running on that day. CAML and CUMS (Canadian University Music Society) both agreed to move our schedule up one day, so our 2014 conference will begin on Wednesday with a Board meeting followed by the opening reception, the conference sessions will be on Thursday and Friday, and the banquet will take place on Friday evening. We don't have a CAML member at Brock or in the area, so I've taken on the local arrangements tasks but hope to find someone at Brock to

Cela me fait une curieuse impression de composer le Message de la présidente plutôt que de l'éditer, puisque j'ai relu bon nombre de ces messages au cours des années où j'ai été rédactrice en chef de la *Revue de l'ACBM*. Je suis à la fois très honorée et heureuse d'exercer le rôle de présidente de l'ACBM, et la pensée de travailler avec vous tous durant les deux prochaines années m'enthousiasme.

Le congrès de Victoria, cette année, a été des plus intéressants. Je tiens à remercier Bill Blair de s'être occupé des préparatifs sur place et Suzanne Meyers Sawa d'avoir coordonné le programme. La séance d'ouverture a constitué un point saillant pour moi. « She came, She saw, She archived » (Elle est venue, elle a vu, elle a archivé) avait pour but de rendre hommage à notre collègue Kathleen McMorrow, qui a récemment pris sa retraite de la bibliothèque de musique de l'Université de Toronto. Le présent numéro inclut un rapport détaillé du congrès.

L'an prochain, le congrès de l'ACBM se tiendra du 28 au 30 mai 2014, à l'Université Brock. Le comité responsable du congrès nous a précédemment informés de son intention de rayer le dernier samedi de l'horaire. Seules quelques associations y sont encore présentes et pour l'université hôte, les frais inhérents aux services offerts le samedi sont élevés. L'ACBM et la SMUC (Société de musique des universités canadiennes) se sont entendues pour amorcer le congrès un jour plus tôt, de sorte que notre congrès 2014 débutera le mercredi par une réunion du conseil d'administration, suivie de la réception d'ouverture. Les séances se tiendront les jeudi et vendredi, et le banquet aura lieu le vendredi soir. Puisque aucun membre de l'ACBM ne travaille à l'Université Brock ou ne vit dans cette région, je me suis chargée de faire le nécessaire sur place, mais j'espère trouver bientôt une personne à l'université qui soit en mesure de me venir en aide.

help out. I'm already arranging food and rooms with the CUMS local arrangements team. We still need a program committee chair, so if you are interested please contact me or any member of the Board by October 15. The Board will appoint the program chair at our fall meeting.

This year's election for Member at Large was delayed because we had to hold an election! I am very pleased to announce that Sean Luyk from the University of Alberta was the successful candidate for Member-at-Large. We look forward to working with Sean on the CAML Board. I would also like to thank the other candidates for their willingness to take on this position.

The CAML Board continues to be involved in advocacy activities on your behalf, specifically regarding the situation at Library and Archives Canada. We endorsed the Joint Statement on Qualities of a Successful Librarian and Archivist of Canada, and wrote a letter about this subject to Wayne Wouters, Clerk of the Privy Council and Secretary to the Cabinet. We just received a response from Mr. Wouters, which is posted in the Advocacy section of CAML's website: <http://www.yorku.ca/caml/drupal/?q=en/node/124>.

Sean Luyk has agreed to take on the role of RILM Coordinator. Lisa Emberson will also continue to contribute to RILM. Sean will be sending out a call for volunteers in the near future; if you are interested in working on RILM, please contact him. Thank you, Sean!

Those of you who are on the IAML email list have likely been following the discussions of the Report of the Ad-hoc

Conjointement avec l'équipe responsable de la logistique à la SMUC, j'ai déjà commencé à prendre des dispositions en matière d'hébergement et de repas. Nous sommes encore à la recherche d'un président ou d'une présidente pour le comité responsable du programme; si ce rôle vous intéresse, veuillez communiquer avec moi ou tout autre membre du conseil d'administration d'ici le 15 octobre. Le conseil désignera le président ou la présidente lors de sa réunion d'automne.

Cette année, le choix d'un conseiller a été repoussé puisque des élections se sont avérées nécessaires. Je suis très heureuse de vous annoncer que Sean Luyk, de l'Université de l'Alberta, a été élu conseiller. Les membres du conseil d'administration de l'ACBM sont impatients de travailler avec Sean. Je remercie également les autres candidats à ce poste d'avoir souhaité en assumer les responsabilités.

Le conseil d'administration de l'ACBM poursuit sa promotion et sa défense des droits en votre nom, plus particulièrement en ce qui concerne la situation à Bibliothèque et Archives Canada. Nous avons signé la Déclaration commune relativement au profil que devrait posséder le prochain bibliothécaire et archiviste du Canada et envoyé une lettre à ce sujet à Wayne Wouters, greffier du Conseil privé et secrétaire du Cabinet. Sa réponse récente a été affichée sur le site Web de l'ACBM, sous l'onglet Interventions publiques : <http://www.yorku.ca/caml/drupal/?q=fr/node/125>.

Sean Luyk a accepté de devenir coordonnateur du RILM. La contribution de Lisa Emberson au RILM se poursuivra. Sous peu, Sean fera appel à des bénévoles. Si le travail auprès du RILM vous intéresse, veuillez communiquer avec lui. Merci, Sean!

Ceux parmi vous dont le nom paraît sur la liste de diffusion de l'AIBM se sont probablement intéressés aux discussions relatives au Rapport du Comité spécial sur la restructuration de l'AIBM, que l'on peut trouver sur le site Web de l'AIBM à l'adresse

Committee on the Restructuring of IAML. The Report can be found on the IAML website: <http://www.iaml.info/organization/committees/restructuring>.

Jan Guise was a member of this Committee, and her contributions to this work are greatly appreciated. Joseph Hafner was the designated CAML member representing us at the IAML Council this year. I hope that Joseph and other CAML members attending the IAML conference in Vienna had a wonderful time, and I look forward to hearing about the conference, as well as the results of the discussion concerning the restructuring of IAML.

I would like to thank Joseph Hafner for his excellent work as Member at Large, and Jan Guise for her exemplary leadership for the past two years. Joseph has moved off the Board, and Jan is now Past President. I am very grateful that Jan will still be available to mentor me as I take on this new role. Please do contact me if you have any questions or comments about CAML!

Cheryl Martin
Acting Head, Metadata Access
Western University

suivante : http://www.iaml.info/files/restructuring_iaml_report_french.pdf. Nous sommes grandement reconnaissants à Janneka Guise, qui a siégé à ce comité, de sa contribution à ce travail. Joseph Hafner a été désigné pour représenter l'ACBM auprès du conseil d'administration de l'AIBM cette année. J'aime croire que Joseph, de même que les autres membres de l'ACBM présents au congrès de l'AIBM à Vienne, ont bien profité de cet événement. Il me tarde d'entendre parler du congrès, de même que des résultats de la discussion relative à la restructuration de l'AIBM.

Je tiens à remercier Joseph Hafner pour l'excellent travail qu'il a fait en tant que conseiller et Janneka Guise pour sa direction exemplaire au cours des deux dernières années. Joseph ne fait plus partie du conseil d'administration et Janneka est désormais ancienne présidente. Je lui suis très reconnaissante de pouvoir compter sur sa disponibilité et sa collaboration tandis que j'assume mon nouveau rôle. N'hésitez pas à communiquer avec moi si vous avez des questions ou des commentaires au sujet de l'ACBM.

Cheryl Martin
Chef intérimaire, Accès aux métadonnées,
Université Western

*Traduction : Marie-Marthe Jalbert
Révision : Marie-Andrée Gagnon*

CAML
Annual General Meeting
MINUTES (Text as revised and approved at 2013 AGM)

Thursday, July 26, 2012, 12:30-2:00 pm
Cyberthèque, Redpath Library Building
McGill University, Montreal, QC

Present: Jan Guise (presiding), Laura Snyder (recording), Sean Luyk, Brenda Muir, Desmond Maley, Terry Horner, Bill Blair, Daniel Paradis, Suzanne Meyers Sawa, Lucinda Walls, Peter Higham, Rob van der Bliet, Monica Fazekas, Margaret McLeod, Joan McGorman, Maria Calderisi, Kathleen McMorro, Denise Prince, Paul Guise, Lisa Philpott, Bonnie Woelk, Tim Neufeldt, James Mason, Deborah Wills, Alastair Boyd, Homer Seywerd, Benoit Migneault, Becky Smith, Kyla Jemison, Erika Kirsch, Carolyn Doi, Megan Chellew, Lina Picard, Cathy Martin, Gilles Leclerc, Lee Ramsay, Stacy Allison-Cassin, Kirsten Walsh, Joseph Hafner, Cheryl Martin.

1. Approval of Agenda

Jan proposed the following changes: move the Cataloguing Committee report from #10 to #2; move the IAML 2012 update from #16 to #3. Joan McGorman asked to add an item under Other Business.

Motion to approve the agenda, with these changes: moved by Terry Horner, seconded by Monica Fazekas; passed.

2. Cataloguing Committee Report (Daniel Paradis)

Written report submitted in advance. The Cataloguing Committee has been very active. Five rule revision proposals were submitted to the Joint Steering Committee on behalf of CAML. The goal is to fix some of the problems identified in the first release of RDA. Four of the proposals were approved and have already been incorporated into the RDA toolkit. The remaining proposal was deferred to a new task force.

Daniel also represented CAML on CCC (Canadian Committee on Cataloguing) and a task force.

3. IAML 2012 Organizing Committee Report (Joseph Hafner)

Things seem to be going very well; the volunteers have been doing great work. The conference organizers (JPdL) were very helpful and will be providing information to us at the end, such as attendance at each session, etc. A tax refund from the province should bring a sizeable sum back to us.

309 attendees have registered, including vendors, accompanying people, etc. The Ottawa meeting was fewer than 200, so this is a great turnout. McGill and a number of vendors provided strong support. BAnQ gave us space for the Monday evening reception for free and supplied some wine.

Joseph expressed the Committee's thanks to everyone in CAML for their help and support. Maria Calderisi commented that she was very proud of how everything has been going this year, and expressed "personal and heartfelt congratulations".

4. Approval of Minutes of AGM, June 4, 2011, Mount Allison University

Motion to approve the minutes with no changes: moved by Peter Higham, seconded by Kirsten Walsh; passed.

5. Business Arising from Minutes of June 4, 2011, Mount Allison University

Item #3, separate motion to accept Audit Committee report. This has been noted and will be done this year.

Item #19, discussion of 2013 meeting. The Board discussed the question of whether CAML should meet with CLA or with CUMS next year, and agreed that we will meet in Victoria with CUMS at Congress next year.

A 2015 meeting with MLA in Toronto had been proposed, but there was some negative feedback from MLA on this. The main concerns were about Americans having difficulties getting passports and vendors being unwilling to deal with Customs regulations. A Toronto meeting in 2015 is not likely, but Suzanne is still hoping for a future MLA conference there.

6. President's Report (Jan Guise)

Report submitted in advance; it is very similar to Jan's report that is on the IAML website. Jan gave a few highlights.

- **IAML 2012.** Thanks to the organizing committee for their terrific work. There has been a lot of positive feedback.
- **The Board** met three times, by Skype. This has worked very well. Elections for Vice President/President Elect and Secretary will take place later in the meeting.
- **Future of IAML.** Jan has been serving on the Strategy Committee, which meets by wiki. Their proposal was presented at the meeting on Tuesday, and there will be further discussion at Council this afternoon. Ideas and comments may be sent by email to Jan.
- **Awards.** The Board approved two new awards – the Student Paper Award, and the First-Time Attendee Award.

- **Remembering Helmut Kallmann.** The Monday evening reception at BAnQ included presentation of the Kallmann award to Dr. Robin Elliott. Maria Calderisi also gave a tribute to Helmut. Jan reported that Helmut gave CAML some money in his will. The Board will be discussing appropriate ways to utilize this wonderful gift.

7. Treasurer's Report (Rob van der Bliet)

Rob submitted 3 spreadsheets: 2011 Budget; 2012 Budget; Proposed Budget for 2013. The 2012 budget is in a state of flux because of IAML. The income from the conference is projected at \$13,000. The question of what to do with this income will be addressed later.

Motion to approve the proposed budget: moved by Desmond Maley; seconded by Cheryl Martin; passed.

Motion on future awards. It was moved by Cathy Martin, seconded by Kirsten Walsh and passed with no opposing votes that CAML allocates \$1000 per year towards initiatives intended to encourage CAML membership and involvement in the activities of the association, such as a first-time conference attendance award or a student paper and/or conference presentation award.

While the wording indicates a first-time attendance award "or" a student paper award, this could also be both awards in a given year, with \$500 allotted to each award. The intent is to be flexible and to accommodate various possibilities that might come up; the Board would set the parameters each year. The criteria for the awards will need to be well defined.

8. Audit Committee's Report (James Mason, Brian McMillan)

James Mason reported on behalf of the Audit Committee. They examined the financial records and found the accounts in order. They were pleased to see that recommendations from previous years have been adopted by the Treasurer. They made one additional recommendation, to include the membership list with the documents submitted.

Motion: James moved acceptance of report; Peter Higham seconded. Passed.

A question was raised about transfer of funds to IAML. Payment of dues is not timely, which prevents participation in electronic voting and messes up mailing of the first issue of *Fontes*. Rob responded that our dues take six months to come in, so it is difficult to pay on time. Should we pay the fees ahead of time? This might not work either. This is a question for the Board to discuss and work out. Canada is not alone in being late, but should not be a leader in this.

A question was raised as to whether next year's Audit Committee should be voted upon at this meeting. James Mason and Laura Snyder volunteered to serve as next year's Audit Committee. Jan will check the Terms of Reference and clarify procedures for next year.

9. Membership Secretary's Report (Kyla Jemison)

Report submitted in advance. Kyla commented that memberships tend to dribble in. She will try to be more proactive about timely renewals next year. We have more members this year, especially more CAML/IAML members. This is no doubt because of the IAML conference in Canada, but continued membership in both CAML and IAML should be encouraged for the future as well.

10. Nomination Officer's Report (Lisa Philpott)

Lisa reported that the call for nominations went out June 21, and was later revised. Two nominations were received: Cheryl Martin for Vice President/President Elect, and Carolyn Doi for Secretary. A call for additional nominations from the floor did not bring forth any other names, so Cheryl and Carolyn were acclaimed in their new positions.

The new Board will have its first meeting on Friday. Jan noted that two other positions appointed by the Board – Treasurer and Membership Secretary – were both reappointed this year.

11. Communication Officer's Report (Cathy Martin)

Website. Stacy Allison-Cassin, as Webmaster, maintains the site and posts information. She encouraged people to send content. She will look into getting Google Analytics installed so that we can get information about use of the site. We do have GA statistics available for usage of the *CAML Review* articles.

CAML Review. Cathy is editor, Cheryl Martin is associate editor, and Desmond Maley is reviews editor.

Richard McKibbon was announced as the winner of the CAML Student Paper Award for 2012. His article, "The *Plexure* of Copyright Infringement" was published in Vol. 40, no. 1.

Vol. 40, no. 2 will be a special issue in tribute to Helmut Kallmann. Maria Calderisi was thanked for her work in encouraging submissions for this issue.

The *Review* will need a new associate editor, and would also like to include a francophone editor on its staff. Interested members should contact Cathy Martin.

Discussion: Review of the *CAML Review* mandate (Cathy Martin, D. Maley). This had to be omitted due to lack of time, but members were encouraged to send suggestions and comments to Cathy.

A question was raised as to whether a few copies of the special Kallmann tribute issue could be printed for family members and special friends. Cathy answered that this can be done easily.

12. RILM Report (Gilles Leclerc)

Report submitted in advance. Gilles reported updated numbers for 2012: 80 submissions including 31 abstracts. Gilles would like to get to know those who have been contributing, and is hoping to reinvigorate our RILM submission program.

13. RISM Report (Cheryl Martin)

Report submitted in advance. Cheryl was invited to speak at the 60th anniversary RISM conference in Germany in June. It was interesting to hear what contributors from elsewhere are doing. There has been a long period of inactivity for RISM in Canada, so Cheryl is trying to get caught up. John Lazos and Kristina Dubois have volunteered to assist her. Cheryl will be giving a demonstration of the RISM database tomorrow at IAML.

14. RIPM Report (Kathleen McMorrow)

Report submitted in advance.

15. Copyright Committee (Monica Fazekas)

There has been a lot of activity lately, particularly with the passing of Bill C-11, formerly Bill C-32. Committee members currently include Monica and Richard Green; Richard Belford has now retired. Now that the legislation has passed, the focus of the committee may shift to implementation of the new law.

Jan will add copyright to the next Board agenda.

16. Quebec Chapter Report (Benoit Migneault, Chair, CAML QC)

Report submitted in advance. Benoit reported that the chapter met on October 28 at the Grande Bibliothèque, with 46 participants. Plans for the next chapter meeting are still in progress. The schedule might be different this year, since many members have been participating in the IAML conference.

17. Presentation of the CAML First-time IAML Attendee Award (Cathy Martin)

Cathy Martin announced and introduced the winner of this award – Sean Luyk, from University of Alberta. Sean will contribute a report on the conference to the November issue of the *Review*.

18. CAML 2013 location

The Board voted to meet with CUMS at Congress in Victoria; Bill Blair (University of Victoria) has agreed to host us. Suzanne Meyers Sawa volunteered to be Program Chair.

Contact Suzanne if you are interested in working with her on the program committee. Dates for the conference will be posted later.

19. Other Business

CAML mailing address. CAML has been using the LAC address as its official mailing address, but this is problematic. Following a motion by the Board, Jan is seeking another volunteer institution to take this on.

LAC Changes. Some interest was expressed in having CAML write a letter to Dr. Daniel Caron, raising questions about changes at LAC. Jan has agreed to compile and send the questions. Proposed questions should be sent to her by August 15. Jan will circulate a draft in advance to those who have contacted her, but will not distribute it on a public list. The letter should be worded in such a way that it could also be copied to other appropriate people such as cabinet ministers.

Helmut Kallmann memorial. Joan McGorman announced that Carleton University is planning a memorial for Helmut Kallmann and is working on establishing a Chair in his name. They need to raise a total of \$3 million and are asking for donations. Joan has information and posters about this. Peter Higham suggested that the Board might consider a CAML contribution to the Kallmann Chair.

CAUT. Desmond has recently been appointed to the Library Committee of CAUT. He welcomes input about workplace issues and questions about CAUT.

Board changes. Peter expressed thanks to two outgoing board members – Kirsten Walsh and Laura Snyder.

20. Motion to accept the Non-Audit Committee reports.

Suzanne moved acceptance; Lisa seconded. Passed.

21. Adjournment

Desmond Maley moved adjournment. Meeting adjourned at 2:07 pm.

Respectfully Submitted,

Laura M. Snyder, Recording Secretary

Janneka L. Guise
Acting Head, Architecture/Fine Arts & Music Libraries
University of Manitoba
Winnipeg, MB R3T 2N2

April 25, 2013

Kathleen McMorrow
Head, Music Library
University of Toronto
80 Queen's Park Cres
Toronto, ON M5S 2C5

Dear Kathleen:

I offer congratulations on your retirement, on behalf of the Canadian Association of Music Libraries, Archives and Documentation Centres! The CAML Board and membership would like to thank you for your many years of service to CAML, especially your many years as Editor of the *CAML Newsletter*. Your knowledge and leadership have guided and inspired music librarians and music researchers across Canada and the world. We were delighted to recognize your many achievements by presenting you with the Helmut Kallmann Award in 2006. You have inspired many of us to become music librarians, and have freely given of your time and expertise. I am sure that you will be missed at the University of Toronto's Music Library, and hope that you will continue as a CAML member and a participant in the work of the Association.

Warm regards,

Jan Guise
President, CAML

Ce qui suit est une traduction de la lettre qui a été envoyée à M. Daniel Caron en mars 2013, au nom du conseil d'administration de l'ACBM : <http://pi.library.yorku.ca/ojs/index.php/caml/article/viewFile/36608/33257>.

Le 1^{er} mars 2013

Monsieur Daniel Caron
Administrateur général et bibliothécaire et archiviste du Canada
Bibliothèque et Archives Canada
395, rue Wellington
Ottawa (Ontario) K1A 0N4

Monsieur,

Je vous écris au nom du conseil d'administration de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM) pour vous exprimer notre vive inquiétude quant au mandat actuel et futur de Bibliothèque et Archives Canada (BAC). Lors de votre présentation à l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM) en juillet 2012, à Montréal, vous nous avez fait part de plusieurs initiatives de BAC. Afin de mieux en comprendre les répercussions, nous aimerions vous poser quelques questions.

Au cours de la dernière année, les compressions importantes que vos cadres supérieurs et vous-même avez imposées aux collections et aux services nous laissent perplexes quant à l'avenir de BAC. En tant que bibliothécaires de musique, archivistes et érudits, nous dépendons de BAC pour qu'elle nous fournisse les ressources et les services dont nous avons besoin et qui nous permettent également d'offrir de l'aide à la recherche à des Canadiens de partout au pays.

Les bibliothécaires de musique et les archivistes canadiens ont toujours joui d'une relation de travail étroite et productive avec le personnel de la Division de la musique et ses catalogueurs de musique. BAC a de tout temps joué un rôle central dans la découverte et la préservation de notre culture et de notre patrimoine canadiens, y compris la musique. Feu M. Helmut Kallmann a édité l'*Encyclopédie de la musique au Canada* pendant qu'il dirigeait la Division de la musique. L'*Encyclopédie* est reconnue sur les scènes nationale et internationale comme un monument d'érudition. Pendant sa permanence et jusqu'à récemment, M. Kallmann et les effectifs de la Division de musique ont également créé des collections de musique et des fonds exemplaires. M. Kallmann était membre fondateur de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux, et notre prix national en bibliothéconomie de la musique a été nommé en son honneur. Nous aimerions savoir de quelle manière vous entendez perpétuer

cette tradition qui revêt une grande importance pour les chercheurs musicaux actuels et futurs. L'absence de mention officielle du décès de M. Kallmann sur le site Web de BAC et le manque de participation formelle de cette dernière aux hommages qui ont été rendus à ce grand homme nous ont attristés.

Nous nous interrogeons au sujet de vos principes de modernisation (tirés de : <http://www.bac-lac.gc.ca/fra/a-notre-sujet/modernisation/Pages/Principes.aspx>)

- « [...] (BAC) adopte une approche plus collaborative pour réaliser son mandat. Un réseau de plus en plus vaste de bibliothèques, de dépôts d'archives et d'autres institutions partage la responsabilité de gérer notre patrimoine documentaire. » La plupart des collections de musique de BAC sont uniques. Nous aimerions savoir comment cette responsabilité sera répartie. En quoi votre politique relative aux collections s'applique-t-elle au dépôt légal? Les conditions de ce dernier seront-elles modifiées?
- « BAC redéfinit sa façon de choisir les ressources documentaires à acquérir en fonction de leur capacité à bien représenter l'ensemble de la société canadienne. » De nombreuses ressources musicales représentent les intérêts d'un sous-ensemble de la société canadienne (p. ex. : un certain genre de musique ou de la musique d'un certain groupe culturel). Comment étendez-vous et approfondirez-vous suffisamment votre politique relative à l'enrichissement de collections de musique pour préserver des artefacts musicaux profitant à tous les Canadiens et évoquant la diversité de nos collectivités musicales auprès du reste du monde?
- « BAC améliore l'accès à ses ressources documentaires grâce à des descriptions simplifiées et plus pertinentes. » Nous ne parvenons pas à comprendre en quoi des descriptions simplifiées peuvent améliorer l'accès à des ressources; en fait, le fruit de plusieurs recherches dément ce fait. Ailleurs sur le site Web, nous lisons que BAC demandera aux auteurs et aux utilisateurs de lui fournir des métadonnées. Ce genre d'« externalisation ouverte » abaisse les normes, affecte la qualité des données et en rend l'accès *plus difficile*. Nous sommes déçus que BAC ait cessé d'employer plusieurs catalogueurs de musique et archivistes; cela contredit votre énoncé selon lequel le nombre des effectifs est demeuré stable.
- Récemment, BAC a retiré son soutien de longue date à la base de données RILM. L'interruption de l'indexage et de l'analyse systématiques des écrits canadiens portant sur la musique met en péril, à l'échelle mondiale, la démarche de sensibilisation à la publication érudite dans ce domaine, ainsi que son accès. Comment BAC entend-elle respecter les normes de bibliothèque internationales compte tenu de son approche « externalisation ouverte » et du nombre restreint des catalogueurs de musique professionnels? BAC a toujours été un chef de file au sein du Comité canadien du catalogage de même qu'au JSC. Comment pourra-t-elle continuer de jouer ce rôle?
- « BAC veille à préserver des documents tant numériques qu'analogiques. » BAC semble vouloir préserver du matériel non numérique, mais veiller à ce que celui-ci demeure accessible ne semble pas faire partie de son plan.

- « BAC renforce sa capacité de remplir pleinement son mandat. » Nous craignons que votre mandat n'inclue que du matériel numérisé et que vous n'ayez pas prévu numériser ce qui ne l'était pas au départ ou que vous n'ayez pas la capacité de le faire.

Le fait que BAC n'offre plus de prêts entre bibliothèques nous préoccupe également. BAC possède beaucoup de matériel musical unique dont l'accès est désormais réservé à ceux qui se rendent sur place. Votre stratégie de numérisation permettra-t-elle la numérisation et la livraison électronique du matériel emprunté? Comment pensez-vous offrir l'accès numérisé à du matériel unique encore protégé par le droit d'auteur? La portée de votre stratégie de numérisation nous échappe. BAC a l'occasion d'être un meneur dans la numérisation du riche patrimoine musical canadien, mais une telle stratégie exige que l'on y consacre des ressources financières et humaines spécialisées. La stratégie de BAC affectera-t-elle des sommes à l'achat du *nec plus ultra* en matière d'équipement et à l'engagement d'effectifs spécialisés, lui permettant d'être véritablement un chef de file dans ce domaine? Les bibliothécaires canadiens s'inquiètent grandement à ce sujet.

Nous voyons d'un bon œil que le personnel de BAC tienne régulièrement avec des intervenants des conférences téléphoniques portant sur divers sujets et nous sommes conscients qu'elle doit veiller à fournir aux Canadiens des services rentables et pertinents. Ces consultations ont malheureusement lieu à la suite de compressions budgétaires importantes et d'annulations de services. Les bibliothécaires de musique à l'échelle du pays croient que BAC a abdiqué ses responsabilités. Nous espérons que vous pourrez nous éclairer sur certaines des questions mentionnées précédemment et qu'ensemble, nous pourrions travailler à faire de nouveau de BAC un leader dans l'acquisition, la documentation et la préservation de l'héritage musical canadien, et agir de telle sorte que ce patrimoine soit accessible à tous.

Veillez agréer, Monsieur, mes salutations distinguées.

La présidente de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux,

Janneka L. Guise

CAML on Vancouver Island

Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) /
Canadian University Music Society (CUMS) Conference
at the Congress of the Humanities and Social Sciences

University of Victoria, June 6-9, 2013

By Desmond Maley

With contributions from Kyra Folk-Farber and Peter Higham

Overall, this conference was among the most enjoyable I have attended. The sessions were consistently interesting and informative. There was fellowship and renewal with colleagues and friends, plus the opportunity to meet new members. Who cannot delight in the University of Victoria's setting on Vancouver Island? The campus is congenial and compact, with beautiful walks like the Mystic Vale and the Finnerty Gardens only a short distance away. The occasion also marked a milestone: the retirement of CAML's longest-serving active member and conference attendee, Kathleen McMorrow from the University of Toronto. This is not the place to summarize her accomplishments, for which she received the Helmut Kallmann Award in 2006. Suffice it to say that the conference organizers are to be commended for the title of the opening session, the first presentation of which was drawn from McMorrow's work. Finally, a tip of the hat to Kyra Folk-Farber and Peter Higham, who provided the summaries of the sessions that conclude this report. Folk-Farber attended the CAML session on Hot Topics, while Higham went to the CUMS session on "Music(ological) Publishing," where McMorrow was one of the presenters.

CAML/CUMS Plenary Session I: 'She came, she saw, she archived': A Tribute to Kathleen McMorrow, Librarian, Faculty of Music Library, University of Toronto. Richard Green (Ottawa), chair.

Green opened the session with a spirited salute to McMorrow, whom he described as "Canada's music librarian extraordinaire."

Desmond Maley is the Access Services Coordinator of the J.N. Desmarais Library of Laurentian University. He serves as Review Editor for *CAML Review*. **Kyra Folk-Farber** is a Master of Information candidate at the University of Toronto's iSchool, and has a Work Study position at U of T's Music Library. **Peter Higham** is Professor of Guitar and Librarian Emeritus of Mount Allison University.

Tim Neufeldt (University of Toronto) paid homage to McMorrow's archival work. Over the course of her career she has painstakingly developed some 40 *fonds* of composers and performers in Toronto. Neufeldt drew attention to McMorrow's foray into boxes of papers that had survived a number of institutional transitions only to languish in a small room at the Music Library. They proved to be valuable source documents of the musical culture of Toronto in the nineteenth and early-twentieth century, in particular of the Toronto Clef Club, which Neufeldt described in detail.

In contrast, Carolyn Doi (University of Saskatchewan) discussed the life and career of David Kaplan, who has donated his large collection of instruments, compositions, and memorabilia to the University of Saskatchewan. Born in 1923, Kaplan has been a force in the Saskatoon music community since his arrival from Chicago in the 1960s. In the mid-1980s, he founded a Klezmer band for which he has written or transcribed 350 works, representing about half of his compositional oeuvre. His musical research has taken him across the world. Doi detailed the challenges of housing and cataloguing the collection.

Finally, Robin Elliott (University of Toronto) introduced his talk by quoting Jacques Derrida ("there is no political power without control of the archives") and R. Murray Schafer (from his cultural manifesto "Music in the Cold"). He then examined three artifacts of cultural significance: a Canon written by Beethoven in 1825 for Theodore Molt, a German musician who visited Beethoven in Vienna but subsequently returned to Quebec, where he had a prominent career; Glenn Gould's piano chair, which epitomizes both his art and eccentricity, and has become an *objet d'art*; and Maple Cottage in Leslieville, Toronto, the legendary (and disputed) compositional birthplace of Alexander Muir's patriotic anthem, "The Maple Leaf Forever."

CAML Session I: The Technical Session

Andrew Hankinson (McGill University) traced the growth of optical music recognition (OMR) systems for printed music from the artisan era to the networked, international partnerships of today, such as the [Music Encoding Initiative](#). Analysis tools such as pattern searching and pitch levels (searching by interval) are still lacking. Hankinson described the OMR workflow developed for a scanned version of the [Liber Usualis](#), the Roman Catholic service music and text. The [Single Interface for Music Score Searching and Analysis](#) (SIMSSA) website at McGill gives details of this project among others.

CAML Session II: The Copyright Session

Kyla Jemison (Canadian Music Centre/University of Toronto) reviewed the history of copyright for film music in Canada and the United States, including legislation, composers' rights to fees for the public performance of their works, "sync rights" (payment to the composer/performer for music with image), and licenses for music in film. She noted that the music supervisor

normally has responsibility for fee payments in the production of a film. *And Now...The Soundtrack Business*, an interactive DVD published by the Canadian Guild of Film Composers in 2004, is a good primer on the subject.

Kyra Folk-Farber, who is studying at University of Toronto's iSchool, detailed her plans for an investigation of attitudes of classical musicians towards copyright in the digital age. Copyright is an issue that should involve all stakeholders in the community, including consumers. Folk-Farber plans to do a survey as well as conduct a focus group on intellectual property, digital availability and access, legal implications, and community support. She noted the role of librarians as facilitators (*Atlas of New Librarianship*, 2011) in this process. Folk-Farber was the recipient of a travel grant from CAML to present her paper, "Classical Musicians & Copyright in the Digital Age: A Preliminary Investigation," which is published elsewhere in this issue.

Monica Fazekas (Western University) and James Mason (University of Toronto) presented a thorough overview of Canadian copyright legislation and case law. They noted that recent federal copyright legislation (Bill C-11) takes an expansive view of users' rights and fair dealing. The landmark CCH case (2004) set out six criteria for fair dealing (purpose, character, amount, alternatives, nature, and effect), which in turn became the precedent for subsequent case law. They discussed the sliding scale between not-for-profit and for-profit usage and emphasized the importance of due diligence. They concluded by conducting an informative question-and-answer session with the attendees (e.g., Q: Can I make copies for handouts? A: Yes, it is permitted under the library exception of Bill C-11).

CAML Session III: Lecture/Recital

Entitled "Qanun @ The Edge: Is It Finished?," this thoughtful talk and musical performance by George Sawa (Toronto) shone light on the qanun, a string instrument that was once highly esteemed in the Middle East, but is now in eclipse. The qanun has a rich repertoire both as an accompaniment for voice and as a solo instrument. Sawa discussed his own introduction to the instrument and visits to instrument makers in Egypt. Accompanied by percussionist Suzanne Meyers Sawa (University of Toronto), he played recordings and also performed and improvised on pieces that demonstrated the instrument's technique and expressive qualities. Because of the qanun's traditional association with belly dancing and hashish smoking, the reputation of the instrument has suffered as social mores in Middle Eastern countries have grown more conservative. Scott Marcus's book, *Music in Egypt* (2007), was noted as a useful source on the subject.

CAML Session IV: The Profession Session

Cathy Martin (McGill University) gave a wide-ranging talk on library initiatives to reach out to the McGill music community. The initiatives encourage students to *faites comme chez vous!*

(do as you would at home), emphasizing the idea of library as “a home away from home.” In the spirit of the Personal Librarian Program at Yale, Brian McMillan (McGill University) developed a letter-writing project to send individual welcome letters to the members of the incoming music class. Student feedback indicates they feel reassured by this personal approach and are prompted to send library-related questions in response. The library as a place of participation is encouraged through student performance events after hours. With the Professional Music Collection Project, graduate students are provided the opportunity to select a score and/or recording for the library. There are zones for noise levels (normal, whisper, quiet) and collaborative environments are provided through open tables with plug-ins (instead of study carrels).

Karson Jones (Toronto) addressed consolidation and licensing in the music publishing industry, with a focus on art music. Jones traced the history of print-music publishing which began with Ottaviano Petrucci in Venice in the sixteenth century. Critical editions and scores did not appear until the late nineteenth century with the rise of musicology. Jones prepared an elaborate chart of music publishers that revealed the extent of the oligopoly formed in the late twentieth and early twenty-first century. Ownership of most publications effectively resides with a handful of major players in North America and Europe, such as Music Sales Group and Schott. Current trends include rights management and licensing, self-publishing, and a born-digital “fourth era.”

Rob van der Blik (York University) asked what sound recordings libraries should be collecting in the twenty-first century. He noted his personal subscription to [Rdio](#) which gives him access to one million CDs at a cost of \$5.00 per month, as well as the high quality sound he gets from his new Hegel DAC. In contrast, loans of recordings at York’s library have plummeted. There is no longer a reserve system. (A Led Zeppelin boxed set was formerly the most heavily loaned item in the library system.) Van der Blik suggested that the future of collecting lies in the recording as artifact. The liner notes are valuable, and the cover and other objects that may be included create an aesthetic impression. Technologies and formats are constantly shifting, and not everyone is a fan of the MP3 (Neil Young, for example). All of this suggests that libraries continue to have a role to play in terms of preservation and access.

CAML Session V: Hot Topics - A First-Timer’s Perspective

Contributed by Kyra Folk-Farber

What better opportunity could there be for a library and information studies student and aspiring music librarian than the experience of attending the annual CAML conference, held this year in Victoria? Not only did I meet inspiring professionals who represented music libraries from across the country, but I also heard first-hand accounts of current developments and challenges in the field. Among the highlights of the weekend was the Hot Topics Session, led by

Brian McMillan. As a first-time CAML conference attendee, I tried to pay close attention to the issues being discussed.

The session started with a discussion of the tumultuous year at Library and Archives Canada (LAC). Having read about LAC in the news and having discussed it in my classes, it was very interesting to hear other perspectives. Students should be encouraged to use the collection: although not particularly accessible for the casual researcher, it is still a wonderful resource for scholars. In the wake of ferocious budget cuts and the closure of the Music Division, though, advocacy is required and will likely be most effective in the current climate if the focus is on music's economic impact.

The session then moved to a discussion of embedded librarianship and its significance in building rapport with students. Attendees also talked about Rdio's significant limitations, and it was pointed out that the same kind of expertise librarians bring to Google must also be brought to Rdio and other streaming services.

Next, the group discussed the physical and conceptual place of the reference desk. It was mentioned that the "generalist" trend does not work with music collections; "Ask a Librarian" and other virtual reference programs work because librarians can refer the patron to the appropriate specialist. Some argued that the service desk is not the place for librarians but for staff who can contact a librarian when he or she is needed for a reference question.

The topic of faculty concert recordings brought up several important questions: Should these recordings be kept in circulation? Should they contribute to electronic collection development as they arrive, and if so, should a hard copy also be kept? Should these recordings be available for streaming? Who should have access to them?

Throughout the conference, we heard talks that delved into several of the issues brought up during the Hot Topics Session, and this dynamic group discussion helped me, as a first-timer, process and understand the differing perspectives on these important matters. I imagine the experienced professionals in attendance gained some new insights as well.

CUMS Session XII: Music(ological) Publishing

Contributed by Peter Higham

I attended the CUMS session titled "Music(ological) Publishing" which followed the first plenary session of our joint Conference, "A tribute to Kathleen McMorro, Librarian, Faculty of Music Library, University of Toronto," especially to hear the response given by, and to McMorro. The other two presentations of the session were equally engaging.

Kimberly White (McGill University) spoke about and provided illuminating examples of nineteenth-century (female) opera stars whose celebrity status were furthered by the sheet music publication of popular tunes written in dedication to these singers. The songs often portrayed aspects of the singers' traits and identity while displaying their likeness on the sheet music covers, and thus promoted the distribution of popular sheet music. This practice is also seen as a unifying factor among musical and social facets.

Christina Gier (University of Alberta) focused her presentation on the performance style during World War 1 of the celebrated singer, Elsie Janis. She represents the "new woman" by performing right within the wartime camps with a new character of femininity at once innovative and pushing boundaries in her stage persona, while privately remaining "decent and moral."

Kathleen McMorrow's presentation was an extension to her study presented a year earlier in Montreal to the Conference of the International Association of Music Libraries. Here, by examining the 250 doctoral dissertations accepted by Canadian universities over the past twenty years, she indicated some of the changes, the diversity, and the interdisciplinary nature of academic music studies within Canadian university postgraduate music programs. In the several graphs displayed she enumerated the number of dissertations per university, general dissertation subjects by year, approach (historical, theoretical or cultural), time periods of subjects, and Canadian topics. In noting 131 professional scholars and their 1700 publications more graphs indicated primary research areas and primary research periods. Because studies of earlier years are of a more general nature, direct comparison with McMorrow's results for the twenty-year period is not possible. However dramatic the changes have been over the twenty-year period, it is not an exaggeration to suggest that librarians like Kathleen McMorrow have assisted, if not been an inspiration to those doctoral students.

Classical Musicians & Copyright in the Digital Age: A Preliminary Investigation

By Kyra Folk-Farber

Recipient of the 2013 CAML First-Time Conference Presenter Award

Abstract

Digital technology has greatly increased access to music, both recordings and scores, protected by copyright. A large body of research addresses intellectual property (IP) issues in the recorded music industry, and Diane Parr Walker discusses how American copyright law adversely affects digital music libraries.¹ However, the use of digitally accessible scores among Canadian classical music professionals remains largely overlooked. This paper provides the background for a research project investigating the relationship between copyright law and Canadian classical musicians in the digital age. The project will use a Canada-wide survey and a series of focus groups to analyze the everyday information-seeking behaviours of classical music professionals and to examine the intellectual property policies that encourage musicians to obey or contravene the law.

Introduction

“Intellectual property disturbs material and epistemological boundaries, recodes existing significations and patterns of information flow, and helps to actualize nascent modes of thought, conduct, affect, expression, and embodiment.”²

Professional musicians need access to copies of scores to efficiently perform their daily tasks. Because these scores are often costly or out of print, musicians often make copies from music libraries' collections. As more libraries digitize their collections, it will become easier for library members to copy scores.

Through a survey and focus groups, I plan to examine professional Canadian classical musicians' relationship with copyright law. Hopefully this will be a small step in the process of dealing with the copyright implications that come with the imminent digitization of music libraries' score collections.

Kyra Folk-Farber is a Master of Information candidate at the University of Toronto's iSchool, and has a Work Study position at U of T's Music Library. This paper was presented at the 2013 CAML conference, which Kyra attended as the recipient of the CAML First-Time Conference Presenter Award.

1. Dianne Parr Walker, "Music in the Academic Library of Tomorrow," *Notes* 59, no. 4 (2003): 817-827.

2. Ted Striphas and Kembrew McLeod, "Strategic Improprieties: Cultural Studies, the Everyday, and the Politics of Intellectual Property," *Cultural Studies* 20, no. 2-3 (2006): 122.

I will start by analyzing the information-seeking behaviours of this community of professionals; I will then look at the law and policies themselves and consider how changes could benefit musicians.

As a Canadian musician, I have a vested interest in the barriers that copyright law presents. If followed, the law can prevent musicians from doing their day-to-day jobs; individuals are thus left with an uncomfortable choice to make.

Professional musicians need to access musical scores on a daily basis, but the editions they want are often unavailable for purchase, and these must often be back-ordered from manufacturers. Even in a culturally rich city such as Toronto, musicians often have no choice but to order costly scores and then wait weeks or months for cross-border shipping from manufacturers in the US and Germany. Barenreiter's Urtext editions of Mozart operas are an excellent example. Generally agreed to be the most relevant editions, they are difficult and expensive to obtain.

Even if musicians could afford these editions, the items may be too large and heavy to lug from rehearsal to rehearsal. One collaborative pianist is tired of dragging two suitcases of scores to her singing students' competitions so that the company who runs the competition can avoid the "copyright police." In her blog *Beyond the Notes*, she writes, "I understand them not wanting to get in trouble but I feel like in their effort to be safe, they are making the collaborator's job very trying."³

This is, of course, an age-old issue: copyright law is important for intellectual property owners, but this same law presents problems for performers. As an aspiring music librarian, I want to shed light on this situation, to initiate an open conversation about the law and its corresponding policies, and to take on a role as a facilitator among the various stakeholders.

The Role of the Music Librarian

Ted Striphas and Kembrew McLeod's 2006 article "Strategic Improprieties: Cultural Studies, the Everyday, and the Politics of Intellectual Properties," as well as work by scholars such as William Melody from Aalborg University in Denmark, Tina Piper from McGill, and Laura Murray from Queen's, show that changes to intellectual property policy should be a collaborative process involving not only legal authorities but also knowledge-workers, cultural studies scholars, and performing artists.

Correspondingly, the issue of copyrighted scores concerns librarians, library members, policy-makers, vendors, editors, publishers, composers, and related professional associations. As score collections are digitized, we should ask about the changing role of the academic music librarian

3. Erica Ann Sipes, "Copyright Law and Sheet Music: Why It Can Wreak Havoc for an Accompanist/ Collaborator," *Beyond the Notes* (blog), May 6, 2010, <http://ericaannsipes.blogspot.ca/2010/05/copyright-law-and-sheet-music-why-it.html>.

among these stakeholders. Music librarians can inform members of the intellectual property policies within their institutions, of Canadian copyright law, and of the members' rights as these policies and the law evolve. Members can be also directed to external sources of information including associations and government documents. Beyond this, librarians can and arguably have a responsibility to act as advocates to allow members to work without breaking the law. As David Lankes writes in his book *The Atlas of New Librarianship*, part of librarians' living mission is to "facilitate knowledge creation in their communities."⁴

Literature Review

Because of developments in digital technology, the issues surrounding citizens' abuse of copyright law have recently become an important source of scholarship. A large body of research addresses intellectual property issues in the recorded music industry. Hip hop, garage band, funk, and other popular genres generate research on topics such as piracy and sampling. However, very little has been written about the illegal use of digitally accessible scores in the classical music community.

This review examines five articles that use distinct theoretical frameworks and research methodologies relevant to an investigation of classical musicians and copyright in the digital age.

In January 2012, the *Journal of Hospital Librarianship* published a study exploring the information-seeking behaviour of the staff at Metaxa Cancer Hospital in Greece. The authors, Kostagiolas et al., revealed obstacles surrounding the hospital's information needs using a survey. The researchers used a five-point Likert scale to assess respondents' preferences for different information sources for their professional needs.

The article provides a useful description of the researchers' methodology and shows convincing results. However, the resulting data, which showed that the hospital staff were not utilizing their medical library facilities, could have been clarified and enriched with interviews or focus groups.

In "Risk and Freedom for Independent Musicians in Toronto," Brian J. Hracs describes how he conducted 65 interviews to show the risks in their everyday professional lives. Hracs notes their fragmented workspaces, their need to hold down multiple jobs, and their lack of a work community to provide emotional support, explaining that the flexibility and autonomy in musicians' professions increases their financial risk, and that "individuals are being conditioned to make choices according to the imperatives of self-reliance and economic rationality."⁵ Hracs also touches on the changes in spatial dynamics brought on by new technology.

4. R. David Lankes, *The Atlas of New Librarianship* (Cambridge, MA: MIT Press, 2011): 15.

5. Brian J. Hracs, "Risk and Freedom for Independent Musicians in Toronto," Working Paper Series: Martin Prosperity Research, Martin Prosperity Institute, University of Toronto, Toronto, ON, March 2011, [http://martinprosperity.org/papers/Hracs \(2011\) Risk and Freedom.pdf](http://martinprosperity.org/papers/Hracs%20(2011)%20Risk%20and%20Freedom.pdf), 14.

Hracs' sample population attempts to represent all types of performance careers, ages, and educational backgrounds through snowball sampling,⁶ but his methodology suffers from community bias and inefficient representation. With only 65 interviewees and so many variations within the sample, it is difficult to generalize about some of the categories. For example, seven orchestra-employed musicians are weighed against 24 rock/punk musicians,⁷ and the very distinct kinds of financial risk between these two groups are not addressed. Hracs' investigation of musicians' risk society is thought-provoking. He addresses gaps in the literature that could be filled by convincing research.

Striphas and McLeod's aforementioned article from 2006 discusses the place of cultural studies scholars in the discussion of intellectual property issues. The authors argue that IP law prevents culture from expanding, and that the legal community should not be the sole authority on these issues. They explain that the law is iterative and is sometimes made more flexible, but legal authorities continue to identify themselves as the decision-makers, while people working within the culture are disadvantaged because they are outside the boundaries of the legal sphere.⁸

Striphas and McLeod offer some suggestions for changing the direction of IP discourse to increase the involvement of cultural scholars. For example, they refer to Derrida's satirical essay on copyright⁹ and also discuss how other cultures have established their own traditional, informal systems of protecting intellectual property.¹⁰ Finally, the authors point out that, as of 2003, professors at many North American universities are allowed to make journal articles freely available to their students, and that these and other "progressive changes were not instituted from the top down through legislation authorized by the law but rather from the ground up by professional societies acting on behalf of their constituents."¹¹ Striphas and McLeod's article relies on a theoretical foundation of cultural critique and advocacy, which will anchor my own research study.

In 2005, MacDonald and Wilson studied the psychological process behind improvisation by Scottish jazz musicians. They used two focus groups to find out how jazz musicians perceive themselves within their musical ensembles. The authors write that focus groups give a social context to a study about social understandings, and that "by providing a group context and allowing participants to direct the flow of conversation amongst themselves, the active involvement of the interviewer/researcher (and therefore the influence of their conceptions) can be minimized."¹² After explaining what was expected of the participants, the group conversation was initiated with a

6. Hracs, "Risk and Freedom, 15.

7. Ibid., 16.

8. Striphas and McLeod, "Strategic Improprieties," 127.

9. Ibid., 128.

10. Ibid., 129.

11. Ibid., 130.

12. Raymond Macdonald and Graeme Wilson, "Musical Identities of Professional Jazz Musicians: A Focus Group Investigation," *Psychology of Music* 33, no. 4 (2005): 398.

quote from a newspaper article by a classical musician. The researchers prompted the discussion with questions only as necessary.

The subjects of this study were Glasgow- and Edinburgh-based jazz instrumentalists for whom performance is a main source of income. The researchers sought a combination of rhythm section players and “front line” players. They did not discuss how they found their participants, but they made it clear that they themselves were familiar with many of the participants, which indicates they used social networking. Their two focus groups comprised five and six musicians. Their participants were almost all male, a fact the authors addressed in their discussion of the results.¹³ The focus group conversations were recorded, and the authors used specific coding methods to find patterns within these conversations. The process MacDonald and Wilson used for their focus groups provides me with a model for the qualitative section of my proposed research.

Dianne Parr Walker’s article from 2003, “Music in the Academic Library of Tomorrow,” discusses the difficulty of finding musical scores at stores, how the future of scores is digital, and copyright law’s potential hindrance of digital music libraries. She predicts that “national and international policies on intellectual property will have a profound effect on whether libraries *can* legally collect and preserve music in the future. If commercial interests are successful in locking down digital content, libraries will be prohibited from fulfilling their traditional mission.”¹⁴ Walker presents an ideal world of full digital access to copyrighted material, claiming that by working together, knowledge-workers can make this scenario a reality. Walker’s article touches on several issues surrounding access to digitized scores in American music libraries’ collections. I plan to study how these issues affect music libraries and musicians in Canada.

Research Methodology

I plan to conduct a mixed methods research study using quantitative data from a large survey and qualitative data from a series of small focus groups. The results of the survey will inform the questions for the focus group discussions.

I hope to survey 150-200 Canadian musicians for whom performance is a main source of income. My sample will represent five major cities and consider gender, age, and a range of professional capacities, including conducting, singing, and playing an instrument. Assuring the subjects’ confidentiality is of utmost importance, and I will therefore assign a code to each subject and ensure all survey data is encrypted and stored separately from any identifying information.

13. Macdonald and Wilson, “Musical Identities,” 411.

14. Walker, “Music in the Academic Library of Tomorrow,” 826.

The survey will address the following questions:

- How much do professional Canadian classical musicians know about copyright law concerning the use of musical scores?
- Does copyright law help or hinder them in their daily professional tasks?
- How many of the scores they need are available in local academic music library collections?
- Do they make use of that library's digital collection?

Once the survey has assessed the extent of professional Canadian musicians' knowledge of and general opinions on copyright law and their use of digitized scores, I plan to organize three five- or six-person focus groups to gather the stories behind the data. I will contact participants who live in or near Toronto, or who often travel to Toronto, until the focus groups are populated.

I plan to allow the focus group discussions to flow, prompting the participants with questions arising from the survey data. I hope to discover whether the subjects find aspects of the law invalid or irrelevant, and whether as a community, they support each other's choices to ignore or obey the law. I will record and transcribe these discussions, then code and analyze the data.

Confidentiality will be of great concern when conducting the focus groups. Since musicians' careers tend to be eclectic and unique, I will avoid full descriptions of their activities. For example, instead of describing someone as a pianist who also directs a church choir and teaches privately, I will reveal only the activity that applies to the issue under discussion.

I have already conducted an impromptu discussion over lunch with respected colleagues who eagerly contributed their opinions on the topic. The information I gathered makes me confident that focus groups would produce substantial data. I hope to combine this data with the results of the survey to formulate a transparent perspective on Canadian musicians' relationship with copyright law. My ultimate objectives are to shed light on this relationship and to start a conversation about neglected issues concerning intellectual property policy as music libraries' score collections become digitally accessible.

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Obtaining a Clearer Picture through Format Upgrades

By Becky Smith

Determining the longevity of material formats has become an increasing challenge in today's technological landscape. When it comes to audiovisual resources, libraries face the gamut from VHS to LaserDiscs to DVDs to Blu-ray. This article describes my recent efforts at Memorial University of Newfoundland's Music Resource Centre to update its collection of audiovisual materials. In particular, I will be looking at the issues involved in updating such a collection and my success rate for replacement.

Background

Memorial University's libraries consist of the main Queen Elizabeth II Library, four branches, and two resource or material centres, of which the Music Resource Centre (MRC) is one. Due to space constraints, the MRC's collection consists primarily of music scores, sound recordings and audiovisual material. Prior to 2011, the music collections were maintained on a part-time basis by a variety of librarians, so retrospective maintenance activities were rarely undertaken. Upon my arrival in July 2011, the audiovisual collection contained a mixture of DVDs, LaserDiscs and VHS cassettes.

In the fall of 2011, I was given additional funding to update the MRC collections, with a deadline of December 2011 to spend the funds. Since there was not time to thoroughly evaluate the collection, I consulted with the Music faculty to identify areas which could be improved. Based in part on these consultations, I initially decided to focus on upgrading the LaserDisc collection to DVDs as one of the improvements to the collection. Shortly into the project, I realized the VHS cassettes should also be replaced, since a number of these items were showing signs of deterioration. As well, I consider the replacement of these items by DVDs important due to student unfamiliarity with the formats and how to use them.

Procedure

The goal for replacement was to find exact copies of specific performances, so that only format, rather than content, would change. The short time frame, in combination with time constraints

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imposed by my regular duties, did not allow for a detailed analysis of the collection to determine if certain works were no longer needed or desired. As I, at this point, did not know the whole history of the collection, I made the assumption that all the performances were added to fill particular needs. Another reason for replacing the content of the collection, rather than strategic replacement, was the lack of usage statistics. At the time of this project, circulation of MRC items had only been automated for three or four years. A final reason for this method was concern over copyright. While, in many cases, I could obtain an exact copy of the performance through in-house copying, I was uncertain of the legality of such preservation copies, and decided to err on the side of caution and purchase new copies.

The first step for replacing the LaserDiscs and VHS cassettes was the creation of a complete bibliographic listing of the titles from our catalogue, including production and performer details. This list was first used to determine if a DVD version was already in the collection, as some titles had been previously updated. I was also able to determine the availability of performances through our online streaming products. If a performance was not already available to our patrons, the internet was then scoured to find vendors for DVD replacements. When no vendor was found, I assumed that either the performance was not transferred to DVD, or that the DVD was no longer in production. The availability of a given title on DVD was the primary consideration for its replacement. For items no longer in production, second-hand titles were purchased if the status as an exact copy could be determined. Since second-hand vendors often provide limited information, these purchases were rare.

Another consideration was space. For example, for works with multiple performances on LaserDisc and/or VHS, I tried to replace the most valuable items based on aspects such as performers, orchestras or labels.

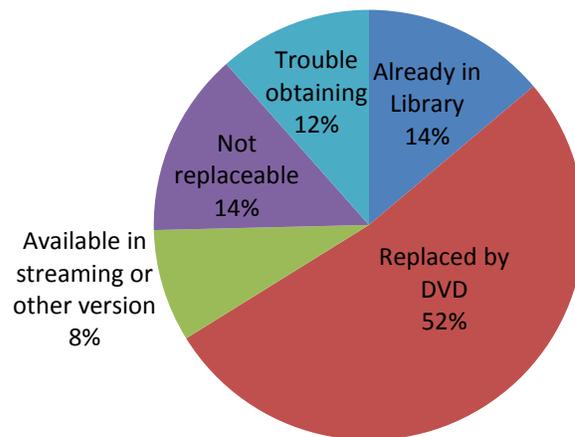
LaserDisc Results

The LaserDisc collection in the MRC consisted of 130 individually call-numbered items. Of these, 18 (or approximately 14%) were already in the collection in DVD format and could be removed. For 11 items (8%), either an exact copy of the work was available through an online streaming product or there were alternate performances of the same work already on DVD or through streaming. Seventeen items (14%) could not be found on DVD and thus could not be replaced. Fifteen further items (12%) have proven troublesome. Nine of these presented issues such as repackaging or re-titling, but in the end, DVDs were purchased that appeared to fill the content need, though their status as exact copies required more scrutiny upon arrival. The second group consisted of six items that appeared to be exact copies and should not have been

problematic to obtain. As they have not arrived, for unknown reasons, I am unable to determine if the performance is actually available.

By the end of this process, 68 (52%) of LaserDiscs were replaced by DVDs. Adding these to the 14% already replaced, and the 8% available online or in alternate performances, 74% of the LaserDisc collection has been successfully replaced.

Figure 1: LaserDisc Replacement



The LaserDisc collection included a couple of surprising items probably not suitable for the research needs of the School of Music, but interesting nonetheless. The first was an animated version of *The Magic Flute*, intended for children, with Tamino voiced by Mark Hamill. While this work might pique the interest of those who know and love the original *Star Wars* trilogy, it is not likely to suit current research needs. While it won't be replaced by DVD, it will not be immediately deselected. The second example was the film *Allegro Non Troppo*. This (also) animated work by Italian Bruno Bozzetto could be compared to Disney's *Fantasia*, as it uses the music of Debussy, Stravinsky, Vivaldi and others as the connective tissue for animations. While viewing portions of this work, I could observe the different perspectives used by Bozzetto compared with Disney to create a, perhaps, more mature animation. Like the animated *Magic Flute*, *Allegro Non Troppo* will be kept on LaserDisc for now.

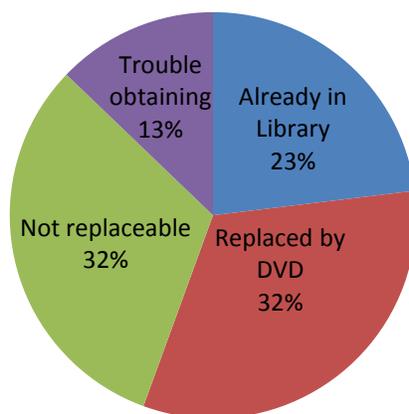
The most disappointing search was for a replacement of the LaserDisc *The Complete Show Boat*. This item contains three full length productions of *Show Boat* from 1929, 1936 and 1951, with the Show Boat sequence from *Till The Clouds Roll* from 1946. Faculty identified the 1936 version, with the iconic Paul Robeson, as the most desirable performance, but only the 1951 version was available on DVD. On the other end of the spectrum was the search for Wagner's

Der Ring des Nibelungen conducted by Daniel Barenboim and issued by Teldec. While searching for a DVD of this work, I found many traces through vendors who listed it as unavailable or out of stock but without sufficient production information to confirm the performance. I initially concluded the item had been available and was now out of print, perhaps never to be released again. Something about the results of my searches made me persist, however, and in the end, I was pleasantly surprised to find this item would soon be available on DVD from Kultur.

VHS Results

The process of replacing the VHS cassettes was initially easier than the LaserDiscs, since more items had already been replaced by DVDs. Out of approximately 117 items (depending on whether you count call numbers or individual cassettes), 27 (23%) had been replaced by the start of the project. The search for replacements, conducted in the same way as for LaserDiscs, resulted in 38 items (32%) successfully ordered and received. As with the LaserDiscs, some replacements have been ordered but not received, and the source of the trouble has not been identified. By the end of the project, I determined that 37 items (32%) were not replaceable. Of these, the two most desirable items were the PBS production *Dancing*, and the series *Man and Music*. As with the LaserDiscs, between the items already replaced and the new purchases, more than half the collection has been updated. It is, however, interesting to note the difference in the amount deemed irreplaceable: 14% of LaserDiscs versus 32% of VHS. Whether these numbers reflect unique content in the library's collection, or suggest that transfers to DVD were more common for LaserDiscs than VHS, is beyond the scope of this report.

Figure 2: VHS Replacement



Conclusion

Having the time and funding available to replace outdated formats does not happen every day. My experience suggests that this project was a worthwhile effort and increased the usability of the collection. While not all items could be replaced, many additional works are now accessible to students who may have been hesitant to use unfamiliar formats and equipment. The instructors now have greater variety in content for their classrooms, without the need for additional equipment or the worry that an item may no longer play. In a perfect world, a more targeted approach would have been undertaken, but this process at least ensured no important works were lost. One can only hope that valuable items not currently replaceable will one day be made available in a more accessible format. What that format will be is anyone's guess.

Not Playing Second Fiddle: A Librarian as Adjunct Professor for a University Music Department

By Gillian Nowlan

Introduction

Most music librarians have, at one time or another, been asked to perform the tricky task of delivering one-shot library sessions. Not only can it be difficult to cover everything students need to know about the library in one or two hours, but it is hard to foster a connection with both students and faculty in such short and brief interactions. One way to combat this is by serving as an adjunct professor. This provides the opportunity to form a richer and deeper connection with students and faculty which is usually not possible during a typical reference desk interaction or single instruction session.¹

This paper will look at one librarian's experience as an adjunct professor in an academic music department, including the process of becoming an adjunct professor, some of the challenges this can bring, and the different ways it can impact and benefit relationships with students and faculty members.

One Librarian's Experience

As a liaison librarian at the University of Regina I have multiple responsibilities, particularly in my assigned subject areas of education, media production and studies, and music. Because of my undergraduate training in music, I found liaising with faculty and students in the music department very natural. We possessed the same language and understanding of some of the challenges of studying music. Although I had established a connection with this department, I was still struggling to further incorporate information literacy into music classes and develop a greater understanding of challenges faculty were facing: how classes were run, how I could better assist as their liaison librarian, and how to better connect with students needing assistance. As I pondered how I could better offer services to this department, a faculty member in the music department approached me asking if I would be willing to co-teach two classes with her in the upcoming term. In this instance I had great support from my fellow colleague in the music department, who requested that I be granted an adjunct position within the department, allowing me to co-teach in undergraduate

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1. Janet Swan Hill, "Wearing Our Own Clothes: Librarians as Faculty," *Journal of Academic Librarianship* 20, no. 2 (1994): 71-76.

courses. I was lucky; while sometimes faculty will approach you about this, more often they will not. Sitting down with faculty members and demonstrating in department meetings how information literacy can be rolled into specific classes, and the benefits students can reap from developing these skills, can help influence the department to offer this type of position to you or allow you to help co-teach.

Once my position was finalized, my first plan of action was to meet with the music faculty member and look closely at the class syllabus in order to gain a better understanding of the information literacy goals for students that semester. I would be co-teaching in two courses (second-year and fourth-year music history courses). Goals for the second-year music history course included being able to use the library catalogue to locate monographs, scores, and musical recordings, becoming familiar with music databases, being more fluent with the Chicago citation style, and gaining knowledge about peer-reviewed journal articles. Goals for the fourth-year music history class included learning how to properly evaluate and assess online resources, understanding the basics of Canada copyright and how it applies to music resources, and using bibliometrics.

Once specific goals were established, it was clear how to carve out a plan that would incorporate the desired information literacy objectives. The faculty member and I decided that one assignment would be dedicated to information literacy in the second-year course and two in the fourth-year course. Two full in-class sessions would focus on the skills that would be required to complete the assignment in the second-year course, and I met individually with students in the fourth-year course because of low registration. Each second-year class and fourth-year individual session focused on taking students through library resources and services that would help them complete the assignments and on demonstrating certain concepts they would need to grasp in order to do well on their final paper. The assignments were built before my lesson plans were developed to ensure my lesson plan would include all the elements that would be required to complete each assignment.

During that semester I set up specific office hours for students in both classes to make sure they had plenty of opportunities to ask questions after the sessions and while they were working on assignments. Once all the assignments were completed and submitted, I used a clear and simple rubric that would provide consistent guidelines for my marking. Marks for both assignments were high and it appeared that the students had a good grasp of the elements and goals we had set out in the planning for the course. Overall the experience was a very positive one, and at the end of the term I felt like I had made some great connections and developed a better understanding of the students and faculty in that department.

Not Playing Second Fiddle

There is still debate about whether librarians belong in the classroom or if they should even hold faculty status. Although this is still a contentious area in the profession, both the literature and my

own personal experience show clear benefits in serving as an adjunct professor within an academic department. Teaching as an adjunct can also help change how faculty members view librarians and enhance perceptions of librarians as educators.² Some of the biggest rewards arising from adjunct participation in classrooms are the long-term relationships that are created with students. These relationships help build trust with students and also help them see how a librarian can assist them in their studies. For the librarian, it can help demystify some of the behaviours of the student researcher. More time co-teaching students helps librarians see the cognitive, technological, emotional, and physical roadblocks they encounter.³ Though there is no such thing as the “typical student researcher,” a more in-depth classroom experience with students can help librarians see some of the most common problems and issues students face and identify what services or resources can help mediate certain gaps.⁴ Teaching an entire course also allows librarians to survey the group throughout the term and find out what students like and dislike about your teaching style, the assignments given, how the class and syllabus is organized and so on. Overall, this feedback will improve your confidence as an instructor and provide some valuable and constructive feedback on how to improve your teaching methods and techniques.

Co-instructing courses helps build strong relationships not only with students but also with faculty. Librarians can work towards developing a better understanding of faculty work. This can help create a better and more thorough understanding of some of the challenges faculty face on a daily basis, such as balancing workloads, preparing classes, creating assignments, and publishing.⁵ Librarians can take this knowledge and use it to offer library services that are better tailored to fit the needs of the university community, fill gaps in the collection or build certain areas (for example, materials required for students to complete assignments), and better understand the information literacy requirements expected of students.⁶

Isn't Being a Librarian Enough?

Some might wonder, as Jane Kemp asks in the title of her article, “isn't being a librarian enough?” Although there are many benefits to being an adjunct professor for a department, there are certainly some challenges that come with this added responsibility. Taking on this added role is a big time commitment. Not only are there more classes to teach, but time needs to be taken to create a syllabus, build assignments, meet more frequently with students, grade student work, and prepare lectures. This can also affect time scheduling within your library work environment and

2. Adam Balczunas and Larissa Gordon, “Walking a Mile in Their Shoes: Librarians as Teaching Faculty,” *College & Research Libraries News* 73, no. 4 (2012): 192-195.

3. Kimberley Donnelly, “Reflections on What Happens When Librarians Become Teachers,” *Computers in Libraries* 20, no. 3 (2000): 46-49.

4. Kathy Campbell, “When a Librarian Enters the Classroom: My Experiences Teaching a Freshman Experience Class,” *College & Research Libraries News* 69, no. 10 (2008): 606-617.

5. Balczunas and Gordon, “Walking a Mile.”

6. Jane Kemp, “Isn't Being a Librarian Enough? Librarians as Classroom Teachers,” *College & Undergraduate Libraries* 13, no. 3 (2006): 3-23.

make prior work commitments more challenging to organize. Depending on the workload of the course it is best to examine your schedule and decide if there are items you are willing and able to let go of or if there is any flexibility to your schedule or assigned duties. There is also some flexibility in duties as an adjunct. Being an adjunct professor can involve teaching many classes, or just one. The level of involvement can also be discussed in the beginning stages. If your schedule as a librarian is very heavy, you may only want to participate in the classroom time and leave the marking and assignment creation mostly up to the professor.

Concluding Thoughts

There are clear benefits to working as an adjunct. This type of position can help solidify connections with your department and strengthen the relationship between that department and the library. These connections are paramount in demonstrating the importance of the library and of librarians on campus and help librarians gain a better understanding of how to offer valuable services to our community.

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Aboriginal Music in Contemporary Canada: Echoes and Exchanges. Edited by Anna Hoefnagels and Beverley Diamond. Montreal & Kingston: McGill-Queen's University Press, 2012. 503 pp. ISBN 978-0-7735-3951-8.

Although I have spent many years in community arts and music, I have only recently begun to bring this element of my life into my teaching. The chance to read this book has allowed me to better appreciate the interdisciplinary nature of ethnomusicology and how its various methodologies can yield rich insights.

The book's introduction lays out the roadmap for the themes and theories that are investigated. Also helpful are the "Suggestions for Classroom Use for the Anthology," which gives ideas for units and ways to fit them into the curriculum.

The book really begins, however, with Beverley Diamond's review of the research on Aboriginal music in Canada. I welcomed this clear and informative survey of a field that is still emerging. After this point the book divides into three sections: "Innovating Tradition," "Teaching and Tradition," and "Cultural Interactions and Negotiations." Each section is prefaced with an editorial introduction.

In the first section, Amber Ridington examines continuity and change in Dane-zaa song over the past forty years. The chapter raises significant questions about the audience and interpretation of sacred music in the digital age, something which the younger generation of musicians appears to take for granted. There follows an interview with Dane-zaa musician Garry Oker, who candidly discusses issues of ownership of the music, money, cultural preservation, and musical meaning. The last three chapters in the section deal with the tradition and culture of powwow music.

In the second part, Mary Piercey's chapter on the Inuit community of Arviat stands out as an example of reflexivity in social research that can be used in the classroom. (The skill of placing oneself in qualitative research is difficult to teach, yet it cannot be overrated in importance.) Annette Chrétien's article on pedagogy, Métis, and colonialism is also noteworthy. The website created through her research allows learners of different ages to engage and interact with the material. The last two chapters in this section are interviews, the one with Beverley Souliere being of particular interest. She traces how she came to learn of her heritage and find strength in music and the drum.

The last section of the book is the longest. Dylan Robinson's chapter on the merging of "early" European art music and Aboriginal culture requires a detailed familiarity with both the music and the research to follow through to its conclusions. In contrast, the other articles are relatively accessible. I was struck by Byron Dueck's analysis of "No Heartaches in Heaven" by

the singer-songwriter, Chris Beach. The inclusion of a song about suicide on a gospel album may seem controversial. However, Dueck places the work in a larger cultural dynamic, showing that it was intended as solace to a community that has a disturbingly high suicide rate.

Music is also used by other Aboriginal youth to cope with the realities of the daily struggle. Charity Marsh investigates the Hip Hop movement in Saskatchewan, in particular the lyrics of musicians such as Eekwol, to show how musical style relates to the broader context of lived experiences. Innu people are also drawn to popular song, as Véronique Audet demonstrates in her article. Audet also conducts interviews with Florent Violent, who is a member of Kashtin, and (co-conducted with Donna Larivière) the folk-blues guitarist, Gilles Sioui.

Overall, this book is a valuable, well-documented survey of Aboriginal music in Canada. The book is nicely laid out with fonts and illustrations that are pleasing to the eye. While some researchers may challenge the more subjective, qualitative methods that are employed, the reasons for editing the interviews are clearly explained. Given that the audience for this book will likely be familiar with these qualitative approaches, I am confident that they will be seen as having integrity. A videography, bibliography, list of Internet sites, and discography complete the presentation.

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Laurentian University

On Course. Richard Whiteman Quartet. [Toronto]: [s.n.], 2012. 1 compact disc (77:00). Performers: Richard Whiteman, bass; Reg Schwager, guitar; Amanda Tosoff, piano; Morgan Childs, drums. *You* (3:46) – *Come Rain or Come Shine* (5:37) – *Down With It* (4:23) – *Dream* (4:53) – *This Time the Dream's on Me* (4:54) – *Cottontail* (4:36) – *Looking at You* (5:03) – *Half-Steps* (5:42) – *There's a Small Hotel* (5:07) – *Use Your Imagination* (4:30) – *Who Knows* (3:56) – *Passion Flower* (4:51) – *Lullaby of the Leaves* (4:45) – *Amanda's Blues* (4:51) – *Just Another Boy and Girl* (2:58) – *West Indian Pancake* (3:13) – *After You've Gone* (4:12). \$15.00. Order from: <http://www.indiepool.com/RWH2012CD12>.

Richard Whiteman has been a mainstay of the Toronto jazz scene for the past couple of decades as an extremely capable and versatile piano player. He can be seen playing in solo, trio and quartet settings, as well as in various musicals around the city. Whiteman is also a favourite accompanist of many of Toronto's jazz singers, such as Heather Bambrick and Dee Daniels.

In the past few years Whiteman has also taken up the bass, and has decided to document his newfound talent in the form of this independently produced album called *On Course*. Filling out the ensemble are three musicians—guitarist Reg Schwager, pianist Amanda Tosoff, and drummer Morgan Childs—who demonstrate an impressive amount of musical sympathy with each other. The result is a highly refined sound reminiscent of post-bop era trios such as Wynton Kelly's.

The opening track, a Latin original entitled "You," sets the tone for the album with its length and the conciseness of the solos. The composition is a standard A-A-B-A form comprised of thirty-two bars, but what is striking from the very first bar is the group's ability to maintain a swinging sensibility in a Latin song. The feeling of propulsion, calm yet intense, that comes from Whiteman and Childs is truly special. This feeling never flags throughout the sixteen tracks that follow, making the entire album easily digestible in one sitting.

Tosoff, who takes turns with Schwager in playing the lead melody, has a commanding presence on each piece in the album. Many of the songs have Tosoff playing the melody with her right hand, while Schwager comps in the background. She even takes entire solos without playing a single chord in the left hand. It takes discipline to treat a melody, let alone a solo, from the standpoint of a monophonic instrument. Her approach demonstrates refinement and maturity. "There's a Small Hotel" is a wonderful example of her ability to shine in a short span of time, relying on tasteful melodic choices and an impeccable sense of swing.

The "economic" sensibility of the album puts Schwager in a comfortable setting that manifests itself in a sense of play, particularly in compositions such as Duke Ellington's "Cottontail." On this track we hear Schwager using what solo time he has to great effect with bebop lines

composed of stunning symmetry and melody. In between all of this is a peppering of rhythms that coaxes a similar impishness out of Childs. The interplay that ensues in this moment and others like it is one of the brightest features of the album.

It's worth noting how difficult it is for harmonic instruments like piano and guitar to complement each other. There's nowhere for either to hide, so their efforts must be coordinated and tempered with some intense listening. That these two players never step on each other's toes testifies to their musicality.

Childs plays an exemplary supporting role on this album. He never really gets a chance to stretch out except for a few songs where he trades fours with the other band members, and on the out chorus of "Cottontail," where he takes the helm for the improvised bridge section. The rhythms that Childs creates with Whiteman are compelling. It cannot be overstated how much the synergy of drummer and bassist sets up everyone else to succeed. An excellent example of this occurs in "Who Knows," where the piano solo is propelled by a driving, walking bass line and brushwork on the snare. The fact that Tosoff is sparse with her harmonic accompaniment showcases the dynamic between Whiteman and Childs.

With Whiteman coming from a piano background, one could be forgiven for expecting him to play with more of a dramatic flair. However, on this album he is a rock: his bass lines rarely, if ever, stray from playing quarter notes. One of the few solos Whiteman takes is in "Use Your Imagination." Although he acquits himself well, it is his role of supporting player that really speaks to the listener. The swing tunes such as "Lullaby of the Leaves" show him driving the time and swing. Whiteman and Childs must have spent a good amount of time playing together because the bass lines and hi-hat rhythms are locked in tighter than a Chinese finger puzzle!

Taken as a whole, *On Course* could serve as a textbook on how to approach the trio or quartet format. Beginner and intermediate players of piano and guitar will also learn a great deal about how to function in groups with more than one polyphonic instrument. This is a stellar outing, and Whiteman also does a good job of instilling a sense of jealousy in those of us who struggle to be proficient in one instrument, let alone tackling another. I highly recommend this album.

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Vinyl: A History of the Analogue Record. By Richard Osborne. Burlington, VT: Ashgate, 2012. (Ashgate Popular and Folk Music Series.) 213 pp. ISBN: 9781409440284.

Richard Osborne, who is the programme leader for popular music studies at Middlesex University, has been researching and writing about the vinyl record for much of the past decade. Using trade and consumer magazines as well as published interviews and other secondary sources, he looks at the vinyl record “anatomically.” Breaking the disc up into its component parts (needle, groove, disc, label, etc.) allows Osborne to trace the history of the record through each component. He teases changes of meaning and cultural significance out of a mass of comment from amateurs and professionals alike. This recognizes the fact that the value of vinyl today has just as much to do with the social aspects of record production and collection as with its supposed sonic superiority. There is nothing objective about the significance of the vinyl record. Its significance is socially constituted, just like that of the printed book, which in recent years has also benefited from an “anatomical” dissection.

What is interesting about this approach is the tracing of the link between the object and the artistic work, and the distinct but inextricable cultural significance of both. Other inventions, such as radio and television, have delivered content and have taken on deep cultural significance, but none has become as profoundly identified with its content as the record. In Osborne’s view, vinyl not only contains and delivers a work of art, it is a work of art in itself. Unlike the cassette, the CD, or the mp3, the vinyl record is indistinguishable from its content due to the nature of the recording: the legible groove which is a direct index of the recorded sound. There is nothing “virtual” about the sound contained in a vinyl record; its physicality is bound up with its aesthetic content.

Osborne maintains that the use of the long-play record by pop and rock artists in the 1960s was the high water mark of the format being identical with the work (“the album”), due in part to the increased playing-time, which allowed for more expansive artistic statements than the shorter 45 and 78 rpm discs. Yet, his discussion of the earliest classical recordings also shows that the record companies sought to equate the record with the work from the beginning. Osborne explores the ramifications of this business strategy as best he can, given the limited space of a general interest monograph.

The focus on the physical components of the vinyl disc allows Osborne to keep the fact of industrialization constantly in view. The ability to store and reproduce sound may have been a lofty scientific goal, but mass production of cylinders, discs, and related technologies cannot be separated from advances in heavy industry, technology, and marketing. The flourishing of the recorded music industry in the “age of mechanical reproduction” was the focus of two of the early twentieth century’s foremost cultural critics, Theodor Adorno and Walter Benjamin. Osborne mentions Adorno and Benjamin in his discussion of the industrialization of music, but he is satisfied with a few quotes to illustrate the connection between the industrial production of both records and songs. As a result, the connection seems tenuous, and it is difficult to tell whether Osborne believes that the Frankfurt School view is borne out by the history of popular music and the recording industry. Indeed, the chief weakness of this very good book is its lack of a guiding theoretical principle. Osborne’s “anatomical” approach

separates the record into its component parts, but it also would have been useful to put them back together again.

For example, when Osborne looks at “race” and “hillbilly” recordings and their cultural context, he shows an awareness of the important categories of vinyl records beyond those with a more clearly defined historical value, such as early spoken-word and classical records. But the larger questions of race and class, and how they both helped define and were defined by new record labelling strategies, are only superficially addressed. The same is true of the development of the 12-inch dance-music single and the deconstruction of the record itself in the punk and new wave period, when the compact disc began to overshadow vinyl. Both of these subcultures (disco and punk) were oriented around particular kinds of music and attitudes to recordings, and while Osborne does mention this, his analysis could have gone much deeper. A discussion of the extent to which the Frankfurt School conception of social class might apply to these subcultures and their relationship to mass-reproduction would have helped to tie the book together. As it is, Adorno and Benjamin are brought in to provide a theoretical explanation for the industrialization of art, but are then ignored, except for the occasional brief mention.

Adorno especially would have been a useful critic to invoke in the second half of the book, which explores the connection between specific kinds of music with different vinyl formats. Just as the LP fostered the development of the album (and especially the rock album), the 45 became the preserve of the pop-single. By the 1970s, the 12-inch single became the mainstay of the dance and DJ market. In the 1980s, many of these clear-cut categories were being challenged, and it is in these discussions that Osborne’s familiarity with later musics (i.e. from the late 1970s on) is most informative. Even if Adorno’s hardline view of the degradation of culture under capitalist production goes too far, it would nevertheless have been interesting to engage with his ideas on “the culture industry.”

Osborne leaves perhaps the most studied element of the vinyl disc until the end. The record sleeve, like the title pages of books, quickly became more than simply a means of identifying a particular object. By the 1960s album covers had become works of art in their own right. Osborne’s British focus allows him to go into detail about the classic Beatles and Rolling Stones sleeves, but his discussion of classic American sleeves and the experimental disc designs of the 1970s and 80s is also interesting and valuable.

Richard Osborne has produced a concise, readable, and well-researched historical study of the vinyl record. The text is not overloaded with scholarly apparatus, although Osborne supports his argument with quotations from primary sources. On the whole, the book is addressed to a general rather than a specialized audience. Even the latter, however, will find that the narrative is lively, thought-provoking, and full of fascinating, little-known details. *Vinyl* would be an excellent addition to large public libraries as well as academic institutions that teach popular music and the history of recorded music.

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Voces Boreales. Yoko Hirota, piano. Toronto: Centrediscs CD-CMC18713, 2013. Contents: *Sungods* / Brian Current (7:20) – *Hiroshima mon amour* / Robert Lemay (9:22) – *Roiling* / Laurie Radford (12:53) – *Nachtstücke* / Brian Cherney – *Trinômes: 1. Asagao* / François Morel (7:26).

Japanese-Canadian pianist Yoko Hirota has been one of Canada's foremost performers of contemporary art music for the past two decades. Currently a faculty member at Laurentian University, Hirota's extensive repertoire and performance activities, her jury responsibilities at important international music competitions, and her work as co-artistic director of the acclaimed 5-Penny New Music Concert series in Sudbury, Ontario, all attest to her unceasing commitment to Canadian art music.

This is Hirota's third commercial CD release, and it features works by five Canadian composers—Brian Cherney, Brian Current, Robert Lemay, François Morel, and Laurie Radford. In the CD notes, Hirota writes that the title of the recording “signifies two ideas: Northern Ontario, my residence for the last 12 years, and Canada as a whole, which is seen as the Northern country by many Europeans.” The pieces display a variety of the captivating approaches that recent composers have taken when writing for the piano.

That said, Hirota's choice of composers and, specifically, these particular compositions can be associated on three counts. First, despite the age differences of the five composers—nearly fifty years separate Morel (b. 1926) and Current (b. 1972)—there is a remarkable consistency to the compositional heritage they share: specifically, the works by composers such as Messiaen and Dutilleux, and the subsequent generation of French Spectralists. Second, all five compositions place significant virtuosic demands on the performer, features that Hirota handles with aplomb. Third, these pieces are all relatively short. Current's and Morel's single movement works are approximately seven minutes in duration, and both Lemay's ten-minute and Cherney's sixteen-minute pieces are multi-movement works. At nearly thirteen minutes, Radford's one-movement composition could be seen as the longest. Yet the distinct tripartite design allows one to also conceptualize the piece as a multi-movement work.

The recital opens with *Sungods* by Brian Current, a solo piano work written in 2007 for Winston Choi. In his program note, the composer writes that the work had an earlier Latin subtitle, meaning “let the sun shine down upon all of God's creatures.” Current kept this phrase in mind throughout his compositional process, which, as he writes, “took place during what seemed like an endlessly grey springtime in Toronto, when we crave even a glimpse of the sun.” The piece evokes radiant energy, and the dazzling material effectively explores a variety of attractive textures, particularly in the upper portion of the instrument.

The next work is Robert Lemay's *Hiroshima mon amour*. The title is borrowed from Alain Renais' film, although the composer writes that the inspiration for the four-movement piece also comes from Marguerite Duras' book that served as the basis of the film, and his visit to the Hiroshima Peace Memorial Museum and the A-Bomb Dome. The opening movement is a series of quasi-improvisatory statements overlaid upon a repetitive, quarter-note ostinato (the pitch changes slightly throughout the piece, but essentially remains focused around the middle range of the piano). Movement two is a tour de force toccata, which receives some rhythmic relief in the slow, plaintive middle section. The third

movement is a slow, meditative essay; one is reminded of similar compositions by Toru Takemitsu, suggesting a form of homage to the Japanese composer. In his program note, Lemay refers to the ringing of the Hiroshima peace bell as another important inspiration. The influence is programmatically represented by the nostalgic plucks of the piano strings.

The third piece on the recording is Laurie Radford's spectacular *Roiling*. The aptly-titled composition served as the required piece for the 1998 Eckhardt-Grammaté National Music Competition. It is an overt tripartite design. Part one is written in aggressive, toccata style, with interplay of virtuosic scalar and arpeggio material in the upper portion of the piano and violent outbursts by the bass. The contemplative, slow middle portion gradually gives way to the work's final portion, a kaleidoscopic series of harmonic and pitch relationships appearing throughout the piano's registers.

Brian Cherney's *Nachstücke* was written for Hirota in the spring of 2011. The piece contains six short movements, each of approximately one-and-a-half minutes in duration, interjected with brief interludes roughly forty-five seconds in length. Like Robert Schumann's piano composition of the same title (his opus 23), each of the movements contains a different mood, ranging from slow and contemplative (for instance, the first and final movements) to lively, playful movements such as the second and fourth. The title is an homage to the late Agnes Logan Green, who taught piano both to the composer and his mother. By Cherney's account, she was a remarkable woman, who instilled in him a life-long passion for the music of Bach and Schumann.

The final piece on the recording is the first movement of François Morel's *Trinômes*, entitled "Asagao." Also written for Hirota, the three-movement composition is an homage to the painter-engraver Yves Gaucher (1934-2000). "Asagao" and the other two movements, "Naka" and "Sgana," get their titles from three of Gaucher's paintings. According to the program note, this piece is Morel's only foray into solo piano composition since his 1954 *Études de sonorités*—a surprising revelation given that these études have become staple repertoire for Canadian pianists. The piece may best be described as a rondo, where the refrains are passages with a vibrant interplay of textures in the piano's various registers; a buoyant, rhythmically active quality to the material, played at a *forte* dynamic level, is prevalent. By contrast, the episodes feature homophonic passages of, at minimum, six-note harmonies played in a legato manner reminiscent of Messiaen (there is a recurring chord progression evocative of one of the cyclical progressions from the composer's celebrated *Vingt regards*).

Voces Boreales is a stunning achievement by one of Canada's leading specialists in contemporary music. Hirota's performances are nothing short of spectacular. I found all five works extremely compelling and believe they will become important contributions to the piano literature. The sonics and balance of the recording are both first rate. Finally, the booklet is excellent, with good biographies of the pianist and composers and program notes for all of the pieces in both English and French.

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