

ted -- at least until the appearance of Son of EMC. The intention is apparently to enlarge and update it with looseleaf additions and corrections; this inspires the hope that some of the

weaknesses noted above may be corrected with time.

-John Beckwith  
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#### NOTES ON CONTRIBUTORS

**John Beckwith** is a composer, and director of the Institute for Canadian Music, Faculty of Music, University of Toronto. He was awarded this years Richard S. Hill prize by the MLA for his article "Tunebooks and Hymnals in Canada, 1801-1939," published in American Music, 6:2 (Summer 1988):193-234.

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**Robin Elliott's** recent doctoral dissertation examined the history of string quartet performance and literature in Canada. He is English style editor for the second edition of the EMC.

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**Ramon Pelinski**, an Argentine-Canadian (ethno)musicologist, teaches at the University of Montréal. He has conducted fieldwork among the Inuit and has also worked in the popular music of Argentina. He is a pianist, arranger and composer of tango, and leader of the ensembles Tango x 3 (formerly Tango x 4) and Metatango.

**Robert Skelton** is co-ordinator of the String Department and teaches violin and chamber music at the Faculty of Music, University of Western Ontario. He is a member of the CJRT Orchestra and Toronto Philharmonic and is concertmaster of the London Concert Players. He recently embarked on a round-the-world study of violin pedagogues.

