

The Encyclopedia of Music in Canada -- Second edition

-A report from the session on Research in Canadian Music

Helmut Kallmann described the progress of the work on the second edition of EMC. Among the reasons for it were the good sales of the first edition, and more importantly the growth and changes over 10 years in musical achievements and enterprises, and the increasing number of specialized studies of early, native, popular, and immigrant traditional musics. He noted that the lack of any general periodical covering Canadian musical life is another factor. The project included an invitation in late 1988 to many "loyal and frequent users" -- librarians, scholars and administrators, asking for comments and suggestions. Reviews were scanned, but the specific criticisms hoped for were rarely found, even in specialized journals. The list of possible new entries grew at one point to nearly 1000, many of them very young composers, and many in pop music.

Previous contributors have been asked to update their articles if this is feasible, and about 60 new writers have been contacted. The source material for the EMC includes questionnaires from subjects, "amendment forms" -- notices of corrections, appointments, deaths, etc. -- which have been maintained even before the planning for the new edition, and the National Library's vertical files, and Canadian music periodical indexing.

Fair Use of Sound Recordings : Views of Creators and Users

-A report on the joint session of the IASA Copyright and ARSC Fair Practices Committees

Three copyright lawyers swung into this thorny issue. David Basskin represents the views of about 20,000 copyright holders through his Canadian Musical Reproduction Rights Agency, which is owned by the Canadian Music Publishers Association. He issues licences, usually to the 6 major record companies, film and TV companies. He reviewed the

The text will be edited using a Microsoft Word program. Of the 3300 original articles, 170 require "build-up, condense or review," 200 will be deleted, 275 will be ended (deaths, cessations), 1000 require minor corrections, bibliographic additions, etc., but 1750 must be updated, with the EMC staff doing half the work. About 200 pages can be available for completely new entries.

In a question period Kallmann answered with a "yes" to questions about the inclusion of old-time fiddlers, of discographies, and of musicians in all fields. To calls for more complete lists of works, and the expansion of EMC to several volumes, he responded with doubts about the attractiveness of a huge expansion, pointing out that while EMCI had very many -- in comparison to Amerigrove -- lesser or local figures, as information was otherwise unavailable, more selection may be called for now. He ended by inviting further comments and contributions to the project.

Information in his handout included the planned publication date and increased size: March 1992, with 1344 pages; and policy notes: a balance of past and present, composition and performance, pop, classical, and traditional; a more scholarly approach, but retaining clarity of language; and a new emphasis on the international contexts of Canadian music.

now-negotiable rate structure for royalties, and the term of copyright in Canada (for recordings, 50 years from the date of the creation of the master). He pointed out that music publishers have the same rights as any rights holder, that copyright should be respected, and that most publishers, if asked, will be sympathetic to requests for access from

educational institutions. Just phone him!

Wanda Noel specializes in intellectual property issues, and has acted as Ottawa government consultant for 12 years. She described the opposing views of creators, who want to earn a living (composers, record, TV and film producers) and users, who want instant and cheap or free access to everything (teachers, librarians, archivists). The conflict here of two social goals, of creation and dissemination, are part of the 25-year struggle for revision of the Canadian copyright act. She explained the bundle of rights included in copyright, which can be exploited by creators; the limitations and exceptions (balance is difficult to achieve here, as some users see their activities as economically harmless, but creators stridently disagree); and the notions of infringements and remedies.

*** There will be further reports from the AGM in the next issue ***
if the editor has the strength to listen to more tapes.

COMMUNICATIONS

NEW U OF T MUSIC LIBRARY

The Library of the Faculty of Music, University of Toronto, has moved to a space of about 18,000 sq.ft. in the new Rupert E. Edwards wing of the Edward Johnson Building. Though completely underground, the library has extensive skylit study and staff work areas. Holdings previously in storage have been re-integrated into the collection, and facilities and services for users have been expanded. An informal opening celebration was held on June 28, with a ribbon-cutting by Joyce and Jack McClelland, trustees of the Edwards Foundation which supported the project, and remarks by Dean Carl Morey, and Kathleen McMorrow, librarian. The architects are Moffat Kinoshita Assoc., and the contractors are Milne & Nicholls.

NEW LIBRARIAN AT YORK UNIVERSITY

Rob Van der Bliet has been appointed to the newly-created position of Sound Recordings Librarian at York. He is an

Charlotte Roederer is a musicologist and lawyer from Buffalo who advises musicians. Her handout was a lengthy "Question tree" to determine the U.S. copyright status of any "work", plus a bibliography of law books and articles. Some listeners had had enough legal talk by this time, and wondered why simple solutions and agreement on payment couldn't be possible: archivists should be able to make records accessible, not just store them. A Library of Congress representative noted that with good legal advice, this is possible: LC has received blanket licenses to make archival copies. Another audience member argued spiritedly that creators should remember that the preservation of audio-visual carriers also has costs, and that while lawyers argue juridical protection, it is archives which guarantee the physical survival of works.

ethnomusicology graduate of York, and recently received an MLS from the University of Toronto.

CANADIAN MUSIC COUNCIL ENDS

The Canadian Music Council, the voice of 25 national associations (of which CAML was one), 55 local associations, 28 schools of music, and over 300 individual members, ceased operations on March 1, 1990. The Board made this decision for budgetary reasons -- a large accumulated deficit, and the withdrawal of Canada Council support. The Canada Council will maintain the Robert Fleming fund and the Prix Jules Léger projects; records of the CMC's 45 years as a coordinating umbrella organization, will go the National Library of Canada.

IN MEMORIAM

Jean Ross MacMillan, whose 1940 article "Music in Canada" is considered to be the beginning of Canadian music bibliography, died on May 5. She was a member of CMLA (CAML's predecessor) from its foundation.