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## CAML REVIEW / REVUE DE L'ACBM

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**CAML Review**, published two times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. *CAML Review* welcomes submissions of research articles (peer-reviewed section), reports, news, essays, and reviews on topics relevant to the purposes of the Association, particularly those pertaining to music in Canada, music librarianship and archival management, and bibliography. [Author guidelines](#) can be consulted on the journal site. Email [camlreview@caml-acbm.org](mailto:camlreview@caml-acbm.org) for more information.

La *Revue de l'ACBM*, publiée deux fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue de l'ACBM* vous invite à lui soumettre des articles de recherche (pour la section d'articles évalués par des pairs), des rapports, des nouvelles, des essais et des comptes rendus portant sur des sujets pertinents aux objectifs de l'Association, en particulier ceux qui traitent de la musique au Canada, de la bibliothéconomie et la gestion d'archives de la musique, ainsi que la bibliographie. On peut lire les [directives aux auteurs](#) sur le site de la *Revue*. Veuillez nous contacter à [camlreview@caml-acbm.org](mailto:camlreview@caml-acbm.org) pour en savoir plus.

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## Message from the President / Message du présidente

Dear CAML Members,

At the time you are reading this, it will be December, a long time from our annual conference and AGM in May!! (Though oddly, the weather may not be all that different...there was a snowstorm in Quebec City the day before the CMAL conference started!) Regardless of where you are, and what the weather is, I hope you have all been safe, healthy and at least somewhat productive in the last 6 months.

Our 2023 conference and AGM, held May 19 and 20, was part of a larger congress of Canadian music societies, hosted at Laval University in Quebec City, to celebrate the 100th anniversary of Laval's School of Music. We had our share of technical difficulties, but with some perseverance (in person) and a lot of patience (online), we successfully held our first ever hybrid conference! This was also the first time that members of our community were able to meet in person since 2019 (at UBC), and much joyful dining and ice cream was partaken of!

The Board has met 2 times since our AGM, per its regular schedule: a post-conference meeting, from which a few improvement actions were noted (particularly regarding future hybrid conferences); and the fall Board meeting. One major activity of the board is to address the revision of some of our bylaws (especially the section relating to committees, as mandated at the AGM).

Cher-ère-s membres de l'ACBM,

Au moment où vous lisez ce message, nous serons en décembre, bien loin de notre conférence annuelle et de notre AGA en mai!! (Curieusement, le temps n'est peut-être pas si différent... il y a eu une tempête de neige à Québec la veille du début de la conférence de l'ACBM!) Peu importe où vous êtes et la météo, j'espère que vous avez tous été en sécurité, en santé et au moins quelque peu productifs au cours des six derniers mois.

Notre conférence et notre AGA de 2023, qui ont eu lieu les 19 et 20 mai, faisaient partie d'un congrès plus vaste des sociétés de musique canadiennes, organisé par l'Université Laval à Québec, pour célébrer le 100e anniversaire de sa Faculté de musique. Nous avons eu notre part de difficultés techniques, mais avec un peu de persévérance (en personne) et beaucoup de patience (en ligne), nous avons tenu avec succès notre toute première conférence hybride! C'était aussi la première fois que les membres de notre communauté pouvaient se rencontrer en personne depuis 2019 (à l'Université de la Colombie-Britannique), et beaucoup de repas et de crème glacée ont été appréciés!

Le Conseil s'est réuni deux fois depuis notre AGA, conformément à son calendrier habituel : une réunion après la conférence, à partir de laquelle quelques mesures d'amélioration ont été notées (en particulier en ce qui concerne les futures conférences hybrides) et la réunion d'automne du Conseil. L'une des principales activités du Conseil consiste à examiner la révision de certains de nos règlements (en particulier la section relative aux comités, conformément au mandat de l'AGA).

Also as mandated at our AGM, the CAML Board sent out a survey to members during the month of August, to receive direction for planning future annual conferences. We sent the survey results out September, but very briefly:

We received 34 responses (47% member response rate).

General preferences for conference format and participation in Congress are as follows:

Preference for the conference format:

- 64% supported hybrid only
- 18% did not have a preference
- 9% preferred in-person only
- 9% preferred virtual only
- Support for alternating conferences every year between hybrid and virtual
- 73% supported alternating every year between hybrid and virtual conferences
- 18% were unsure if they would support this
- 9% would not support this

Preference for participating in the Congress of the Humanities and Social Sciences:

- 43% did not have a preference whether we participated in congress or not
- 33% preferred to participate in Congress periodically
- 15% preferred not to participate in Congress
- 9% preferred to participate in Congress as much as possible

Additional responses:

- Respondents cited equity, accessibility, dwindling institutional funding, and

De plus, conformément à notre AGA, le Conseil d'administration de l'ACBM a envoyé un sondage aux membres au cours du mois d'août afin de recevoir des directives pour la planification des futures conférences annuelles. Nous avons envoyé les résultats du sondage en septembre, mais très brièvement :

Nous avons reçu 34 réponses (taux de réponse des membres de 47 %).

Les préférences générales pour le format de la conférence et la participation au Congrès sont les suivantes :

Préférence pour le format de la conférence :

- 64 % étaient en faveur de l'hybride seulement
- 18 % n'avaient pas de préférence.
- 9 % préfèrent en personne seulement.
- 9 % préfèrent le virtuel seulement.
- Soutien à l'alternance de conférences chaque année entre hybrides et virtuelles
- 73 % ont soutenu l'alternance chaque année entre conférences hybrides et virtuelles.
- 18 % ne savaient pas s'ils appuieraient cela.
- 9 % n'appuieraient pas cela.

Préférence pour participer au Congrès des sciences humaines :

- 43 % n'avaient pas de préférence que nous participions ou non au Congrès.
- 33 % préfèrent participer périodiquement au Congrès.
- 15 % préfèrent ne pas participer au Congrès.
- 9 % préfèrent participer au Congrès autant que possible.

Réponses supplémentaires :

- Les répondant-e-s ont cité l'équité, l'accessibilité, la diminution du financement institutionnel et les changements climatiques

climate change as reasons for preferring hybrid/virtual conferences as much as possible

- Many acknowledged the advantages to being able to meet colleagues in person for fostering community.
- We were reminded that it is important to have dedicated technology assistants moving forward.

The Board has determined that it makes sense to move forward with an alternating schedule of virtual/hybrid conferences, recognizing that it does not have to be a strict 1:1 ratio, depending on opportunities that may present themselves each year. We will plan to participate in Congress at least periodically.

In the coming months, the Board will be sending out another survey to CAML members to find out their preferences for CAML's membership in various societies, and we will share the results with you as well. As well, watch for messaging regarding our conference and AGM being held next year at McGill University in Montreal, from June 12 to 21, 2024. Please note that CAML's conference dates are June 12 and 13.

I was very excited to attend the IAML conference held in Cambridge last August, but unfortunately, once there, I was immediately struck down with covid, so was only able to attend one day's worth of presentations! However, fortunately for all of us, we had many members who attended and presented, including Jan Guise, Houman Behzadi, Katie Lai, Sean Luyk, Brian McMillan, Katherine Penner and Marc Stoeckle. (I sure hope I did not overlook anyone!)

comme raisons de préférer autant que possible les conférences hybrides/virtuelles.

- Beaucoup ont reconnu les avantages de pouvoir rencontrer des collègues en personne pour favoriser la communauté.
- On nous a rappelé qu'il est important d'avoir des assistant·e·s technologiques dédié·e·s à l'avenir.

Le Conseil a déterminé qu'il est logique d'aller de l'avant avec un calendrier alterné de conférences virtuelles/hybrides, reconnaissant qu'il n'est pas nécessaire d'avoir un ratio strict de 1:1, selon les occasions qui peuvent se présenter chaque année. Nous prévoyons de participer au Congrès au moins périodiquement.

Au cours des prochains mois, le Conseil enverra un autre sondage aux membres de l'ACBM pour connaître leurs préférences quant à l'adhésion de l'ACBM à diverses sociétés, et nous partagerons également les résultats avec vous. De plus, surveillez les messages concernant notre conférence et notre AGA qui auront lieu l'an prochain les 12 et 13 juin à l'Université McGill à Montréal, dans le cadre du Congrès 2024 (du 12 au 21 juin).

J'étais très excité d'assister au Congrès de l'AIBM à Cambridge en août dernier, mais malheureusement, une fois sur place, j'ai été immédiatement frappé par la Covid, donc j'ai seulement pu assister à une journée de présentations! Cependant, heureusement pour nous tous, nous avons eu de nombreux·ses membres qui ont assisté et présenté, y compris Jan Guise, Houman Behzadi, Katie Lai, Sean Luyk, Brian McMillan, Katherine Penner et Marc Stoeckle. (J'espère que je n'ai oublié personne!)

I would also like to acknowledge and congratulate Jan Guise on her election to the IAML Board as one of four Vice-Presidents, and Houman Behzadi, who is chairing IAML's Advocacy Committee. As well, a warm welcome and congratulations to Kyra Folk-Farber, Associate Dean of Library & Learning Resources at California State University Channel Islands, on her recent appointment as Co-Lead Editor (with Carolyn Doi) of CAML Review.

And so, as we usher in the new year, I wish you all a warm, fun-filled holiday season, with best wishes for 2024; and will let one of my favourite composers (Irving Berlin) have the last word...

*Happy holiday (happy holiday), Happy holiday (happy holiday)*

*While the merry bells keep ringing, Happy holiday to you (happy holiday!!)*

Lucinda Johnston

CAML President (2023-2025)

University of Alberta Library

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Je tiens à féliciter Jan Guise pour son élection au Conseil de l'AIBM en tant que l'un-e des quatre vice-président-e-s, et Houman Behzadi, qui préside le Comité de défense des intérêts et de représentation de l'AIBM. Je souhaite également la bienvenue à Kyra Folk-Farber, vice-doyenne de la bibliothèque et des ressources d'apprentissage à la California State University Channel Islands, et je la félicite pour sa récente nomination à titre de co-rédactrice en chef (avec Carolyn Doi) de la Revue de l'ACBM.

Alors que nous entamons la nouvelle année, je vous souhaite à tous une période des Fêtes chaleureuse et amusante, avec mes meilleurs vœux pour 2024; et je laisserai un de mes compositeurs préférés (Irving Berlin) avoir le dernier mot...

*Happy holiday (happy holiday), Happy holiday (happy holiday)*

*While the merry bells keep ringing, Happy holiday to you (happy holiday!!)*

Lucinda Johnston

Présidente de l'ACBM (2023–2025)

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## Editors' Column

Dear readers,

Welcome to the December 2023 issue of *CAML Review*! We hope you are staying warm as winter arrives across the country.

The *CAML Review* editorial team has gone through some changes since our last issue. As we announced in the last issue, Jan Guise (co-Lead Editor from 2020-23) has stepped down from the team to take time to work on a sabbatical research project documenting the history of CAML. We can't say enough about Jan's hard work and dedication to *CAML Review* over the last four years. With the endorsement of the CAML Board members, Kyra Folk-Farber (Associate Dean of Library and Learning Resources and Scholarly Communications, California State University Channel Islands) has taken on the role of co-Lead Editor. Kyra's expertise in scholarly publishing and copyright will certainly be an asset to the editorial team. She has connections to the academic library community, and roots in the Canadian music world as a student and opera singer (D.Mus., University of Montreal; MI, University of Toronto).

In this issue you will find the reports from the 2023 CAML AGM, which took place at Laval University in Quebec City, QC, as well as an interview with Houman Behzadi and Melissa Pipe on their work with the CBC Radio Music Programs Collection at the Marvin Duchow Music Library. We feature remembrances of the lives of two significant Canadian composers: Rachel Laurin (written by Gilles Leclerc) and Joclyn Morlock (written by Kevin Madill).

This issue includes a refereed article by Risa de Rege that offers a comprehensive look at some of the challenges and solutions for processing and storing music scores. The article is accompanied by helpful photos, that provide demonstrate some of the unique issues that arise when working to bind and house music scores in libraries.

Finally, this issue includes reviews of Jim Vernon's *Sampling, Biting, and the Postmodern Subversion of Hip Hop* (reviewed by Claire McLeish, Third Side Music); Philip Ewell's *On Music Theory, and Making Music More Welcoming For Everyone* (reviewed by Robin Attas, University of Manitoba); and *Community Music at the Boundaries* edited by Lee Willingham (reviewed by Fiona Evison).

Many thanks to the members of the editorial team and many contributors who have worked to bring this issue to fruition. We hope you enjoy this latest issue of CAML Review.

Happy reading and happy holidays!

**Carolyn Doi, BMus, MLIS**

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## CAML Milestones

*This column aims to share organization news, celebrate our colleagues' accomplishments, and document professional changes in the area of music archives, libraries and documentation centres. Have news to share? Contact the co-lead editors to have your news published in the next issue!*

### Announcements

**Janneka Guise** (University of Toronto) was newly elected to the role of incoming Vice-President on the IAML Board during the 2023 IAML General Assembly.

### Staffing News

**Avery Brzobohaty** has been appointed the Library Services Manager at the Royal Conservatory of Music effective July 25, 2023. Avery holds an MA in Musicology (West Virginia U), a BMus (U Ottawa), and a Master of Information (U Toronto).

**Kevin Burke** was appointed as the Creative Arts Librarian at the University of Manitoba on August 1, 2023 for a 12 month term. Kevin is responsible for managing the Alfred Whitehead Music Library, along with managing collections and providing library instruction and reference support in Fine Arts, Drama & Screen Studies, Classics, Visual & Material Culture Studies, and Museum & Curatorial Studies.

**Samuel Plato** (Learning & Instruction Support Librarian, University of Manitoba), began a new position (July 1 - Dec 31) as Music Librarian at the Eckhardt Gramatté Music Library on a leave-replacement contract. He also joined the CAML Board as the Secretary in June 2023.

# Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML) 2023 Annual General Meeting Reports

## Association canadienne des bibliothèques, archives de documentation musicaux (ACBM) Rapports pour l'Assemblée générale annuelle 2023

### President's Report

Since the last Annual General Meeting, held virtually on June 9, 2022, the Board of Director has met online on three occasions: June 14 and October 11, 2022, and March 8, 2023. At the time of preparing this report, the pre-conference Board meeting had yet to take place. The Board focussed on a number of matters such as updates and improvements to the website, as well as streamlining the process of membership sign-up and renewal including payment. We also discussed CAML's membership with the Federation of Humanities and Social Sciences (FHSS). Since our recent meetings have not been held as part of Congress, a Member Relations Officer from FHSS reached out to us regarding the benefits of membership and Congress participation. We will be addressing this with you later in this AGM.

At the end of the 2022 AGM, Houman Behzadi finished his term as Past President, as did Trevor Deck as Member-at-Large. Trevor remains an active contributor to the Association as the Chair of CAML's Collections Committee. Although his two-year term in this role is ending, we are delighted that he has accepted to carry on for a second two-year term. Kyla Jemison, who completed her two-year term as Nominations Officer, kindly offered to send out the call last October for nominations for position of Secretary. Katherine Penner has since taken on the role of Nominations Officer. Thank you, Katherine! Lucinda Johnston was acclaimed as President- Elect and Gavin Goodwin as Member-at-Large. Lucinda has continued to fulfill the duties of secretary until this position is filled. Tim Neufeldt and Becky Smith were appointed for a third term as Treasurer and Membership Secretary respectively. Marc Stoeckle, our savvy Communications Officer, concludes his second two-year term in this appointed position. Our heartfelt thanks to Marc for his hard work, dedication, and enthusiasm. Lastly, Cathy Martin has generously agreed to serve another two-year term on the Audit Committee. Trevor Deck is in the second year of his two-year term on this committee.

We are excited to hold our 2023 Conference and AGM in a hybrid format. Thank you to all virtual and in-person attendees for your continued support. The costs to CAML for this year's hybrid conference are minimal as the organizing committee was successful in obtaining a Connection Grant from the Social Sciences and Humanities Research Council.

CAML must endeavour to offer its future meetings in a hybrid format. There are challenges and



opportunities associated with holding hybrid events, from both the planning committee experience and the participants' perspective however, the hybrid format offers the most flexibility to participants and ensures inclusion and accessibility, which are core values as stated in CAML's Strategic Directions.

In closing, I would like to thank you for allowing me to serve as your president for the last two years. Despite the relatively small size of CAML, it is nonetheless a vibrant and dynamic community of members with a wealth of experience, expertise, and perspectives. I would like to express my gratitude, respect, and appreciation to the Board for its efforts and commitment. I look forward to continuing to work with you as I transition into the role of Past President following this AGM.

Respectfully submitted,

Maureen Nevins  
CAML President

## Rapport de la Présidente

Depuis la dernière assemblée générale annuelle, qui s'est tenue virtuellement le 9 juin 2022, le Conseil d'administration s'est réuni en ligne à trois occasions : le 14 juin et le 11 octobre 2022, et le 8 mars 2023. Au moment de la préparation du présent rapport, la réunion du Conseil préalable à la conférence n'avait pas encore eu lieu. Le Conseil s'est concentré sur un certain nombre de questions, tel que les mises à jour et les améliorations apportées au site Web, ainsi que la simplification du processus d'adhésion et de renouvellement des membres, y compris le paiement. Nous avons également discuté de l'adhésion de l'ACBM à la Fédération des sciences humaines (FSH). Étant donné que nos récentes réunions n'ont pas eu lieu dans le cadre du Congrès, une agente des relations avec les membres de la FSH a communiqué avec nous au sujet des avantages de l'adhésion et de la participation au Congrès. Nous aborderons cette question avec vous plus tard au cours de cette AGA.

À la fin de l'AGA de 2022, Houman Behzadi a terminé son mandat à titre de Président sortant, tout comme Trevor Deck, à titre de Membre non désigné. Trevor continue de contribuer activement à l'Association à titre de président du Comité des collections de l'ACBM. Bien que son mandat de deux ans dans ce rôle se termine, nous sommes ravis qu'il ait accepté de poursuivre un deuxième mandat de deux ans. Kyla Jemison, qui a terminé son mandat de deux ans à titre de Responsable des candidatures, a gentiment offert d'envoyer l'appel de candidatures pour le poste de Secrétaire en octobre dernier. Katherine Penner a depuis assume le rôle Responsable des candidatures. Merci Katherine! Lucinda Johnston a été élue par acclamation au poste de Présidente désignée et Gavin Goodwin au poste de membre non désigné. Lucinda a continué d'exercer les fonctions de secrétaire jusqu'à ce que ce poste soit pourvu. Tim Neufeldt et Becky Smith ont été nommés respectivement Trésorier et Secrétaire responsable des adhésions pour un troisième mandat. Marc Stoeckle, notre Agent de communications chevronné, termine son deuxième mandat de deux ans à ce poste. Nos

sincères remerciements à Marc pour son travail acharné, son dévouement et son enthousiasme. Enfin, Cathy Martin a généreusement accepté de remplir un autre mandat de deux ans au sein du Comité de vérification. Trevor Deck en est à la deuxième année de son mandat de deux ans au sein de ce comité.

Nous sommes heureux-ses de tenir notre congrès et notre AGA 2023 dans un format hybride. Merci à tous les participant-e-s virtuel-le-s et en présentiel de votre soutien continu. Les coûts de la conférence hybride de cette année sont minimes, car le comité organisateur a réussi à obtenir une subvention Connexion du Conseil de recherches en sciences humaines.

Le CAML doit s’efforcer d’offrir ses prochaines réunions dans un format hybride. La tenue d’événements hybrides présente des défis et des possibilités, tant du point de vue du comité de planification que du point de vue des participant-e-s, mais le format hybride offre la plus grande souplesse aux participant-e-s et assure l’inclusion et l’accessibilité qui sont des valeurs fondamentales énoncées dans les Orientations stratégiques de l’ACBM.

En terminant, j’aimerais vous remercier de m’avoir permis d’être votre présidente depuis deux ans. Malgré la taille relativement petite de l’ACBM, il s’agit néanmoins d’une communauté dynamique de membres possédant une richesse d’expérience, d’expertise et de perspectives. Je tiens à exprimer ma gratitude, mon respect et ma reconnaissance au Conseil pour ses efforts et son engagement. Je me réjouis à l’idée de continuer à travailler avec vous pendant la transition vers le poste de Présidente sortante après cette AGA.

Respectueusement soumis,

Maureen Nevins  
Présidente de l’ACBM

## Treasurer’s Report

<b>CAML 2022 Budget Proposed and Actual</b>				
	<b>Income</b>	<b>Proposed AGM 2021</b>	<b>Actual to 31 May</b>	<b>Actual to 31 December</b>
1	Membership/subscriptio n	\$6,200		
2	PayPal			\$5,270.00
3	Cheque/E-transfer			\$1,970.00
4	Donations			\$125.00
5	Conference surplus			\$1,475.00

6	<b>Total Income</b>	<b>\$6,200</b>		<b>\$8,840.00</b>
	<b>Expenses</b>			
7	PayPal Commission	\$150	\$190.90	\$215.47
8	Bank Fees	\$20	\$0.20	\$0.20
9	Member Expenses	\$200	\$132.48	\$150.41
10	Translation	\$1,400	\$194.13	\$194.13
11	Filing Charges	\$20		\$12.00
12	FHSS Membership	\$700		\$474.36
13	IAML Dues	\$4,600		\$3,439.59
14	Award Funding	\$2,000	\$878.95	\$1,000.00
15	Web Hosting	\$150		\$296.87
16	Conference deficit			
17	<b>Total Expenses</b>	<b>\$9,240</b>		<b>\$5,783.03</b>
18	<b>Income - Expenses</b>	<b>-\$3,040</b>		<b>\$3,057</b>

#### Notes

- 3 Additional institutional revenue of \$40 due to EBSCO overcharging one organization.
- 8 Bank fee was for depositing an EBSCO cheque. We are now on direct deposit with EBSCO.
- 14 The Cheryl Martin Presenter Award (<\$1000) was given to John Lazos in 2020 and was carried over due to COVID.

#### CAML 2023 Budget Proposed to April 20

	<b>Income</b>	<b>Proposed AGM 2022</b>	<b>Actual to 20 April</b>
1	Membership/subscription	\$6,600	\$5,669.00
2	Conference surplus		
3	<b>Total Income</b>	<b>\$6,600</b>	<b>\$5,669.00</b>

	<b>Expenses</b>		
4	PayPal Commission	\$200	\$110.52
5	Bank Fees	\$10	
6	Member Expenses	\$200	
7	Translation	\$1,500	
8	Filing Charges	\$20	
9	FHSS Membership	\$750	

10	IAML Dues	\$4,500	
11	Award Funding	\$2,000	
12	Web Hosting	\$200	
13	Conference deficit		
14	<b>Total Expenses</b>	<b>\$9,380</b>	

15	<b>Income - Expenses</b>	<b>-\$2,780</b>	<b>\$5,669</b>
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### Notes

1 Revenue based on 2022 membership numbers.

<b>CAML 2024 Budget Proposed</b>		
	<b>Income</b>	
1	Membership/subscription	\$6,200
2	Conference surplus	
3	<b>Total Income</b>	<b>\$6,200</b>

<b>Expenses</b>		
4	PayPal Commission	\$220
5	Bank Fees	\$10
6	Member Expenses	\$200
7	Translation	\$500
8	Filing Charges	\$20
9	FHSS Membership	\$600
10	IAML Dues	\$4,000
11	Award Funding	\$1,000
12	Web Hosting	\$300
13	Conference deficit	
14	<b>Total Expenses</b>	<b>\$6,850</b>

15	<b>Income - Expenses</b>	<b>-\$650</b>
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### Notes

1 Revenue based on 2023 membership numbers.

7 Estimated translation expenses reduced substantially from previous years.

12 Web hosting fees increased from previous years.

## Rapport du Trésorier

<b>Budget proposé et réel de l'ACBM pour 2022</b>				
	<b>Revenu</b>	<b>Proposé AGA 2021</b>	<b>Réel au 31 mai</b>	<b>Réel au 31 décembre</b>
1	Adhésions	6,200 \$		
2	PayPal			5 270,00 \$
3	Chèque/transfert électr.			1 970,00 \$
4	Dons			125 00 \$
5	Excédent de conférence			1 475,00 \$
6	<b>Revenu total</b>	<b>6,200 \$</b>		<b>8 840,00 \$</b>
<b>Dépenses</b>				
7	Frais Paypal	150 \$	190,90 \$	215,47 \$
8	Frais bancaires	20 \$	0,20 \$	0,20 \$
9	Dépenses des membres	200 \$	132,48 \$	150,41 \$
10	Traduction	1 400 \$	194,13 \$	194,13 \$
11	Frais de dépôt	20 \$		12,00 \$
12	Adhésion à la FSH	700 \$		474,36 \$
13	Cotisations à l'AIBM	4 600 \$		3 439,59 \$
14	Financement des prix	2 000 \$	878,95 \$	1 000,00 \$
15	Hébergement Web	\$150		296,87 \$
16	Déficit de conférence			
17	<b>Total des dépenses</b>	<b>9 240 \$</b>		<b>5 783,03 \$</b>
18	<b>Revenus - Dépenses</b>	<b>-3 040 \$</b>		<b>3 057 \$</b>

### Notes

- 3 Revenus institutionnels supplémentaires de 40 \$ en raison de la surfacturation d'un organisme par EBSCO.
- 8 Les frais bancaires étaient pour le dépôt d'un chèque d'EBSCO. Nous sommes maintenant en dépôt direct auprès d'EBSCO.
- 14 Le Prix Cheryl-Martin pour un conférence (<1 000 \$) a été remis à John Lazos en 2020 et a été reporté en raison de la COVID-19.

### Budget proposé et réel de l'ACBM pour 2023

	Revenu	Proposé AGA 2022	Réel au 20 avril
1	Adhésions	6 600 \$	5 669,00 \$
2	Excédent de conférence		
3	<b>Revenu tota</b>	<b>6 600 \$</b>	<b>5 669,00 \$</b>

	Dépenses		
4	Frais PayPal	200 \$	110 52 \$
5	Frais bancaires	10 \$	
6	Dépenses des membres	200 \$	
7	Traduction	1 500 \$	
8	Frais de dépôt	20 \$	
9	Adhésion à la FSH	750 \$	
10	Cotisations AIBM	4 500 \$	
11	Financement des prix	2 000 \$	
12	Hébergement Web	200 \$	
13	Déficit de conférence		
14	<b>Total des dépenses</b>	<b>\$9,380</b>	

15	<b>Revenus - Dépenses</b>	<b>-\$2,780</b>	<b>\$5,669</b>
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#### Notes

- 1 Revenus fondés sur le nombre d'adhésions en 2022.

### Budget proposé par l'ACBM pour 2024

	Revenu	
1	Adhésions	6 200 \$
2	Excédent de conférence	
3	<b>Revenu total</b>	<b>6 200 \$</b>

	Dépenses	
4	Frais PayPal	220 \$
5	Frais bancaires	10 \$

6	Dépenses des membres	200 \$
7	Traduction	500 \$
8	Frais de dépôt	20 \$
9	Adhésion à la FSH	600 \$
10	Cotisations à l'AIBM	4 000 \$
11	Financement des prix	1 000 \$
12	Hébergement Web	300 \$
13	Déficit de conférence	
14	<b>Total des dépenses</b>	<b>6 850 \$</b>
15	<b>Revenus - Dépenses</b>	<b>-650 \$</b>

### Notes

- 1 Revenus fondés sur le nombre d'adhésions en 2023.
- 7 Les dépenses de traduction estimées ont diminué considérablement par rapport aux années précédentes.
- 12 Les frais d'hébergement Web ont augmenté par rapport aux années précédentes.

## Audit Committee Report

The CAML Audit Committee has reviewed the 2022 financial documents submitted by Treasurer Tim Neufeldt on April 20-21, 2023, and has found no issues of concern.

The Committee notes CAML's purchase of a GIC on Nov. 15, 2022.

Respectfully submitted,  
Cathy Martin and Trevor Deck  
CAML Audit Committee 2023  
April 26, 2023

## Rapport du Comité de vérification

Le Comité de vérification de l'ACBM a examiné les documents financiers de 2022 présentés par le trésorier Tim Neufeldt les 20 et 21 avril 2023 et n'a relevé aucun problème.

Le Comité prend note de l'achat d'un CPG par l'ACBM le 15 novembre 2022.

Respectueusement soumis,  
Cathy Martin et Trevor Deck  
Comité de vérification 2023 de l'ACBM

## Membership Secretary's Report

	2018	2019	2020	2021	2022	2023
<b>Individuals</b>	57	57	61	64	56	53
CAML/IAML regular	26	24	32	38	29	28
CAML/IAML student/paraprofessional	7	5	2	1	2	2
CAML/IAML retired/unwaged	5	5	7	8	9	8
CAML/IAML honorary	0	0	0	0	0	0
CAML regular	10	12	12	8	8	7
CAML student/paraprofessional	4	5	3	3	3	2
CAML retired/unwaged	4	5	4	5	4	5
CAML honorary	1	1	1	1	1	1
<b>Institutions</b>	25	22	19	17	17	16
<b>TOTAL members</b>	<b>82</b>	<b>79</b>	<b>80</b>	<b>81</b>	<b>73</b>	<b>69</b>

The numbers for 2023 are to the date of this report.

The numbers from 2018 to 2022 are taken from the year-end totals, not from the reports given mid-year or at the AGMs.

The numbers from 2018 to 2023 do not include members of the Quebec chapter of CAML, introduced after the 2007 AGM.

We had 4 new individual members this year: 2 CAML and 2 IAML/CAML.

We have received 2 donations.

Respectfully submitted,  
Becky Smith  
CAML Membership Secretary  
April 12, 2023



## Rapport de la Secrétaire responsable des adhésions

	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>	<b>2023</b>
<b>Individuel-le-s</b>	57	57	61	64	56	53
ACBM/AIBM régulier-ère	26	24	32	38	29	28
ACBM/AIBM étudiant-e/ paraprofessionnel-le	7	5	2	1	2	2
ACBM/AIBM retraité-e/sans salaire	5	5	7	8	9	8
ACBM/AIBM honoraire	0	0	0	0	0	0
ACBM régulier-ère	10	12	12	8	8	7
ACBM étudiant-e/ paraprofessionnel-le	4	5	3	3	3	2
ACBM retraité-e/sans salaire	4	5	4	5	4	5
ACBM honoraire	1	1	1	1	1	1
<b>Institutions</b>	25	22	19	17	17	16
<b>TOTAL des membres</b>	<b>82</b>	<b>79</b>	<b>80</b>	<b>81</b>	<b>73</b>	<b>69</b>

Les chiffres pour 2023 correspondent à la date du présent rapport.

Les chiffres de 2018 à 2022 sont tirés des totaux de fin d'exercice, et non des rapports fournis à la mi-exercice ou aux AGA.

Les chiffres de 2018 à 2023 ne comprennent pas les membres de la Section québécoise de l'ACBM, créée après l'AGA de 2007.

Nous comptons 4 nouvelles-aux membres individuel-le-s cette année : 2 pour l'ACBM et 2 pour l'ACBM/l'AIBM.

Nous avons reçu 2 dons.

Respectueusement soumis,

Becky Smith

Secrétaire responsable des adhésions de l'ACBM

12 avril 2023

## Communications Officer's Report

In the past year, the CAML website was updated in regard to:

- Small cosmetic changes (mainly plugin updates and minor design revisions).
- Payment procedure for membership was simplified.
- Revision of French translation.
- Awards description revision.

Respectfully submitted,

Marc Stoeckle

## Rapport de l'Agent de communications

Au cours de la dernière année, le site Web de l'ACBM a été mis à jour en ce qui concerne :

- Petits changements cosmétiques (mises à jour des modules d'extension et des révisions mineures de conception).
- La procédure de paiement pour l'adhésion a été simplifiée.
- Révision de la traduction française.
- Révision de la description des prix.

Respectueusement soumis,

Marc Stoeckle

## Conference Planning Committee Report

This year's CAML conference has been held in conjunction with several other organizations as part of the 100<sup>th</sup> anniversary celebration of the Université Laval's Faculté de musique. Partner organizations include: the International Association for the Study of Popular Music Canada; Journées internationales de pédagogie instrumentale et vocale; Observatoire interdisciplinaire de création et de recherche en musique, Université Laval; Canadian Network for Musicians' Health and Wellness; Canadian Society for Traditional Music; Canadian University Music Society; and the Société québécoise de recherche en musique.

This partnership meant that a central organizing committee for the entire conference took charge of many responsibilities, including submission of conference proposals, scheduling, venue, and other logistical factors in the conference planning. With a reduced number of responsibilities on the part of CAML, the Conference Planning Committee was smaller this year, consisting of Gavin

Goodwin as the Program Chair and Maureen Nevins as the primary liaison with the Université Laval organizers.

### Program

The Committee received nine proposals to present at the 2023 conference, all of which were accepted. Adjudication of proposals was performed through the Fourwaves conference platform used by the central conference organizers. Our Keynote Speaker was Dr. Laurel Forshaw, a postdoctoral researcher at the University of British Columbia with a presentation entitled “Challenges, Possibilities, and Responsibilities: Indigenization Efforts within Canadian Higher Music Education.”

### Conference registration

The conference registration has been managed centrally by the Université Laval organizing committee through their conference platform. At the time of submission of this report, the registration period has not yet closed, so final registration numbers will be delivered for the benefit of the membership and the minutes at the Annual General Meeting.

### Awards

Based on submissions received, CAML is proud to award the Cheryl Martin Presenter Award to Katie Lai. Katie was recently appointed as a Liaison Librarian in the Marvin Duchow Music Library at McGill University. An experienced librarian and researcher, her previous posts include OCAD University and Hong Kong Baptist University, and she earned both Master of Music and Master of Library Science degrees from McGill University. CAML is pleased to give this award to Katie as a first-time presenter at our conference, and we congratulate her on her new role and look forward to her future research and contributions to music librarianship in Canada.

### Highlights and challenges

This conference marks the first CAML conference with an in-person component since the 2019 conference at the University of British Columbia. In-person meetings have many benefits and there has been a trend within many professional associations of returning to in-person or hybrid meetings in the past year. The increased accessibility of an online conference, however, also provides benefits to our membership in terms of flexibility for those who have conflicting commitments or limited availability to travel and accessibility for those with limited or no professional development funds in their positions. Peer associations like the Music Library Association have opted for a blend of the two options, with alternating conferences taking place virtually and in hybrid formats. Feedback from the membership is welcome on how CAML will offer conferences in the future to help best suit the needs of the association and its members.

Participation in the larger conference hosted by the Université Laval has offered both benefits and challenges this year. The ability to offload various logistical responsibilities to the primary conference organizers was a clear benefit and reduced the workload on the CAML Board. Participating in this format did require relinquishing some degree of control and flexibility in our

own planning and decision-making in terms of timelines and scheduling. Communication challenges with conference organizers about key information and dates led to delays at times, while other situations, like the faculty strike at the Université Laval, presented disruptions that were outside the control of both CAML and the conference organizers.

Respectfully submitted,

Gavin Goodwin

## Rapport du Comité de planification de la conférence

Cette année, la conférence de l'ACBM a été organisée en collaboration avec plusieurs autres organismes dans le cadre des célébrations du 100<sup>e</sup> anniversaire de la Faculté de musique de l'Université Laval. Les organisations partenaires comprennent : l'International Association for the Study of Popular Music Canada; les Journées internationales de pédagogie instrumentale et vocale; l'Observatoire interdisciplinaire de création et de recherche en musique, Université Laval; le Réseau canadien pour la santé et le mieux-être des musiciens; la Société canadienne pour les traditions musicales; la Société de musique des universités canadiennes; et la Société québécoise de recherche en musique.

Ce partenariat signifiait qu'un comité organisateur central pour l'ensemble de la conférence assumait de nombreuses responsabilités, y compris la soumission de propositions de conférence, l'établissement de l'horaire, le lieu et d'autres facteurs logistiques dans la planification de la conférence. Avec un nombre réduit de responsabilités de la part de l'ACBM, le Comité de planification de la conférence était plus petit cette année, composé de Gavin Goodwin comme président du programme et de Maureen Nevins comme principale liaison avec les organisateurs de l'Université Laval.

### Programme

Le Comité a reçu neuf propositions de présentations pour la conférence de 2023, qui ont toutes été acceptées. La sélection des propositions a été effectuée au moyen de la plateforme de conférence Fourwaves utilisée par les principaux organisateurs de la conférence. Notre conférencière principale était Laurel Forshaw, chercheuse postdoctorale à l'University of British Columbia, qui a présenté un exposé intitulé « Challenges, Possibilities, and Responsibilities : Indigenization Efforts within Canadian Higher Music Education. »

### Inscription au congrès

L'inscription au congrès est gérée de façon centralisée par le comité organisateur de l'Université Laval par l'entremise de sa plateforme. Au moment de la présentation du présent rapport, la période d'inscription n'est pas encore terminée, de sorte que les numéros d'inscription définitifs seront fournis aux membres et au procès-verbal de l'assemblée générale annuelle.

## Prix

D'après les soumissions reçues, l'ACBM est fier de décerner le Prix Cheryl-Martin pour une conférence à Katie Lai. Katie a récemment été nommée bibliothécaire de liaison à la Marvin Duchow Music Library de McGill University. Bibliothécaire et chercheuse chevronnée, elle a occupé des postes à l'OCAD University et à la Hong Kong Baptist University, et elle a obtenu une maîtrise en musique et une maîtrise en bibliothéconomie de McGill University. L'ACBM est heureuse de remettre ce prix à Katie à titre de première présentatrice à notre conférence, et nous la félicitons pour son nouveau rôle et nous nous réjouissons à la perspective de ses futures recherches et contributions à la bibliothéconomie dans le domaine de la musique au Canada.

## Faits saillants et défis

Il s'agit de la première conférence de l'ACBM avec un volet en personne depuis la conférence de 2019 à l'University of British Columbia. Les réunions en personne ont de nombreux avantages et de nombreuses associations professionnelles ont tendance à revenir aux réunions en personne ou hybrides au cours de la dernière année. L'accessibilité accrue des conférences en ligne; toutefois, elles offrent également des avantages à nos membres en ce qui concerne la souplesse pour ceux qui ont des engagements conflictuels ou une disponibilité limitée pour les déplacements et l'accessibilité pour ceux qui ont des fonds de perfectionnement professionnel limités ou inexistant dans leur poste. Des associations de pairs tel que la Music Library Association ont opté pour un mélange des deux options, avec des conférences en alternance virtuelles et dans des formats hybrides. Les commentaires des membres sont les bienvenus sur la façon dont l'ACBM offrira des conférences à l'avenir pour mieux répondre aux besoins de l'association et de ses membres.

La participation au plus grand congrès organisée par l'Université Laval a offert des avantages et des défis cette année. La capacité de déléguer diverses responsabilités logistiques aux principaux organisateurs du congrès a été un avantage évident et a réduit la charge de travail du Conseil d'administration de l'ACBM. Pour participer à cette formule, il a fallu renoncer à un certain degré de contrôle et de souplesse dans notre planification et notre prise de décisions en ce qui a trait aux échéanciers et à l'horaire. Les difficultés de communication avec les organisateurs de la conférence au sujet des renseignements clés et des dates ont parfois entraîné des retards, tandis que d'autres situations, comme la grève des professeurs à l'Université Laval, ont entraîné des perturbations qui échappaient au contrôle de l'ACBM et des organisateurs de la conférence.

Respectueusement soumis,  
Gavin Goodwin

# CAML Review Editorial Team Report

## Issues Published

Volume 50, no. 2 (December 1, 2022) includes:

- Helmut Kallmann Award citation
- Reports from the 2022 CAML Annual General Meeting
- Reports from the 2022 CAML and IAML conferences

Volume 51, no. 1 (June 2023, in press) includes:

- Spotlight on Music Collections: “Freedom to Improvise: What the Paul Cram fonds Taught Me About Creativity and Archival Research” by Madelaine Hare
- Report from MLA virtual conference (March 2023)

## Members

- Carolyn Doi and Jan Guise, Lead Editors
- Brian McMillan and Phoebe Robertson, Review Editors
- Scott Cowan, Associate Editor
- Katie Lai, Associate Editor
- Deborah Wills, Associate Editor

The Editorial Team meets monthly, and the co-Lead Editors also meet monthly about halfway between Editorial Team meetings. We keep our Team documents in a shared Google Drive. **Megan Chelley (McGill University)** stepped down as Associate Editor in October 2022 after ten years of service to *CAML Review*. We published a call for a new Associate Editor in the December 2022 issue. Being mindful of the 2021 CAML Strategic Directions “CAML welcomes a wide range of people working with music information” and “CAML seeks meaningful relationship with other associations” the team posted the call to CAML, IAML and several other lists in order to cast the net as wide as possible: MusCan (Canadian University Music Society), American Musicological Society, Canadian Association of Professional Academic Librarians, and the Visible Minority Librarians of Canada. The team received two expressions of interest, and following an interview process we were delighted to offer the position to **Katie Lai (Librarian, McGill University)** in March 2023.

**Jan Guise (University of Toronto)** will finish her term as Co-Lead Editor following the publication of the June 2023 issue (Vol. 51 no. 1). According to CAML’s bylaws, the CAML Board appoints the Lead Editor(s) of *CAML Review*. Following a conversation with the editorial team and an opportunity to elevate an existing team member to the position, we posted a call for a new co-Lead Editor to CAML’s and IAML’s social media channels, as well as CAML, IAML and several other lists (see above) with a deadline of April 21st. The Board will make its decision after this date.

## Coffee Chat

As part of an effort to generate interest in the work of *CAML Review*, and get feedback from our readership, the team hosted another Zoom coffee chat for the CAML community on Tuesday 28

March 2023. We hosted 16 registrants who had the opportunity to learn about the work of CAML Review and meet members of the Editorial Team.

### Anti-Racism and Anti-Oppression

The team continues its semi-annual meetings (January and June) to discuss readings on anti-racism and anti-oppression in scholarly publishing, and to reflect on our own practice within *CAML Review*. In order to create a safe space for open and honest conversation, we do not report on these conversations here. However, we happily share the resources that form the basis of these discussions. At our January meeting we read and discussed the “Introductions” from two recent books: Maxile and Turner’s *Race and Gender in the Western Music History Survey: a Teacher’s Guide* (Routledge, 2022) and Davis and Lynch’s *Listening Across Borders: Musicology in the Global Classroom* (Routledge, 2022). We also read Robin Elliott’s review of *Listening Across Borders* (*MusiCultures* 49 pp. 305–309). Both works are part of a new series about re-thinking the teaching of music history. Our next conversation will take place following our June publication. If you have questions about this work, or want to suggest a resource, we would love to hear from you!

We are preparing Volume 51, no. 1 for publication (June 2023). The call for submissions to the December issue (Volume 51, no. 2) was released May 1 with a deadline of September 1 (peer review) or October 1 (non peer review). If you have ideas for future issues of *CAML Review*, or comments on the report, please reach out to us at [camlreview@caml-acbm.org](mailto:camlreview@caml-acbm.org).

Respectfully Submitted,

Carolyn Doi and Jan Guise

April 2023

## Rapport de l’Équipe éditoriale de la Revue de l’ACBM

### Numéros publiés

Le volume 50, no 2 no 2 (1 décembre 2022) comprend :

- La citation du Prix Helmut-Kallmann
- Rapports de l’assemblée générale annuelle 2022 de l’ACBM
- Rapports des conférences 2022 de l’ACBM et de l’AIBM

Le volume 51, no 1 (juin 2023, sous presse) comprend :

- Pleins feux sur les collections de musique : « Freedom to Improvise : What the Paul Cram fonds Taught Me About Creativity and Archival Research » par Madelaine Hare
- Rapport de la conférence virtuelle de la Music Library Association (mars 2023)

## Membres

- Carolyn Doi et Jan Guise, Rédactrices en chef
- Brian McMillan et Phoebe Robertson, Responsables des comptes-rendus
- Katie Lai, Rédactrice adjointe
- Scott Cowan, Rédacteur adjoint
- Deborah Wills, Rédactrice adjointe

L'équipe éditoriale se réunit mensuellement corédactrices se rencontrent également mensuellement environ à mi-chemin entre les réunions de l'équipe éditoriale. Nous conservons nos documents d'équipe dans un lecteur Google partagé. **Megan Chellew (McGill University)** a démissionné de son poste de rédactrice adjointe en octobre 2022 après dix ans de service à la *Revue de l'ACBM*. Nous avons publié un appel pour un·e nouvelle·au rédacteur·rice adjoint·e dans le numéro de décembre 2022. En gardant à l'esprit les orientations stratégiques de 2021 de l'ACBM « l'ACBM accueille un large éventail de personnes qui travaillent avec l'information touchant la musique » et « l'ACBM veut entretenir des liens significatifs avec d'autres associations », l'équipe a publié l'appel à l'ACBM, à l'AIBM et plusieurs autres listes de diffusion afin de lancer le filet aussi large que possible : MusCan (Société de musique des universités canadiennes), l'American Musicological Society, l'Association canadienne des bibliothécaires en enseignement supérieur et les Visible Minority Librarians of Canada. L'équipe a reçu deux déclarations d'intérêt et, à la suite d'une entrevue, nous avons été ravis d'offrir le poste à **Katie Lai (bibliothécaire, McGill University)** en mars 2023.

**Jan Guise (University of Toronto)** terminera son mandat de corédactrice en chef après la publication du numéro de juin 2023 (vol. 51, no 1). Selon les règlements de l'ACBM, le Conseil d'administration de l'ACBM nomme le ou les rédacteur·rice·s en chef de la *Revue de l'ACBM*. À la suite d'une conversation avec l'équipe éditoriale et d'une occasion d'élever un membre de l'équipe actuel au poste, nous avons publié un appel pour un·e nouvelle·au corédacteur·rice en chef aux canaux de médias sociaux de l'ACBM et de l'AIBM, ainsi qu'aux listes de diffusions de l'ACBM et de l'AIBM et à plusieurs autres listes (voir ci-dessus) avec une date limite du 21 avril. Le Conseil d'administration rendra sa décision après cette date.

## Café-causerie

Dans le cadre d'un effort visant à susciter de l'intérêt pour le travail de la *Revue de l'ACBM* et à obtenir les commentaires de notre lectorat, l'équipe a organisé une autre causerie sur Zoom pour la communauté de l'ACBM le mardi 28 mars 2023. Nous avons accueilli 16 participants qui ont eu l'occasion d'en apprendre davantage sur le travail de la *Revue de l'ACBM* et de rencontrer les membres de l'équipe éditoriale.

## Anti-racisme et anti-oppression

L'équipe poursuit ses réunions semestrielles (janvier et juin) afin de discuter des lectures sur la lutte contre le racisme et l'oppression dans l'édition savante, et de réfléchir à notre propre pratique au



sein de la *Revue de l'ACBM*. Afin de créer un espace sûr pour une conversation ouverte et honnête, nous ne rendons pas compte de ces conversations ici. Cependant, nous partageons volontiers les ressources qui constituent la base de ces discussions. À notre réunion de janvier, nous avons lu et discuté des « Introductions » de deux livres récents : Maxile et Turner *Race and Gender in the Western Music History Survey: a Teacher's Guide* (Routledge, 2022) et Davis et Lynch *Listening Across Borders: Musicology in the Global Classroom*. (Routledge, 2022). Nous avons également lu la critique de Robin Elliott sur *Listening Across Borders* (*MusiCultures* 49 pp. 305–309). Les deux ouvrages font partie d'une nouvelle série sur la réflexion sur l'enseignement de l'histoire de la musique. Notre prochaine conversation aura lieu après notre publication de juin. Si vous avez des questions sur ce travail, ou si vous souhaitez suggérer une ressource, nous serions ravis de vous entendre!

Nous préparons le volume 51, no 1 pour publication (juin 2023). L'appel de soumissions pour le numéro de décembre (volume 51, no 2) a été publié le 1 mai avec une date limite du 1 septembre (pour évaluation par les pairs) ou du 1 octobre (sans évaluation par les pairs). Si vous avez des idées pour les prochains numéros de la *Revue de l'ACBM* ou des commentaires sur le rapport, veuillez communiquer avec nous à [camlreview@caml-acbm.org](mailto:camlreview@caml-acbm.org).

Respectueusement soumis,

Carolyn Doi et Jan Guise

Avril 2023

## Collections Committee Report

The CAML Collections Committee met three times as a group over the past year. The current roster of the Committee is as follows:

- Maureen Nevins (Library and Archives Canada, CAML President, ex officio)
- Houman Behzadi (McGill University)
- Trevor Deck (University of Toronto, Chair)
- Carolyn Doi (University of Saskatchewan)
- Greg Sennema (Wilfred Laurier University)
- Katherine Penner (University of Manitoba)
- Becky Smith (Memorial University)
- Brian McMillan (Western University)

Meetings involved discussions of collections related topics and updates on proposed or ongoing committee related projects. Discussion topics included working with electronic scores, experiences with various e-resources (such as nkoda, Picanto.ca, Met Opera on Demand and the Henle app), and conversations around EDI topics in music collections.

A smaller working group, consisting of Carolyn Doi, Katherine Penner, Brian McMillan, Houman Behzadi and Trevor Deck, also met monthly with a goal of devising a shared collecting plan that aims to systematically collect the works of BIPOC Canadian Composers in a collaborative and coordinated approach. The working group will present on this shared collecting plan during the 2023 CAML Conference and provide an opportunity for CAML members to share feedback and ask questions.

Members of the committee also continued to engage with the Canadian Music Centre to around a long-term goal of providing licensed online access to CMC scores to Canadian academic institutions through Scholar's Portal. Progress on this idea was limited due to staffing changes and limited capacity; however, there remains mutual interest from the CMC and CAML Collections Committee in continuing this conversation.

## Rapport du Comité des collections

Le Comité des collections de la CAML s'est réuni trois fois au cours de la dernière année. La liste actuelle des membres du Comité est la suivante :

- Maureen Nevins (Bibliothèque et Archives Canada, présidente de l'ACBM, membre d'office)
- Houman Behzadi (McGill University)
- Trevor Deck (University of Toronto, président)
- Carolyn Doi (University of Saskatchewan)
- Greg Sennema (Wilfrid Laurier University)
- Katherine Penner (University of Manitoba)
- Becky Smith (Memorial University)

Les réunions comprenaient des discussions sur des sujets liés aux collections et des mises à jour sur les projets proposés ou en cours liés au comité. Les sujets de discussion comprenaient le travail avec des partitions électroniques, des expériences avec diverses ressources électroniques (comme nkoda, Picanto.ca, Met Opera on Demand et l'application Henle) et des conversations sur des sujets liés à l'EDI dans les collections musicales.

Un groupe de travail plus restreint, composé de Carolyn Doi, Katherine Penner, Brian McMillan, Houman Behzadi et Trevor Deck, s'est également rencontré mensuellement dans le but de concevoir un plan de collecte partagé qui vise à recueillir systématiquement les œuvres de compositeurs canadiens PANDC dans une approche collaborative et coordonnée. Le groupe de travail présentera ce plan de collecte partagé au cours de la Conférence 2023 de l'ACBM et donnera l'occasion aux membres de l'ACBM de faire part de leurs commentaires et de poser des questions.

Les membres du comité ont également continué de collaborer avec le Centre de musique canadienne dans le but à long terme de fournir aux établissements d'enseignement canadiens un accès en ligne autorisé aux partitions du CMC par l'entremise du Scholars Portal. Les progrès

réalisés à l'égard de cette idée ont été limités en raison des changements de personnel et de la capacité limitée; toutefois, le CMC et le Comité des collections de l'ACBM s'intéressent toujours à poursuivre cette conversation.

## Cataloguing Committee Report

### Year activities

We continue the goal to work on a committee-space public-facing webpage with cataloging-related documentation and news.

As the CAML consultant on the Canadian Committee on Cataloging, Megan Chellew attended four online meetings in July, September 2022, and February and April 2023.

We will be soliciting new members this year.

Respectfully submitted,

Megan Chellew and Andrew Senior  
Co-chairs

## Rapport du Comité de catalogage

### Activités de l'année

Nous poursuivons notre objectif visant à avoir, sur le site Web de l'ACBM, une page publique pour le comité, avec des nouvelles et de la documentation relatives au catalogage.

En tant que représentante de l'ACBM au Comité canadien de catalogage, Megan Chellew a participé à quatre réunions en ligne en juillet et en septembre 2022, ainsi qu'en février et en avril 2023.

Nous solliciterons de nouvelles·aux membres cette année.

Respectueusement soumis,  
Megan Chellew et Andrew Senior, Coprésidents

## Rapport de la Section québécoise

La section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM) a tenu sa rencontre annuelle le vendredi 21 octobre 2022. La rencontre virtuelle a réuni 49 participant·e·s provenant de plus de 16 institutions différentes. Nous remercions tous ceux et celles qui ont partagé leurs projets et transmis leur passion pour la musique :

- *Les réseaux sociaux : fenêtres virtuelles de la bibliothèque* par Melissa Pipe et Kimberly White de l'Université McGill
- *Table ronde sur le partage des données et des pratiques en catalogage* avec Rachel Gagnon de Bibliothèque et Archives Canada, Guillaume Lizotte de l'Université Laval et Lina Picard de l'Université de Montréal
- *Présentation du nouveau design des services de la Bibliothèque de musique Marvin Duchow : défis et enjeux* présenté par Houman Behzadi de l'Université McGill
- *Radio-Canada Sheet Music Collection* avec Chris Trainor, Al MacLennan et Karen Lynch de Carleton University
- *Implantation de nkoda et Henle en bibliothèque universitaire* avec Karl Mongrain de la Bibliothèque Roger-Maltais de l'Université de Sherbrooke et Frédéric Tremblay de l'Université de Montréal.

Des élections ont eu lieu lors de l'assemblée générale afin de remplacer Catherine Jolicoeur dont le mandat se terminait. La personne élue pour la remplacer au poste d'agent aux communications est Oscar Salazar Varela de la BANQ : bienvenue Oscar!

Soyez des nôtres : nous souhaitons que la prochaine rencontre annuelle de la SQACBM soit en présentiel en octobre 2023!

Texte rédigé par le C.A. de la SQACBM

Julie Carmen Lefebvre, Présidente

Marie-Ève Cossette, Vice-présidente

Frédéric Tremblay, Trésorier

Oscar Salazar Varela, Agent de communication

## Quebec Chapter Report

The Quebec chapter of the Canadian Association of Music Libraries, Archives and Documentation Centers (SQACBM) held its annual meeting on Friday, October 21, 2022. The meeting took place online and brought together 49 participants encompassing more than 16 different institutions. We wish to thank everyone who generously shared their projects with us and spread their passion for music:

- *Les réseaux sociaux : fenêtres virtuelles de la bibliothèque* with Melissa Pipe and Kimberly White from McGill University
- *Table ronde sur le partage des données et des pratiques en catalogage* with Rachel Gagnon from Library and Archives Canada, Guillaume Lizotte from the Université Laval and Lina Picard from the Université de Montréal

- *Présentation du nouveau design des services de la Bibliothèque de musique Marvin Duchow : défis et enjeux* presented by Houman Behzadi from McGill University
- *Radio-Canada Sheet Music Collection* with Chris Trainor, Al MacLennan and Karen Lynch from Carleton University
- *Implantation de nkoda et Henle en bibliothèque universitaire* with Karl Mongrain from Bibliothèque Roger-Maltais of the Université de Sherbrooke and Frédéric Tremblay from the Université de Montréal.

Elections were held at our general assembly to replace Catherine Jolicoeur whose term was ending. We are delighted to welcome Oscar Salazar Varela from the BAnQ as Communications Officer: welcome Oscar!

We hope you can join us: our next SQACBM annual meeting will be held in person in October 2023!

Text written by the Board of Directors of SQACBM

Julie Carmen Lefebvre, President

Marie Ève Cossette, Vice-President

Frédéric Tremblay, Treasurer

Oscar Salazar Varela, Communications Officer

## Nominations Officer's Report

A call for nominations for the position of Secretary was sent to the CAML and CAML Quebec Chapter listservs on October 6, 2022. No nominations were received.

Respectfully submitted,

Kyla Jemison

April 14, 2023

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Katherine Penner (Music Librarian, University of Manitoba) was appointed Nominations Officer in March 2023.

There are two positions open this year: Secretary and Communications Officer.

- On April 6, a call for nominations for the role of Secretary and a separate call for expressions of interest for the role of Communications Officer were sent to the CAML and CAML Quebec Chapter listservs. Nominations and expressions of interest closed on April 30.

- After answering inquiries from three parties, we received one nomination for the Secretary position, and one expression of interest for the Communications Officer. Nominations will also be called from the floor at the 2023 AGM.

Respectfully submitted,  
Katherine Penner

## Rapport de la Responsable des candidatures

Un Appel de candidatures pour le poste de secrétaire a été envoyé par l'intermédiaire des listes de diffusion de l'ACBM et de Section québécoise de l'ACBM le 6 octobre 2022. Aucune candidature n'a été reçue.

Respectueusement soumis,

Kyla Jemison  
14 avril 2023

\_\_\_\_\_

Katherine Penner (bibliothécaire de musique, l'University of Manitoba) a été nommée  
Responsable des candidatures en mars 2023.

Il y a deux postes ouverts cette année : Secrétaire et Agent-e de communications.

- Le 6 avril, un appel de candidatures pour le rôle de Secrétaire et un appel distinct de manifestations d'intérêt pour le rôle d'Agent-e de communications ont été envoyés aux listes de diffusion de l'ACBM et de Section québécoise de l'ACBM. Les mises en candidature et les manifestations d'intérêt ont pris fin le 30 avril.
- Après avoir répondu aux demandes de renseignements de trois parties, nous avons reçu une candidature pour le poste de Secrétaire et une manifestation d'intérêt pour l'Agent-e de communications. Les candidatures seront également appelées à l'AGA 2023.

Respectueusement soumis,  
Katherine Penner

Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML)  
Annual General Meeting Minutes  
Thursday, June 9, 2022, 12:30–1:30 p.m. EDT  
Online meeting via Zoom

**Present:** Houman Behzadi, Alastair Boyd, Maria Calderisi, Trevor Deck, Carolyn Doi, Rachel Gagnon, Gavin Goodwin, Jan Guise, Paul Guise, Peter Higham, Lucinda Johnston, Kevin Madill, Cathy Martin, James Mason, Suzanne Meyers Sawa, Joan McGorman, Brian McMillan, Tim Neufeldt, Maureen Nevins, Katherine Penner, Lisa Philpott, Andrew Senior, Rebecca Shaw, Becky Smith, Marc Stoeckle, Frederic Tremblay, Rob van der Blik, Kirsten Walsh, Karen Wiseman

1. Call to order  
Meeting called to order at 12:34 EST
2. Approval of agenda  
Houman Behzadi (moved), Joan McGorman (seconded), all in favour, no abstentions, motion carried.
3. Approval of minutes of 2021 AGM  
Tim Neufeldt (moved), Jan Guise (seconded), all in favour, no abstentions, motion carried.
4. Business arising from the 2021 AGM minutes  
No business arising from minutes.
5. Reports:
  - 5.1. President's report (Maureen Nevins)
    - 5.1.1. As submitted, highlights:
      - i. Thank you to members for opportunity to serve as CAML President
      - ii. Appreciation for support from CAML Board members
      - iii. Acknowledged CAML's commitment to sustain accessible conferences and AGMs
      - iv. Acknowledged tremendous work of planning committee (Gavin Goodwin, Becky Smith, Trevor Deck)
      - v. Acknowledged past and present board of CAML's Quebec Chapter, and will continue to seek out occasions to collaborate on projects and initiatives that will mutually benefit us all.
  - 5.2. Treasurer's report (Tim Neufeldt)
    - 5.2.1. 2021 Budget Proposed/Actual
      - i. Slightly in the net positive this year: \$513.95
      - ii. In positive because we didn't hand out any awards during this year

#### 5.2.2. 2022 Budget Proposed, and Actual to April

- i. Anticipate we'll have another net income this year
  - Actual income (to May 31/22) is greater than budgeted due to increased membership fees.
  - We have conference income that we didn't anticipate
  - Translation fees are less than budgeted due to Maureen Nevins's support
  - Approximately 1/3 conference fees were paid via e-transfer, which reduced PayPal fees
- ii. The remainder of the funds for the Cheryl Martin Presenter Award awarded in 2020 will be spent during 2022
- iii. Balance of bank accounts as of Apr 30/22: \$33,299

#### 5.2.3. 2023 Budget Proposed

- i. Institutional memberships are declining, so anticipating lower income from that.
- ii. Next year's conference may bring in some revenue, but not budgeting for that.

#### 5.2.4. Budget Discussion

- i. Question: Are there any concerns related to receiving payments via e-transfers through PayPal?  
Answer: It changes the behind-the-scenes administrative work in that now CAML has to generate receipts (PayPal generates automatically), but otherwise no.
- ii. Comment: It would be helpful to let members know explicitly that using e-transfers does save CAML money; would likely be happy to pay that way to support CAML.  
Response: Membership payments are still routed through PayPal; it will require further conversations about changing this payment process to e-transfer.

#### 5.2.5. Investment of some capital in GIC

- i. History: The capital originally came from conference income from 2012 IAML Conference in Montreal. An account was initially set up to hold the money while the Board decided what to do with it. At the end of 2015 there was approximately \$24,000. In 2016, board decided to invest \$20,000 in a 5-year GIC that matured Jan 2021. It was a very conservative investment as interest rates at that time were quite low.



- ii. Moving forward: The Association still has large surplus. The Board has decided to invest a portion (\$10,000) into a shorter-term 1-year GIC with higher interest rates, and leave the rest for ongoing financial contingencies.
- 5.3. Audit Committee's report (Rob van der Blik / Cathy Martin)
  - 5.3.1. No issues of concern, noted for the minutes:
    - i. We started paying IAML dues in US dollars 2 years ago.
    - ii. Previous activities handled via paper are now online. Appears that the financial operations are becoming more streamlined.
    - iii. Appreciated the current organization of financial documents
    - iv. Overall, the Audit Committee is very satisfied with the financial management.
  - 5.3.2. Rob van der Blik has completed his 2-year term on the committee; Maureen Nevins opened call to membership for one new Audit Committee member.
    - i. Trevor Deck volunteered.
- 5.4. Membership Secretary's report (Becky Smith)
  - 5.4.1. As submitted (May 24/22), with additional information:
    - i. 1 additional individual member (now 57)
    - ii. Institutional membership no change (reported 17)
  - 5.4.2. We had a slight increase of individual members during pandemic, but essentially individual memberships are holding steady.
    - i. 8 new members this year (6 CAML only, 2 CAML-IAML)
  - 5.4.3. Institutional memberships are dropping slightly.
  - 5.4.4. Membership Discussion
    - i. Suggestion to Board to investigate e-transfers as a means of receiving payment for membership, to increase savings for Association.
    - ii. Suggestion to request donations to the Association when people pay for their individual membership or conference fees.
- 5.5. Communications Officer's report (Marc Stoeckle)
  - 5.5.1. As submitted, highlights:
    - i. Updated platform, plug-ins, themes (styles) and payment information for server fees.
    - ii. Information and content updates, including adding a link to the SQACBM website.
  - 5.5.2. Request to membership to send suggestions/updates for the website to Marc Stoeckle.

- 5.6. Conference Planning Committee report (Gavin Goodwin)
- 5.6.1. As submitted, highlights
- i. Thank you to members of committee and extra session Chairs (Houman Behzadi and Lucinda Johnston)
  - ii. Conference was held online over 3 days; with 5 sessions, 2 keynote speakers, a celebration of Helmut Kallmann's 100th birthday, and the presentation of the Helmut Kallmann Award to Brian Thompson.
  - iii. Acknowledged ease and flexibility of online meetings, but hopes for future in-person conferences  
Comment: but need to be aware of accessibility concerns and related financial considerations for future conferences
  - iv. Received only a few presentation proposals this year (7, all high-quality); need to continue to encourage high-quality proposals from members and others outside the Association.
- 5.6.2. Corrections:
- i. English version: indicates 2021, but should be 2022
  - ii. Reported 57 registrants at time of report; actual registrants: 60
    - Regular members: 29
    - Regular non-members: 18 (5 joining us from the US)
    - Student/retired/paraprofessional members: 13
  - iii. Reported this as our second online conference, but is our third.
- 5.7. *CAML Review* Editorial Team report (Jan Guise / Carolyn Doi)
- 5.7.1. As submitted, highlights:
- i. Published two issues this past year; new staffing as June 2022; description of process for managing turnover on the editorial team; upgraded to OJS 3 in Dec 2021 (looks a little different online, most changes to back end); description of anti-racism/anti-oppression work; next issue planned for release in Dec 2022, accepting both peer-reviewed and non-peer-reviewed submissions.
  - ii. Reminder: *CAML Review* is now on social media: Facebook (<https://www.facebook.com/caml.acbm>) and Twitter (@caml\_acbm), don't forget to follow us if you want!
- 5.7.2. Comments:
- i. Members of SQACBM are welcome to submit in the language of their choice.
  - ii. Acknowledgement from membership to Jan Guise, Carolyn Doi and the editorial team for all their work!

- 5.8. Cataloguing Committee report (Megan Chellew / Andrew Senior)
- 5.8.1. As submitted, highlights:
- i. Changes proposed to the CAML Constitution and Bylaws 6.3. was approved by membership at 2021 AGM.
  - ii. Continuing to work on creating a webpage with cataloguing-related information
  - iii. Megan Chellew attended four online meetings as the CAML consultant on the Canadian Committee on Cataloguing.
- 5.8.2. The committee will be sending out a call to recruit new members for this year; send expressions of interest to Andrew or Megan.
- 5.9. Collections Committee report (Trevor Deck)
- 5.9.1. As submitted, highlights:
- i. Trevor Deck took over as the Chair as of 2021 (succeeding Brian McMillan)
  - ii. Two new members: Greg Sennema (Wilfred Laurier University) and Maureen Nevins (Library and Archives Canada); one member completed their term (Marc Stoeckle, University of Calgary)
  - iii. Met three times as group, plus smaller project meetings; discussions re
    - Managing reference collections when facing space issues; collaborative opportunities with other professional associations; and new resources such as CMC's new streaming video/audio platform (picanto.ca); and inclusive collecting.
    - Ongoing projects
      - Building on work of Carolyn Doi and Janet Hilts' "BIPOC Canadian Composers" project: developing a document with acquisition information for each composer noted; for purpose of creating a shared collecting plan for BIPOC Canadian composers.
      - In early stages of collaborative project with CMC to license online access to CMC scores to Canadian academic institutions through Scholars Portal.
        - If you have faculty members publishing through CMC, reach out to the committee to see about them participating in a pilot project

- 5.9.2. Will be sending out a call for new members; send expressions of interest to Trevor Deck.
- 5.10. Quebec Chapter report (Frédéric Tremblay, for Julie Carmen Lefebvre)
- 5.10.1. As submitted, highlights:
- i. Held its annual meeting Friday, Oct 22/21 online, with approximately 40 participants
  - ii. Next online annual meeting scheduled for Friday, Oct 21/22
    - Save the date!
    - Call for presentations is now open and people are encouraged to submit in French or English.
- 5.11. Nomination Officer's report (Houman Behzadi, for Kyla Jemison)
- 5.11.1. As submitted, highlights:
- i. Call for nominations for 2 positions: President-Elect and Member-at-large
  - ii. Received one nomination for Member-at-large: Gavin Goodwin
  - iii. Received no nominations for President-Elect
- 5.12. Motion to accept reports  
Brian McMillan (moved), Jan Guise (seconded), all in favour, no abstentions, motion carried.
6. Board Rotations and Elections:
- 6.1. Member-at-large
- 6.1.1. Motion to open the floor to nominations, Houman Behzadi (moved), Brian McMillan (seconded), all in favour, no abstentions, motion carried.
- 6.1.2. No nominations.
- 6.1.3. Gavin Goodwin appointed to the position of Member-at-Large by acclamation.
- 6.2. President-Elect
- 6.2.1. Motion to open the floor to nominations, Houman Behzadi (moved), Jan Guise (seconded), all in favour, no abstentions motion carried.
- 6.2.2. Houman Behzadi nominated Lucinda Johnston, Maureen Nevins (seconded), Lucinda Johnston accepted nomination.
- 6.2.3. Lucinda Johnston appointed to the position of President-Elect by acclamation.
- 6.2.4. Comment: The Secretary position is now open; calls for nomination for this position will be forthcoming.
- 6.3. Treasurer: appointed position, Tim Neufeldt will continue in this position for another 2-year term.

- 6.4. Membership Secretary: appointed position, Becky Smith will continue in this position for another 2-year term.
7. CAML Conference 2023
  - 7.1. Joint conference with Université Laval, Canadian University Music Society (MusCan), Canadian Society for Traditional Music (CSTM), Société québécoise de recherche en musique (SQRM), and Canadian branch of the International Association for the Study of Popular Music (IASPM-CA).
  - 7.2. As closing event for 100<sup>th</sup> anniversary celebration of Université Laval's Faculty of Music, May 16-21, Quebec City
  - 7.3. CAML will have own space at the joint conference, but also opportunities for collaboration/joint presentations
  - 7.4. The group of associations are preparing a SSHRC Connection Grant for funding — asking each society to suggest keynote speakers; a joint call for presentation proposals will come out this fall
  - 7.5. Planning for a hybrid event, with sessions either in-person or online; but Maureen Nevins will advocate for inclusivity to be paramount, and is hoping to offer at least to our membership the option to attend online or in-person for whole conference.
  - 7.6. Reach out to Maureen Nevins with questions/suggestions re any of the above.
  - 7.7. Discussion:
    - i. Question: Have there been discussions re expenses associated with hybrid format? For example: IAML has determined that hybrid is too expensive, and is planning to offer recordings of sessions later  
Answer: Not yet, as discussions have been re either/or, but will be promoting the option of both.
8. Welcome to new members
  - 8.1. Welcome to 8 new members
  - 8.2. Welcome back to many members that have been here for many years. Members are truly devoted and committed. Small association, but really facilitates our ability to connect/communicate/foster relationships.
9. Other Business
  - 9.1. Houman Behzadi acknowledged that Brian Thompson, the recipient of the 2022 Helmut Kallmann Award was previously the Reviews Editor for *CAML Review* for many years, and has contributed to the Association in many ways over the years.
  - 9.2. Trevor Deck acknowledged Housman Behzadi for his work and contributions to CAML over the last 7 years; the membership contributed their resounding agreement.
10. Adjournment
  - 10.1. Motion to adjourn meeting, Joan McGorman (moved), Jan Guise (seconded)
  - 10.2. Meeting adjourned 1:42 pm EST.

**Présent·e·s :** Houman Behzadi, Alastair Boyd, Maria Calderisi, Trevor Deck, Carolyn Doi, Rachel Gagnon, Gavin Goodwin, Jan Guise, Paul Guise, Peter Higham, Lucinda Johnston, Kevin Madill, Cathy Martin, James Mason, Suzanne Meyers Sawa, Joan McGorman, Brian McMillan, Tim Neufeldt, Maureen Nevins, Katherine Penner, Lisa Philpott, Andrew Senior, Rebecca Shaw, Becky Smith, Marc Stoeckle, Frederic Tremblay, Rob van der Bliëk, Kirsten Walsh, Karen Wiseman

1. Ouverture de la séance  
Ouverture de la séance à 12 h 34 HAE
2. Adoption de l'ordre du jour  
Houman Behzadi (proposé), Joan McGorman (appuyée), tous·tes en faveur, aucune abstention, motion adoptée.
3. Adoption du procès-verbal de l'AGA de 2021  
Tim Neufeldt (proposé), Jan Guise (appuyée), tous·tes en faveur, aucune abstention, motion adoptée.
4. Affaires découlant du procès-verbal de l'AGA de 2021  
Aucune affaire découlant du procès-verbal.
5. Rapports :
  - 5.1. Rapport de la Présidente
    - 5.1.1. Tel que soumis, points saillants :
      - i. Merci aux membres de m'avoir donné l'occasion de présider l'ACBM
      - ii. Appréciation du soutien des membres du Conseil d'administration de l'ACBM
      - iii. Reconnaissance de l'engagement de l'ACBM à maintenir des conférences et des AGA accessibles
      - iv. Reconnaissance du travail remarquable du comité de planification (Gavid Goodwin, Becky Smith, Trevor Deck)
      - v. Reconnaissance du conseil d'administration passé et présent de la Section québécoise de l'ACBM et de continuer de chercher des occasions de collaborer à des projets et des initiatives qui nous profiteront tous.
  - 5.2. Rapport du Trésorier (Tim Neufeldt)

#### 5.2.1. Budget proposé et réel de l'ACBM pour 2021

- i. Légèrement dans le positif cette année : 513,95 \$
- ii. Dans le positif parce que nous n'avons pas remis de prix cette année

#### 5.2.2. Budget proposé pour 2022, at réel à avril

- i. Nous prévoyons avoir un autre revenu net cette année
  - Le revenu réel (jusqu'au 31 mai 2022) est plus élevé que prévu en raison de l'augmentation des cotisations.
  - Nous avons des revenus de conférence que nous n'avons pas prévus
  - Les frais de traduction sont inférieurs au budget en raison du soutien de Maureen Nevins
  - Environ 1/3 des frais de conférence ont été payés par virement électronique, ce qui a réduit les frais PayPal
- ii. Le reste des fonds pour le Prix Cheryl-Martin pour un conférence remis en 2020 sera dépensé en 2022
- iii. Solde des comptes bancaires au 30 avril 2022 : 33 299 \$

#### 5.2.3. Budget proposé pour 2023

- i. Les adhésions institutionnelles diminuent, ce qui laisse entrevoir une baisse des revenus.
- ii. La conférence de l'an prochain pourrait rapporter des revenus, mais nous n'en tenons pas compte dans le budget.

#### 5.2.4. Discussion sur le budget

- i. Question : Y a-t-il des préoccupations liées à la réception de paiements par virement électronique au moyen de PayPal?  
Réponse : Cela change le travail administratif en coulisses en ce sens que maintenant l'ACBM doit générer des reçus (PayPal génère automatiquement), mais sinon non.
- ii. Commentaire : Il serait utile de faire savoir explicitement aux membres que l'utilisation des virements électroniques permet d'économiser de l'argent à l'ACBM; les membres seraient probablement heureux-ses de payer de cette façon pour soutenir l'ACBM.  
Réponse : Les paiements d'adhésion sont toujours acheminés par PayPal; il faudra d'autres conversations sur la modification de ce processus de paiement pour le transfert électronique.

#### 5.2.5. Investissement d'une partie du capital dans un CPG

- i. Historique : À l'origine, le capital provenait des revenus de la conférence de l'AIBM de 2012 à Montréal. Un compte a d'abord été

créé pour retenir l'argent pendant que le Conseil décidait quoi en faire. À la fin de 2015, il y avait environ 24 000 \$. En 2016, le Conseil d'administration a décidé d'investir 20 000 \$ dans un CPG de cinq ans arrivé à échéance en janvier 2021. Il s'agissait d'un investissement très conservateur, car les taux d'intérêt à l'époque étaient très bas.

- ii. Prochaines étapes : L'Association a encore un gros excédent. Le Conseil d'administration a décidé d'investir une partie (10 000 \$) dans un CPG d'un an à plus court terme assorti de taux d'intérêt plus élevés et de laisser le reste pour les éventualités financières courantes.

5.3. Rapport du Comité de vérification (Rob van der Blik / Cathy Martin)

5.3.1. Aucune question préoccupante n'est inscrite au procès-verbal :

- i. Nous avons commencé à payer les cotisations de l'AIBM en dollars américains il y a deux ans.
- ii. Les activités antérieures traitées sur papier sont maintenant en ligne. Il semble que les opérations financières soient de plus en plus simplifiées.
- iii. Le Comité apprécie l'organisation actuelle des documents financiers.
- iv. Dans l'ensemble, le Comité de vérification est très satisfait de la gestion financière.

5.3.2. Rob van der Blik a terminé son mandat de deux ans au sein du Comité; Maureen Nevins lance un appel aux membres pour un-e nouvelle-au membre du Comité de vérification.

- i. Trevor Deck se porte volontaire.

5.4. Rapport de la Secrétaire responsable des adhésions (Becky Smith)

5.4.1. Tel que présenté (24 mai 2022), avec des renseignements supplémentaires :

- i. 1 membre individuel-le supplémentaire (maintenant 57)
- ii. Aucun changement au nombre de membres institutionnels (17)

5.4.2. Nous avons eu une légère augmentation du nombre de membres individuels pendant la pandémie, mais les adhésions individuelles se maintiennent essentiellement.

- i. 8 nouvelles-aux membres cette année (6 seulement pour l'ACBM, 2 pour l'AIBM)

5.4.3. Le nombre de membres institutionnels diminue légèrement.

5.4.4. Discussion sur l'adhésion



- i. Suggestion au Conseil d'administration d'examiner les transferts électroniques comme moyen de recevoir un paiement pour les membres afin d'accroître les économies pour l'Association.
  - ii. Il est suggéré de demander des dons à l'Association lorsque les gens paient leurs frais d'adhésion ou de conférence.
- 5.5. Rapport de l'Agent de communications (Marc Stoeckle)
  - 5.5.1. Tel que soumis, points saillants :
    - i. Mise à jour de de la plateforme, des modules d'extension, des thèmes (styles) et des informations de paiement pour les frais de serveur
    - ii. Mise à jour de l'information et du contenu, y compris l'ajout d'un lien vers le site Web de la SQACBM
  - 5.5.2. Demande aux membres d'envoyer des suggestions/mises à jour pour le site Web à Marc Stoeckle.
- 5.6. Rapport du Comité de planification de la conférence (Gavin Goodwin)
  - 5.6.1. Tel que soumis, points saillants :
    - i. Merci aux membres du comité et aux présidents de séance supplémentaires (Houman Behzadi et Lucinda Johnston)
    - ii. La conférence s'est déroulée en ligne pendant trois jours, avec cinq séances, deux conférenciers principaux, une célébration du 100e anniversaire de Helmut Kallmann et la remise du Prix Helmut-Kallmann à Brian Thompson.
    - iii. On reconnaît la facilité et la souplesse des réunions en ligne, mais on espère de futures conférences en personne.  
Commentaire : mais il faut être conscient des préoccupations en matière d'accessibilité et des considérations financières connexes pour les conférences futures
    - iv. Nous n'avons reçu que quelques propositions de présentation cette année (7, toutes de grande qualité); nous devons continuer d'encourager les propositions de grande qualité des membres et d'autres personnes à l'extérieur de l'Association.
  - 5.6.2. Corrections :
    - i. Version anglaise : indique 2021, mais devrait être 2022
    - ii. 57 inscrits au moment du rapport; nombre réel de participants : 60
      - Membres régulier·ère·s : 29
      - Non-membres régulier·ère·s : 18 (5 des États-Unis se joignent à nous)
      - Membres étudiant·e·s/retraité·e·s/paraprofessionnel·le·s : 13

- iii. Signalé comme notre deuxième conférence en ligne, mais c'est notre troisième.
- 5.7. Rapport de l'Équipe éditoriale de la *Revue de l'ACBM* (Jan Guise / Carolyn Doi)
- 5.7.1. Tel que soumis, points saillants :
- i. Publication de deux numéros au cours de la dernière année : nouvelle dotation en juin 2022; description du processus de gestion du roulement au sein de l'équipe éditoriale; mise à niveau vers OJS 3 en décembre 2021 (semble un peu différent en ligne, la plupart des changements en arrière-plan); description du travail contre le racisme et l'oppression; le prochain numéro devrait être publié en décembre 2022. Nous acceptons les soumissions évaluées par les pairs et non évaluées par les pairs.
  - ii. Rappel : La *Revue de l'ACBM* est maintenant sur les médias sociaux : Facebook (<https://www.facebook.com/caml.acbm>) et Twitter (@caml\_acbm), n'oubliez pas de nous suivre si vous le souhaitez!
- 5.7.2. Commentaires :
- i. Les membres de la SQACBM sont invités à soumettre dans la langue de leur choix.
  - ii. Remerciements des membres à Jan Guise, Carolyn Doi et à l'équipe éditoriale pour tout leur travail!
- 5.8. Rapport du Comité de catalogage (Megan Chellew / Andrew Senior)
- 5.8.1. Tel que soumis, points saillants :
- i. Les changements proposés aux statuts et aux règlements 6.3 de l'ACBM ont été approuvés par les membres à l'AGA de 2021.
  - ii. Continuer à travailler à la création d'une page Web contenant des renseignements liés au catalogage
  - iii. Megan Chellew a participé à quatre réunions en ligne à titre de représentante de l'ACBM au Comité canadien de catalogage.
- 5.8.2. Le Comité enverra un appel de recrutement de nouvelles-aux membres pour cette année; envoyer les manifestations d'intérêt à Andrew ou Megan.
- 5.9. Rapport du Comité des Collections (Trevor Deck)
- 5.9.1. Tel que soumis, points saillants :
- i. Trevor Deck assume la présidence depuis 2021 (succédant à Brian McMillan)
  - ii. Deux nouveaux membres : Greg Sennema (Université Wilfred Laurier) et Maureen Nevins (Bibliothèque et Archives Canada); un membre a terminé son mandat (Marc Stoeckle, Université de Calgary)

- iii. Se sont réunis trois fois en groupe, en plus de réunions de projet de moindre envergure ; des discussions au sujet de
  - la gestion des collections de référence en cas de problèmes d'espace; les possibilités de collaboration avec d'autres associations professionnelles; et les nouvelles ressources comme la nouvelle plateforme de diffusion vidéo et audio en continu du CMC (picanto.ca); et la collecte inclusive.
  - Projets en cours
    - Faire fond sur le travail de Carolyn Doi et de Janet Hilts dans le cadre du projet « BIPOC Canadian Composers » : soit élaborer un document contenant des renseignements sur l'acquisition pour chaque compositeur, afin de créer un plan de collecte partagé pour les compositeurs canadiens PANDC.
    - En début de projet de collaboration avec le CMC pour accorder aux établissements d'enseignement canadiens par l'entremise du Scholars Portal des licences d'accès en ligne aux partitions du CMC.
      - Si vous avez des membres du corps professoral qui publient par l'entremise du CMC, communiquez avec le Comité pour voir s'ils participeraient à un projet pilote.

5.9.2. Le Comité enverra un appel de nouvelles aux membres; envoyer les manifestations d'intérêt à Trevor Deck.

5.10. Rapport de la Section québécoise (Frédéric Tremblay, pour Julie Carmen Lefebvre)

5.10.1. Tel que soumis, points saillants :

- i. Tenue de sa réunion annuelle en ligne le vendredi 22 octobre 2021, avec environ 40 participants
- ii. Prochaine réunion annuelle en ligne prévue le vendredi 21 octobre 2022
  - Réservez la date!
  - L'appel à présentations est maintenant ouvert et les gens sont invités à soumettre leurs présentations en français ou en anglais.

5.11. Rapport de la Responsable des candidatures (Houman Behzadi, pour Kyla Jemison)

5.11.1. Tel que soumis, points saillants :

- i. Appel de candidatures pour deux postes : président·e désigné·e et membre non désigné·e

- ii. A reçu une candidature pour le poste de membre non désigné-e :  
Gavin Goodwin
  - iii. Aucune candidature pour le poste de président-e désigné-e
- 5.12. Proposition pour accepter les rapports  
Brian McMillan (proposé), Jan Guise (appuyée), tous-tes en faveur, aucune abstention, motion adoptée.
- 6. Roulement et élections au Conseil d'administration :
  - 6.1. Membre non désigné-e
    - 6.1.1. Motion visant à ouvrir la séance aux candidatures, Houman Behzadi (proposé), Brian McMillan (appuyé), tous-tes en faveur, aucune abstention, motion adoptée.
    - 6.1.2. Aucune candidature.
    - 6.1.3. Gavin Goodwin est nommé membre non désigné par acclamation.
  - 6.2. Président-e désigné-e
    - 6.2.1. Motion visant à ouvrir la séance aux candidatures, Houman Behzadi (proposé), Jan Guise (appuyée), tous-tes en faveur, aucune abstention, motion adoptée.
    - 6.2.2. Houman Behzadi propose Lucinda Johnston, Maureen Nevins (appuyée), Lucinda Johnston accepte la candidature.
    - 6.2.3. Lucinda Johnston est nommée au poste de Présidente désignée par acclamation.
    - 6.2.4. Commentaire : Le poste de secrétaire est maintenant ouvert; des appels de candidatures seront lancés pour ce poste.
  - 6.3. Trésorier / Trésorière : poste nommé, Tim Neufeldt conservera ce poste pour un autre mandat de deux ans.
  - 6.4. Secrétaire responsable des adhésions : poste nommé, conservera ce poste pour un autre mandat de deux ans.
- 7. Conférence 2023 de l'ACBM
  - 7.1. Conférence conjointe avec l'Université Laval, la Société de musique des universités canadiennes (MusCan), la Société canadienne pour les traditions musicales (SCTM), la Société québécoise de recherche en musique (SQRM) et l'International Association for the Study of Popular Music Canada (IASPM-CA).
  - 7.2. Événement de clôture des célébrations du 100e anniversaire de la Faculté de musique de l'Université Laval, du 16 au 21 mai, Québec, Université Laval.
  - 7.3. L'ACBM aura son propre espace à la conférence conjointe, mais il y aura aussi des occasions de collaboration et de présentations conjointes.
  - 7.4. Le groupe d'associations prépare une subvention Connexion du CRSH aux fins de financement. Il demande à chaque société de proposer des conférencier·ère·s

principales·aux; un appel conjoint de propositions de présentation sera lancé cet automne.

- 7.5. Planification d'un événement hybride, avec des séances en personne ou en ligne; mais Maureen Nevins fera valoir que l'inclusivité est primordiale et espère offrir au moins à nos membres la possibilité d'assister à la conférence en ligne ou en personne.
- 7.6. Communiquez avec Maureen Nevins pour lui poser des questions ou lui faire des suggestions au sujet de ce qui précède.
- 7.7. Discussion:
  - i. Question : Y a-t-il eu des discussions au sujet des dépenses associées au format hybride? Par exemple : l'AIBM a déterminé que l'hybride est trop coûteux et prévoit offrir des enregistrements de séances plus tard  
Réponse : Pas encore, car les discussions ont porté sur l'un ou l'autre, mais nous ferons la promotion des deux options.
8. Bienvenue aux nouvelles·aux membres
  - 8.1. Bienvenue à 8 nouvelles·aux membres
  - 8.2. De nouveau la bienvenue aux membres qui sont avec l'Association depuis de nombreuses années. Les membres sont vraiment dévoué·e·s et engagé·e·s. Une petite association, mais facilite vraiment notre capacité à établir des liens, à communiquer et à favoriser les relations.
9. Questions diverses
  - 9.1. Houman Behzadi a reconnu que Brian Thompson, récipiendaire du Prix Helmut-Kallmann 2022, était auparavant responsable des comptes-rendus pour la *Revue de l'ACBM* pendant de nombreuses années et a contribué à l'Association de bien des façons au fil des ans.
  - 9.2. Trevor Deck remercie Houman Behzadi de son travail et de ses contributions à l'ACBM au cours des sept dernières années; les membres ont apporté leur accord retentissant.
10. Clôture de la séance
  - 10.1. Joan McGorman (proposée), Jan Guise (appuyée)
  - 10.2. La séance est levée à 13 h 42 HAE.

## Report on the 2023 Annual Meeting of the Quebec Chapter of CAML

By Katie Lai

The annual meeting of la Section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM, or the Quebec Chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) in English) was held on Friday October 13, 2023, at the Grande Bibliothèque in Montreal. It was a one-day hybrid meeting with presenters and attendees from a wide range of institutions, including universities, conservatory, colleges, publisher, non-profit music centre, and Bibliothèque et archives nationales du Québec (BAnQ).

There were a total of five presentations, two roundtable sessions, plus the Chapter's general assembly. The first presentation "Révision du RVMMEM" by Lina Picard of Université de Montréal gave an overview of their work in revising the Répertoire de vedettes-matière moyens d'exécution en musique (RVMMEM), the French-Canadian version of the Library of Congress Medium of Performance Thesaurus for Music (LCMPT). Lina shared with us their work in progress, problems identified between the different structure of RVMMEM and LCMPT, the modifications made to certain authority records, and other challenges encountered. The second presentation "Les services de bibliothèque et la centre de documentation du CMC Québec" given by Claire Marchand and Naomi Ouellet introduced the services and resources available at CMC Québec's new location in Montreal and demonstrated ways to discover scores and information through their website. Next was my presentation showing an online game that the Marvin Duchow Music Library of McGill University devised this year as part of the orientation activities for new music undergraduate students. The game design, event preparation and lessons learned were shared. Then, in the open discussion session "Rencontre 2024 de l'ACBM," Houman Behzadi of McGill University invited SQACBM members to consider participating in the CAML 2024 conference and solicited ideas on the types of involvement members envisaged (See Image 1). Some suggestions received include repeating presentations from this meeting and proposing presentations on new topics that capture the work of music libraries and/or music library workers in Quebec or on the history and mission of SQACBM.

In the afternoon, the Chapter held its general assembly during which Julie Lefebvre, the president of SQACBM, gave a report on the works of the Board of Directors in the past year and Frédéric Tremblay gave a report on the Chapter's finances. Naomi Ouellet was elected to serve in the Board

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of Directors after Marie Eve Cossette's 2-year term ends, and Frédéric Tremblay was re-elected to continue his service in the Board.

**IMAGE 1.** JULIE LEFEBVRE (LEFT) AND HOUMAN BEHZADI (RIGHT) DURING THE DISCUSSION OF "RENCONTRE 2024 DE L'ACBM." PHOTO CREDIT: LA SECTION QUÉBÉCOISE DE L'ACBM.



After the general assembly, Lucinda Johnston, the president of CAML, joined us online with her warm message to SQACBM members and congratulations to the presenters. Then, Shireen Abu-Khader, in her presentation "Voices from the Middle East," shared her vision in creating the Dozan World Library which aims to serve as a platform and publishing venue to bring music from the Middle East to the international community ethically and faithfully. To make music approachable to non-Arab educators and to facilitate truthful and accurate music performances, abundant amount of performance and pedagogical resources such as an IPA pronunciation guide, lyric translation, transliteration, performance notes, audio guides and recordings are provided on their website and in the scores. Storytelling and piece background by researchers and historians are made available to help revive the history and the stories behind the music. Next came the presentation "Braille musical et livres adaptés." Geneviève Mangerel of BAnQ explained the specific article in the Canadian Copyright Act that allows non-profit institutions such as libraries to reproduce a work in a medium or format designed for people with perceptual disabilities. She further went on to describe their braille music collection and the different types of devices and services BAnQ offers to people with disabilities. The last presentation was a roundtable on music intellectual integrity facilitated by Virna Duplessis and Marie Eve Cossette of Cégep de Saint-Laurent. They talked about their campaign on intellectual integrity that was carried out in Fall 2023 and the many digital learning objects created to introduce and educate students about the concept. Questions concerning inspirations vs. plagiarism in music and the related grey areas were raised and discussed.



The meeting ended with a guided tour of Le Pavillon and the music and films section of the Grande Bibliothèque led by Oscar Salazar Varela (See Image 2). Seeing the Collection de musique de la Bibliothèque nationale with almost everything published in Quebec, created/composed by Quebecers, or published elsewhere about Quebec's music scene and listening to the descriptions and statistics of the materials there by Oscar and Guylaine Vallée gave me great pride of how many treasures we have in Quebec.

**IMAGE 2.** EXHIBITION IN LE PAVILLON, IN THE MUSIC AND FILMS SECTION OF THE GRANDE BIBLIOTHÈQUE. PHOTO CREDIT: LA SECTION QUÉBÉCOISE DE L'ACBM.



This was the first time I attended an SQACBM event. It was a small conference, but with a tight-knit group of library professionals who work hard to build, preserve, and promote music heritage in Quebec. I feel so privileged and lucky to become a part of it, and I look forward to next year's meeting.

Last but not least, a big thank you to the SQACBM Board of Directors and the many individuals who worked tirelessly to make this event a success.



## Spotlight on Music Collections: The CBC Montreal Radio Broadcasts Archive at the Marvin Duchow Music Library

*In this edition of Spotlight on Music Collections, Houman Behzadi and Melissa Pipe discuss their work at the Marvin Duchow Music Library and the acquisition of archival music radio broadcast files from CBC Radio Montreal including programs, photos, sound recordings, and other ephemera.*

*Spotlight on Music Collections aims to profile interesting or unique music collections and archives in Canada through the voices of those who work with them. If you have a suggestion for a collection or individual to be featured in a future edition of this column, please email: [camlreview@caml-acbm.org](mailto:camlreview@caml-acbm.org).*

### ***Welcome! Can you each give a short introduction to your roles at the McGill Marvin Duchow Music library and the type of work that you do?***

HB: My name is Houman Behzadi, and I am Head Librarian of the Marvin Duchow Music Library, McGill University. In this capacity, I oversee the staff, operations, spaces, and services of the library. I am also quite involved in the life of music library professional associations. I currently serve as a Board Member-at-Large of the Music Library Association, Chair of the IAML Advocacy Committee, and Local Organizer for the CAML 2024 conference, which will take place June 12-13 at McGill University.

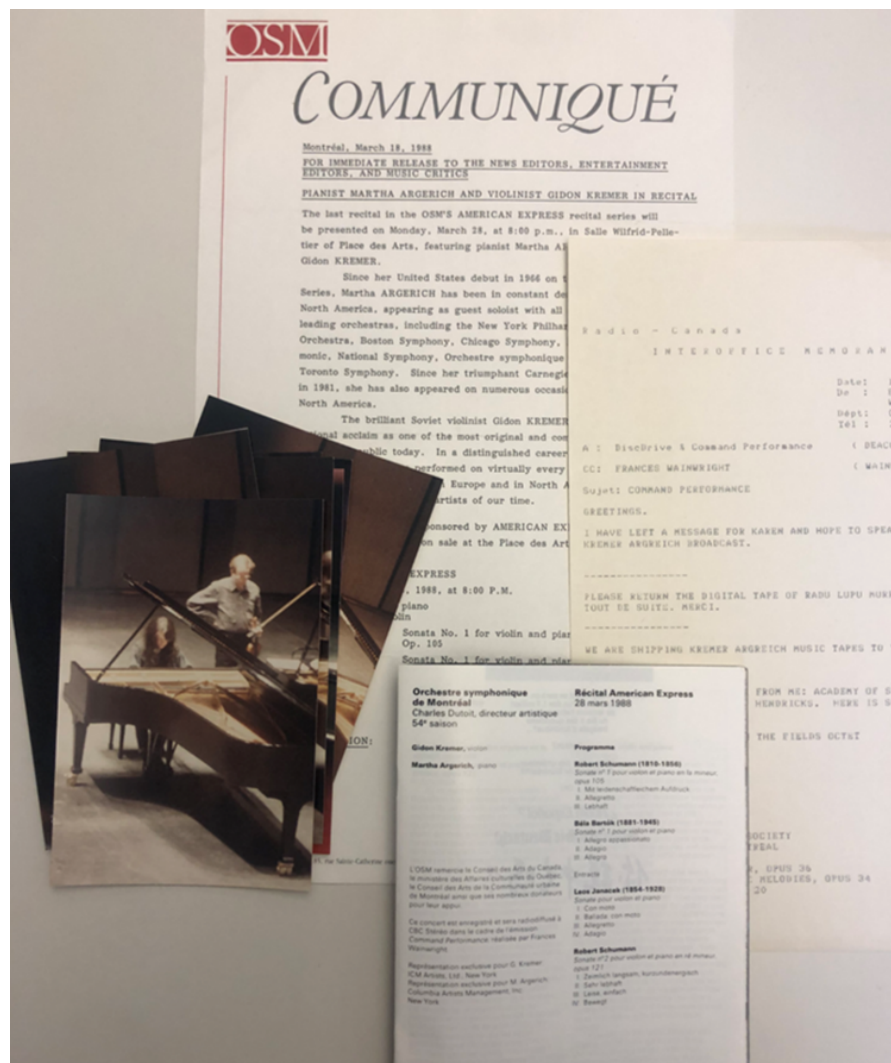
MP: My name is Melissa Pipe, and I am the Senior Documentation Technician in the Audiovisual Archives of the Marvin Duchow Music Library, McGill University. I oversee the library's archival audiovisual collections, provide reference and service desk support, and am part of the library's outreach team, which works on a number of initiatives including social media and exhibition curation.

### ***Can you describe the Montreal CBC Radio archive for the readers and how it came to be at the Marvin Duchow Music Library?***

**HB & MP:** In early 2022, the Marvin Duchow Music Library received the archive of several CBC Montreal music radio programs produced chiefly by Frances Wainright, Kelly Rice, and Robert Rowat. The collection's most frequently represented programs are *Music from Montreal*, *Quebec in Concert*, *Arts National* and *In Performance*, all drawing from musical events in Montreal and surrounding areas. The bulk of the content in the archive ranges from the 1980s to the early 2010s.

The archive is comprised of over 1000 individual broadcasts, each manifested by a folder containing textual materials (including background research, concert programs, production sheets, correspondence, and newspaper clippings) and, in many cases, sound recordings related to the broadcasts.

**IMAGE 1.** FOLDER: MARCH 28, 1988, KREMER/ARGERICH. SHOWN HERE ARE PHOTOGRAPHS OF THE ARTISTS ON STAGE, A CONCERT PROGRAM, A MEMO FROM THE ORCHESTRE SYMPHONIQUE DE MONTRÉAL, AND AN INTERNAL CBC MEMO. PHOTO CREDIT: MARVIN DUCHOW MUSIC LIBRARY



**What is significant to you about this archive?**

**HB & MP:** Archives of radio music broadcasts can provide unique insights into local artistic history, bearing witness to musical events of a given time and place. The study of broadcast materials documenting productions, collaborations, musical programs, and venues offers an overview of the curatorial work of radio producers and the dissemination of music to broad audiences. The breadth of this cultural heritage collection provides a narrative in conjunction with the Quebec musical scene at large, as well as offering a snapshot of many music organizations and concert series active in Montreal and other Quebec locations. Select source materials within the collection also document a chapter of McGill University’s artistic history, for example, a significant number of the broadcasts were recorded in the Schulich School of Music’s concert halls and feature many former

and current faculty members. Furthermore, a review of the archive reveals McGill faculty members' collaborations amongst each other as well as with non-McGill performing artists.

***Do you each have a favourite item from the archive? Can you tell us what makes it interesting to you?***

**HB:** The Martha Argerich and Gidon Kremer 1988 performance at *Salle Wilfrid-Pelletier* was a delightful discovery for me (see Image 1). As a violin student, I used to gain inspiration from the collaborative work of these two giants of the performance world. Beyond that, the representation of the artistic life of the Schulich School of Music is of highest importance to me and to the mandates of the Marvin Duchow Music Library when it comes to preserving our local history.

**MP:** I can't say that I have a particular favourite item from the archive; there is a lot to choose from! From an institutional perspective, I find this fonds particularly rich in how it enhances our documentation of the Schulich School of Music's history (see Image 2), providing insights into events, collaborations, and choice of repertoire. The "Début" series represented in the archive features young performers from years past, many of whom have gone on to have careers in music, among them alumni and faculty from the Schulich School of Music.

***What has been most challenging about working with the archive?***

**HB & MP:** As with many archival collections, the conceptual and physical organization of the materials can be approached in multiple ways. For this collection, we decided to maintain the original physical organization while imposing a taxonomy that aims to capture the essential information which will be needed to represent the contents on McGill's Archival Collections Catalogue via AtoM (Access to Memory) in the future.

In thinking about the archive, it became clear that the broadcast itself was the main overarching event, encompassing both the performances and the surrounding research and production work. The textual materials are organized in folders that are primarily labelled by performer or group. Within each folder, broadcasts are described at the item level to capture each individual instance and enhance discoverability. Our descriptive work follows the Rules for Archival Description (RAD), the standard used in McGill's Archival Collections Catalogue.

As the spreadsheet was being populated, a parallel controlled vocabulary list was created to have consistent entries for: 1) document types; 2) radio program titles; 3) events and concert series; and 4) performance venues. Given the growing list of item types and locations, the vocabulary needed to be reviewed regularly to ensure single entries for each entity, and to disambiguate places of performance (e.g., churches with two near-identical names could refer to two separate physical places, or one physical location could be referred to by both its French and English names).

**IMAGE 2.** FOLDER: ARION ENSEMBLE. SHOWN HERE ARE CONCERT PROGRAMS AND CBC CUE SHEETS. ARION IS A MONTREAL-BASED BAROQUE ORCHESTRA FOUNDED IN 1981. IT HAS STRONG TIES WITH BOTH THE LOCAL MUSIC SCENE AND MCGILL AS THERE HAVE BEEN, AND CONTINUE TO BE, A NUMBER OF MCGILL FACULTY MEMBERS AND ALUMNI AMONG ITS MEMBERS. THE ARION FOLDER CONTAINS PROGRAM NOTES, PRODUCTION NOTES, CUE SHEETS, RADIO SCRIPTS, CLIPPINGS, BIOGRAPHIES, CORRESPONDENCES, AND PRESS RELEASES FOR OVER 20 CONCERTS HELD IN COLLABORATION WITH THE CBC. PHOTO CREDIT: MARVIN DUCHOW MUSIC LIBRARY.



***Are there any plans to digitize the Archive?***

We are currently prioritizing transferring the audio recordings contained in the Archive for preservation purposes as most of them are on CDRs which are prone to deterioration. As for the textual documents, we'll assess this at a later date according to our digitization priorities.

***How can readers learn more about the archive?***

**HB & MP:** The archive is currently in the process of being re-housed and the inventory will soon be ingested into McGill's Archival Collections Catalogue. We look forward to making the collection discoverable by researchers at the library and beyond! In the meanwhile, if readers would like to



obtain more information about the archive, we invite them to contact us at [music.library@mcgill.ca](mailto:music.library@mcgill.ca). We will be happy to share insights into this rich and multi-faceted archive!

In closing, we wish to acknowledge the significant contributions of our colleagues Anna Dysert, Manuel Lopez Tovar, and Sofie Tsatas to the description of the CBC Montreal Radio Music Broadcasts Archive.

**IMAGE 3.** FOLDER: ELLY AMELING. SHOWN HERE ARE AN ANNOTATED FOLDER, A CONCERT PROGRAM, A HEADSHOT, AND AN INTERNAL CBC MEMO. ELLY AMELING IS AN INTERNATIONALLY RENOWNED SINGER. THE FOLDER CONTAINS PROGRAM NOTES, A PHOTO OF THE SOLOIST, A CUE SHEET, MEMOS, A PRESS RELEASE, A RADIO SCRIPT, AND CLIPPINGS AROUND A RECITAL WHICH WAS HELD AT MCGILL'S POLLACK HALL, IN COLLABORATION WITH THE CBC. PHOTO CREDIT: MARVIN DUCHOW MUSIC LIBRARY.



## An Appreciation of Canadian Organist and Composer Rachel Laurin (1961–2023)

By Gilles Maurice Leclerc

*On 13 August 2023, Canada lost one of its most respected ambassadors of Canadian music. Rachel Laurin died of cancer after a brief illness, at age 62, two days after her birthday. Her loss was immediately met with tributes and shared memories online from around the world, all deeply mourning her passing. Many will choose to honour her by performing her remarkable music, fulfilling a wish she expressed early on when she learned about her health issues. I hope that this brief tribute will capture what she contributed to Canadian music and to organ music around the world.*

I knew Rachel Laurin for more than 35 years. I first met her at St. Joseph's Oratory in Montreal when I attended some of the Wednesday evening summer organ recitals, a series that Raymond Daveluy (1926–2016)—organist at the Oratory from 1960 until 2002—established soon after his nomination. Rachel was assistant organist of the Oratory for the last 18 years of Raymond Daveluy's tenure. These summer series introduced first-class artists from around the globe and, of course, both Rachel Laurin and Raymond Daveluy were always featured. Those evenings were memorable to anyone who enjoyed attending the series, with its beautiful setting of the Oratory



RACHEL LAURIN. PHOTO CREDIT: GILLES LECLERC.

Canadian composer and organist **Gilles Maurice Leclerc** was born in Ottawa in 1960. He studied organ with such noted teachers as Gerald Bales, Patricia Wright, composition with Steven Gellman and choral conducting with Agnes Grossman at the University of Ottawa and completed a Masters in Musicology at the same University in 1994. He has been organist at Saint-François d'Assise Church in Ottawa since 1978, and his music has been performed in Canada, the US and in Europe. His organ works were often featured during the Annual Festival of New Organ Music in London, and he gave an entire recital of his works at Westminster Cathedral in 2009. He retired from Library and Archives Canada in 2017 where over the years he had been a reference librarian, reference archivist and finally assistant archivist in the Private Music Collections Division. He released a CD of some of his organ works he recorded at his church in Ottawa in 2005.



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high above Montreal on Mont-Royal facing out over many gorgeous sunsets we would admire at intermission. Always impressive was the massive five-manual and 78-stop Von Beckerath organ that Mr. Daveluy presided over since its installation in 1960. And who can forget the incredible performances that thundered through the cavernous echo of the Oratory as the nave darkened over the evening. After the recitals, the guest artists and friends of Rachel Laurin and Raymond Daveluy apparently often gathered at a nearby restaurant for either a late meal or for drinks.

### Her career

I got to know Rachel more after she moved to Ottawa. The Ottawa Centre of the Royal Canadian College of Organists warmly welcomed her as one of its members. She was named organist of Notre-Dame Cathedral Basilica in 2002 and, soon afterwards, she gave a stunning performance of the six symphonies by Louis Vierne (1870–1937) in two recitals given over two weeks.<sup>2</sup> Needless to say, all were more than impressed by her great talent. We knew, of course, that prior to her arrival, she had already performed and given masterclasses in Europe, and was already well-known in her home province of Québec.

Rachel Laurin's international career really took off after 2002 with recitals, commissions, and teaching engagements in Canada, Europe, and the USA. She was often featured as an organist and/or composer during national conventions of the American Guild of Organists (A.G.O.) and the Royal Canadian College of Organists (R.C.C.O.). Her last European recital was given in Switzerland in August 2022.

I was delighted to accompany her to London, UK, in 2007, when she performed my *Variations on Pange lingua* during the Annual Festival of New Organ Music that London-based Martin Stacey, a fine organist and composer himself, organized for about 8 years.

In later years, Rachel became a resident composer with Wayne Leupold Editions, which assured that all her organ works would be published. Twenty-nine of her compositions are available from this publisher.<sup>3</sup>

### Her Music

Committed to writing music that was both accessible and beautiful, Rachel Laurin never delved into contemporary musical idioms, which often suffer from a lack of any audibly cohesive narrative—not to mention music—for the listener to follow along.

To hear Rachel's music is to know her; one clearly hears her love of life, her creativity, and her joy and energy in all that she undertook. Her humour, quick wit, cleverness, and her keen sense of

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<sup>2</sup> The instrument, originally built by Joseph Casavant in 1850, was subsequently enlarged by his two sons, Joseph and Claver, in 1892. It was again renovated in 1999 by the firm of Guilbault-Thérien as part of a complete restoration of Notre-Dame Cathedral by Archbishop Marcel Gervais, the current Archbishop at the time who hired Rachel. He passed away a week before Rachel. More recently, Casavant Frères revoiced the instrument which enhanced its French symphonic character.

<sup>3</sup> See the following link: [https://theleupoldfoundation.org/product-category/root-catalog/?wl\\_composer=laurin-rachel](https://theleupoldfoundation.org/product-category/root-catalog/?wl_composer=laurin-rachel).

observation all bubble out in every piece. One always felt an outburst of energy whenever she began any recital. From the first note on, one was carried on a wave of delight.

Her accessibility to—and awareness of—people around her, and her interest in supporting the development of young emerging artists, were always a joy to see. Her masterclasses, whether at R.C.C.O. and A.G.O. conventions or at Yale University, were much appreciated by their participants.

Some even travelled to Ottawa to work with her over short periods; it is a great gift for any pedagogue to have such an opportunity to teach others. In response to the OrgelKidsCAN competition announced in 2019, she eagerly composed a set of easy organ pieces for children who would discover the OrgelkidsCAN Kit;<sup>4</sup> these were the winning entry in the competition that was set up to help celebrate the tenth anniversary of this music programme for children.

### Her improvisations

It has been said that few become both great improvisors and great composers. Rachel Laurin had both of these gifts, in addition to being a great performer. She was influenced by her mentor, Raymond Daveluy, whom I consider one of Canada's outstanding improvisers, composers, and concert organists.

In her final years as a church organist, Rachel Laurin found a home for her faith and her music at St. Clement's (St. Anne's) Parish in Ottawa, where Holy Mass is celebrated in the Tridentine Rite of the Roman Catholic Church. One sensed Rachel's belonging at St. Clement's all the more in the wonderful homily that Father Erik Desprey, the parish rector, gave at her funeral that was celebrated there on Friday 18 August. Approximately 250 attended, including three past presidents of the R.C.C.O., Thomas Leslie, the organization's current president. Many members of the Ottawa Centre of the R.C.C.O., Rachel's relatives and friends, and parish members of St. Clement's. The choir, under the direction of Emily Maunder, provided music that had been selected by Rachel, and Gisèle Guibord, a good friend of Rachel's, accompanied the solemn Mass.

### Her legacy

Soon after she was informed of her serious health issues, Rachel Laurin expressed a wish that her music would be played after her passing. And surely, it will be. It has become staple repertoire for hundreds of concert organists around the world, and essential works to be included in any organ recital. Her friends and colleagues who admired her so much can henceforth honour her memory and her music with countless future recitals.



PHOTO CREDIT: WITH PERMISSION FROM CREATIVE CONCEPTS PHOTOGRAPHY.

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<sup>4</sup> *OrgelKit* is a programme that was first developed in Europe to help introduce children to the pipe organ. Little instruments with a two and a half octave keyboard are provided for the children to assemble and then play.



She was the leading organist of her generation during a very vibrant period of organ music in Montreal, in Québec, and in Canada and can only be fully appreciated within that period when organ music in Montreal flourished with the arrival of three magnificent von Beckerath organs. The Royal Canadian College of Organist presented her an FRCCO (Fellow of the Royal Canadian College of Organists) Diploma in June 2023 for her outstanding contribution to organ music here and abroad, and after her passing, paid homage to her on its website.<sup>5</sup>

May her memory be a blessing to us all.

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<sup>5</sup> See the following link: <https://www.rcco.ca/news/13240620>.

## Jocelyn Morlock – A Remembrance

By Kevin Madill

On March 27, 2023, Jocelyn Morlock, a highly admired and respected Canadian composer, passed away at the age of 53 in Vancouver, British Columbia. Jocelyn was born in Saint Boniface, Manitoba, and pursued her passion for music by studying piano with Robert Richardson, Sr. She obtained a Bachelor of Music in piano performance from Brandon University in 1994.

Jocelyn then moved to Vancouver, British Columbia, where she furthered her education in composition at the University of British Columbia (UBC). There, she studied under esteemed composers Stephen Chatman, Keith Hamel, and Nikolai Korndorf, earning her Master of Music degree in 1996 and Doctor of Musical Arts degree in 2002.

Throughout her career, Jocelyn garnered attention and recognition for her compositions. She served as a Composer-In-Residence for Music on Main from 2012 to 2014, contributing to the local new music scene in Vancouver. Subsequently, she held the same position with the Vancouver Symphony Orchestra from 2014 to 2019. Her quartet, "Bird in the Tangled Sky," received international acclaim when performed at the International Society for Contemporary Music (ISCM) World Music Days. In 2004, she won the Canadian Music Centre Prairie Region Emerging Composers competition, and in 2018, she was awarded a Juno Award for her work "My Name is Amanda Todd," which reflected on the tragic life of a 15-year-old from Port Coquitlam who experienced cyber abuse and bullying.

Jocelyn had a deep connection to UBC's School of Music. As the Music Librarian at UBC, I had the privilege of engaging in several meaningful conversations with Jocelyn during her time as a teacher at the School. We discussed the music holdings of the library, and her generous spirit and thoughtful insights were greatly appreciated. It was later revealed to me that Jocelyn had a special bond with libraries in general, and the music library at UBC in particular.

Kirsten Walsh, former Head of the UBC Music Library, shares fond memories of Jocelyn from the 1990s when Jocelyn worked as a Student Assistant in the library. Jocelyn's exceptional abilities and dedication allowed her to single-handedly manage the Circulation Desk and respond to inquiries over the phone and in person, while also expressing her witty and quirky sense of humour. Kirsten observed Jocelyn's growth as a composer, with her compositions being performed by the Vancouver Symphony Orchestra and various chamber groups. Jocelyn's insightful commentaries on

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new works and her engaging banter with conductor Bramwell Tovey during her tenure as Composer-In-Residence with the VSO left a lasting impression.

Colleagues and mentors at the UBC School of Music offer their special memories of Jocelyn as a composer and friend. Keith Hamel, Chair, Composition Division, School of Music, UBC, shared his reflections: “Like so many people, I considered Jocelyn Morlock to be a close friend and enjoyed our frequent discussions about the contemporary music scene in Canada, our post-concert critiques, and our chats as colleagues at the University of British Columbia. Jocelyn had a sharp mind and was an astute and talented musician. At the same time, she was kind, generous, quirky, and humble; she was more interested in helping other composers (especially students) than she was in furthering her own career.”

Stephen Chatman, Professor Emeritus and Former Head of Composition, School of Music, UBC, expressed his admiration: “Jocelyn Morlock was not only my exceptionally gifted composition student (MMus, UBC), she was a cherished friend. She oozed with talent — a great creative voice. As my long-time engraver, I came to know her well. I much admired her music, her intelligence, her quirkiness, her integrity, and most of all, her compassion and generosity. Jocelyn was an extraordinary person and composer; she will be sorely missed by many.”

Jonathan Girard, Director of Orchestral Activities, School of Music, UBC, shared a poignant experience: “When I was invited to conduct the Orquestra Sinfônica da UCS in Caxias do Sul, Brazil in 2019, I wanted to share with the orchestra and the audience a work which would showcase some of the wonderful music that has been written in Canada. I have always been a big fan of Jocelyn's music, and her piece ‘Nostalgia’ seemed to be the perfect work that was both reflective (as she mentioned her starting point was from the Adagio of Bach's ‘Sonata for Viola da Gamba and Harpsichord, BWV 1027’) and looking forward to the importance of being present in the moment. The orchestra adored the work, and I was thrilled to help introduce new friends in South America to Jocelyn's music, which brings the best of the Canadian spirit forward. It was a moving experience for all.”

Jocelyn Morlock will not be forgotten. Her talent, kindness, warmth, and endurance through difficult times will be remembered and live on through the memories of others and her wonderful musical legacy.

# Settling Scores: Best Practice for the Maintenance of Sheet Music

By Risa de Rege

## Abstract

While music libraries fundamentally face the same preservation concerns as any other library, their collections face unique problems. Sheet music is heavily used in distinct ways, and comes in a wide variety of sizes, shapes, and formats, all of which lead to maintenance issues that apply specifically to these materials. Arguing that genre and use inform the formats and damage we see in sheet music, this paper systematically explores the different features of scores, including bindings, sizes, and uses. I discuss the major preservation issues faced by circulating, printed music collections and suggest possible solutions.

## Introduction

### Music Libraries

Music libraries serve the needs of musicians and scholars with collections of scores for both study and performance.<sup>1</sup> They are found in public libraries,<sup>2</sup> academic libraries,<sup>3</sup> within music organizations<sup>4</sup> and performing groups,<sup>5</sup> and in private collections. Ranging in size from a single shelf to an entire purpose-built library, they offer a variety of music and music-related materials, including circulating and reference books on music history, pedagogy, and culture; academic journals; popular magazines; recording devices and other technology; instruments; audio and video streaming services; digital scores; online reference resources and encyclopedias; DVDs and CDs;

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<sup>1</sup> "Scores," Dalhousie University Libraries, 2023, <https://dal.ca.libguides.com/music/scores>.

<sup>2</sup> See the Toronto Reference Library's music collection within the Arts Department on the 5th floor: <https://www.torontopubliclibrary.ca/books-video-music/specialized-collections/performing-arts-centre-music.jsp>

<sup>3</sup> See the University of Toronto's Music Library, and the library of the Royal Conservatory of Music: <https://music.library.utoronto.ca/>; <https://www.rcmusic.com/performance/plan-your-visit/venues/rupert-edwards-library>

<sup>4</sup> See the Canadian Music Centre's library: <https://collections.cmccanada.org/final/Portal/libraryhome.aspx?lang=en-CA>

<sup>5</sup> See the libraries of the Toronto Symphony Orchestra and Toronto Mendelssohn Choir: <https://www.tso.ca/orchestra/members-of-the-orchestra/-19/>; <https://www.tmchoir.org/choral-music-library/>

rare or obsolete formats like records or cassettes; special collections of fonds and other archival material; and of course, scores and sheet music. All of these formats have their own special preservation concerns.

Maintaining scores, and thus maintaining music libraries, is difficult.<sup>6</sup> Sheet music faces the same issues as other paper-based library materials like embrittlement, environmental damage, and binding or structural issues.<sup>7</sup> On first look, scores appear identical to books: they are made of paper, adhesive-bound or organized into signatures and bound into covers.<sup>8</sup> But on closer look a myriad of differences appear. They come in unusual sizes, formats, and shapes, and can have many different parts.<sup>9</sup> The average score will be larger than a book, requiring taller library shelving. They may have accompanying media components,<sup>10</sup> or unusual paginations to facilitate page turns,<sup>11</sup> serving both scholars and performers.<sup>12</sup> As Catherine Smith articulates in her literature review for the *Australian Library Journal*, “The art of performing is not a passive one.”<sup>13</sup> Sheet music is actively *used* far more than other printed materials, leading to use-specific damage that most books never experience.

### Theme

This specific use of printed music is the primary theme which the reader is encouraged to consider throughout this paper: genre and use inform format and damage. For example, the antiphonaries of the Middle Ages could be quite large so that many people could sing from them at once: the genre, choral singing, influenced the large format. Similarly, a book of violin solos may be at risk of having torn corners due to quick page turns: use-specific damage.

### Scope

From the perspective of an academic music library, this paper explores the preservation problems that printed, circulating sheet music faces as a result of these themes on a daily basis, excluding major events like floods or a building renovation. (Other music formats, like audio recordings, electronic scores, or special collections face their own preservation issues which are outside the scope of this paper.)

Regarding what is considered sheet music, I use this term loosely to refer to all printed music material intended for performance or, as in the case of miniature scores, study. Sheet music is not

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<sup>6</sup> Alice Carli, *Binding and Care of Printed Music*, Middleton, Wisconsin: A-R Editions, Music Library Association, 2021, 1.

<sup>7</sup> Catherine Smith, “The Preservation of Printed Music Collections in Libraries: A Review of the Literature,” *The Australian Library Journal*, 49, no. 2 (2000): 119-138, <https://www.tandfonline.com/doi/pdf/10.1080/00049670.2000.10755914>, 119.

<sup>8</sup> Susan T. Sommer, “Knowing the Score: Preserving Collections of Music,” *Fontes Artis Musicae* 41, no. 3 (1994): 256–60, <https://www-istor-org.myaccess.library.utoronto.ca/stable/23508540>, 257-8.

<sup>9</sup> Janet Gertz and Susan Blaine, “Preservation of Printed Music: The Columbia University Libraries Scores Condition Survey,” *Fontes Artis Musicae* 41, no. 3 (1994): 261–69, <http://www.jstor.org/stable/23508541>, 262.

<sup>10</sup> Carli, 16.

<sup>11</sup> Carli, 15-16.

<sup>12</sup> Gertz and Blaine, 262.

<sup>13</sup> Smith, 120.

necessarily notated: a fake book, tablature, or lead sheet would also count, and workbooks are also briefly discussed. A score is a bound volume of a work, like an opera or symphony, but in the context of preservation it is a helpful term to refer generally to bound music.

Based on the literature on music and library preservation and my own experience and examples from working in a music library, I argue that the unique way sheet music is used is responsible for damage and preservation issues by exploring the challenges prevalent in sheet music collections, common score formats, and potential solutions that benefit both users and materials.

## Literature

This review analyzes the available literature on preservation and conservation issues as they relate specifically to sheet music. When initially researching this paper, it was assumed that the majority of sources discussing the preservation of physical library materials would focus on library books; this indeed proved to be the case. While similar in makeup to scores, music's unique features, uses, and users require dedicated studies to fully appreciate and manage these factors. This research supplemented my academic knowledge and backed up observations made throughout my experience as both a library technician and a musician.

Music's special considerations were emphasized throughout the sources consulted for this paper. Music library staff need to be able to articulate and advocate for the needs of their collections. Also emphasized was that libraries often must do the best with what they have. Large-scale conservation efforts are expensive and require skills beyond what the average music librarian possesses. As such, many suggested remedies took this into account and offered more affordable options which, while not perfect, would suffice. Several sources broke down the environmental (e.g., humidity), material (e.g., acidic paper), and human (e.g., tearing a page) factors that contribute to a score's destruction, noting in particular how the third category contributes uniquely to music.

The publication dates for many of the sources that were utilized the most for this paper come from the last forty years. A key reference source on this topic is Eastman School of Music conservator Alice Carli's *Binding and Care of Printed Music*, covering music conservation in-depth with background information and guides for various types of bindings and repairs. Originally published in 2003, the 2021 second edition includes additional considerations regarding digitization and other relevant changes in the library world. Many other sources, particularly those involving technology, were out of date; more recent literature on preservation will doubtless have much to say on current trends, including digitization, which is only a small part of the argument presented here.

## Challenges and Solutions Relating to Library Factors

Every collection needs a healthy home. The ideal music library is well-staffed and has the appropriate environmental and furniture factors needed for the longevity of the scores.

## Staff

All staff should have at least a basic level of music literacy, from the librarians to the staff who mend and repair materials, and everyone must cooperate.<sup>14</sup> Otherwise there is a risk of music being inappropriately bound or repaired, such as a label covering up important information on the score, or parts for different instruments being interfiled incorrectly or even bound together.

## Environment

Environmental concerns like humidity, natural disasters, security, and pests are a challenge for any library. Building conditions are important to the preservation of the collection and should be set to the ideal specifications for the library's climate context, i.e. a library in a tropical climate will be particularly concerned with humidity.<sup>15</sup> The temperature, humidity, and lighting of a library can allow mould, dirt, pests, fading, embrittlement, leaks, and other damaging factors (Figure 1).<sup>16</sup> These conditions do not affect music differently than other books; they are important considerations for the longevity of any collection.

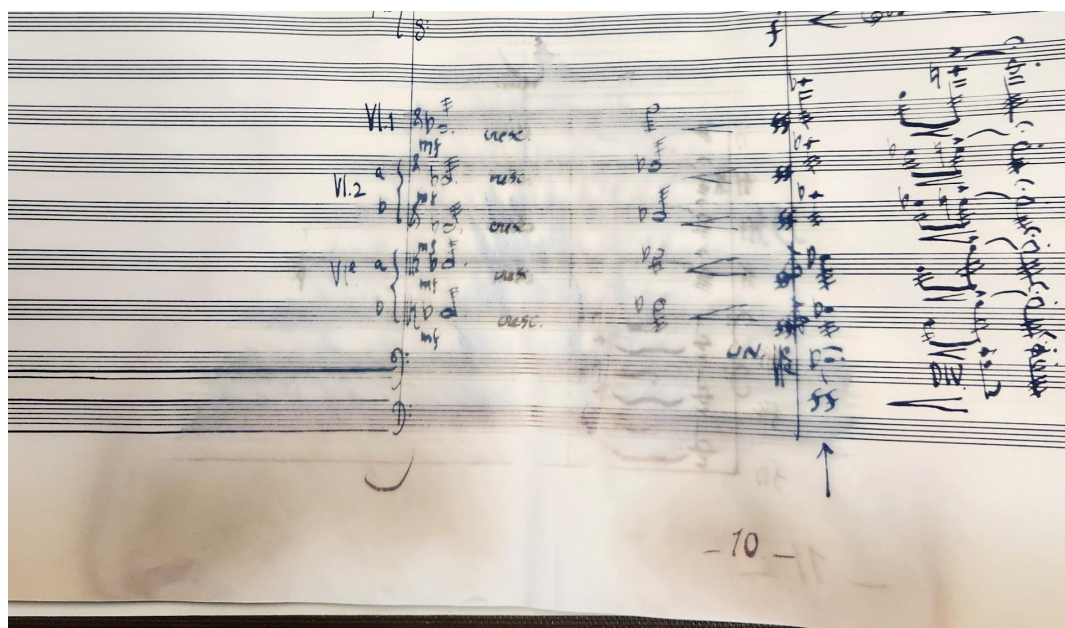


Figure 1: Water damage has rendered part of this large score unreadable.<sup>17</sup>

## Shelving

Shelves must be appropriately sized for the collection as scores are generally larger than books to improve readability; a music collection could not occupy library shelves intended for books without some adjustment. Oversized or miniature items may need their own dedicated sections, and all shelves should be kept clean of dust and dirt.<sup>18</sup> Most scores are also thinner than the average

<sup>14</sup> Smith, 125.

<sup>15</sup> Malcolm Turner, "Conservation in Music Libraries," *Fontes Artis Musicae* 27, no. 3/4 (1980): 183–201, <http://www.jstor.org/stable/23505896>, 184.

<sup>16</sup> Turner, 185-6.

<sup>17</sup> All photos in this paper are taken by the author.

<sup>18</sup> Smith, 123-4.



book<sup>19</sup> and call numbers, titles, and other identifying information does not always fit on the spine, so items have to be pulled off the shelf for identification (necessary for shelving, shelf-reading, browsing, and borrowing). Constantly being pulled off the shelf with the improper, but common, technique of pulling from the head damages the head and the rest of the covers (Figure 2).<sup>20</sup> In face of this unavoidable practice, sturdy, acid-free bindings should be used as they will resist tearing. Scores should not be packed too tightly or too loosely on the shelves: too tight and it is hard for patrons to retrieve them, which may result in damaged headbands, while loosely-shelved items will bend or warp. Scores are easily damaged by neighbouring items of different sizes or thickness: large items cannot be supported by smaller, thinner ones, and small scores may be pushed back and lost.<sup>21</sup>

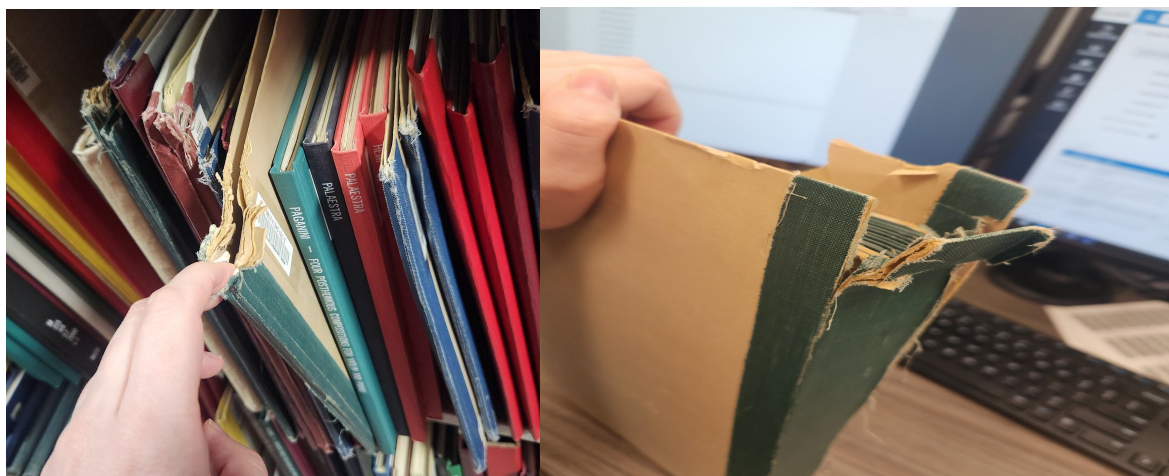


Figure 2: Pulling a thin score off the shelf by the head; damage to the head as a result of pulling the score, which was bound in a brittle, acidic enclosure.

### Challenges and Solutions Related to Format

With a variety of size and shape that may be matched only by art books, music comes in many formats based on the intended use of the material, all of which face maintenance issues. Music come in a huge range of sizes, from over a metre in height to pocket-sized miniature scores. Pieces may contain multiple parts for many instruments, or little more than a single song on one page. Experimental outliers can come in any format or material imaginable.

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<sup>19</sup> Gertz and Blaine, 262.

<sup>20</sup> Bexx Caswell-Olson, Michael Lee, and Ann Marie Willer, "4.1 Storage and Handling for Books and Artifacts on Paper," Northeast Document Conservation Center, 2022, <https://www.nedcc.org/free-resources/preservation-leaflets/4.-storage-and-handling/4.1-storage-methods-and-handling-practices>.

<sup>21</sup> Caswell-Olson, Lee, and Willer.



## General Scores

Most scores for shorter works consist of a single signature in soft covers,<sup>22</sup> pamphlet bound.<sup>23</sup> Music sewn into a binding will open flat and be easier to use.<sup>24</sup> Full scores of large works like operas or symphonies may be case- or adhesive-bound, though they are still often still shorter than the average monograph.<sup>25</sup>

The covers of soft-bound scores are subject to breaking along the hinge, as it is not strong enough to handle constant opening and closing. They may be rebound with harder covers, which will protect the text block and are less likely to break, though will take up more room on a library's shelves and are more cumbersome for a musician to carry around. Bindings need to be appropriate for performance: light enough to stay open on a stand but sturdy enough to remain in good condition.

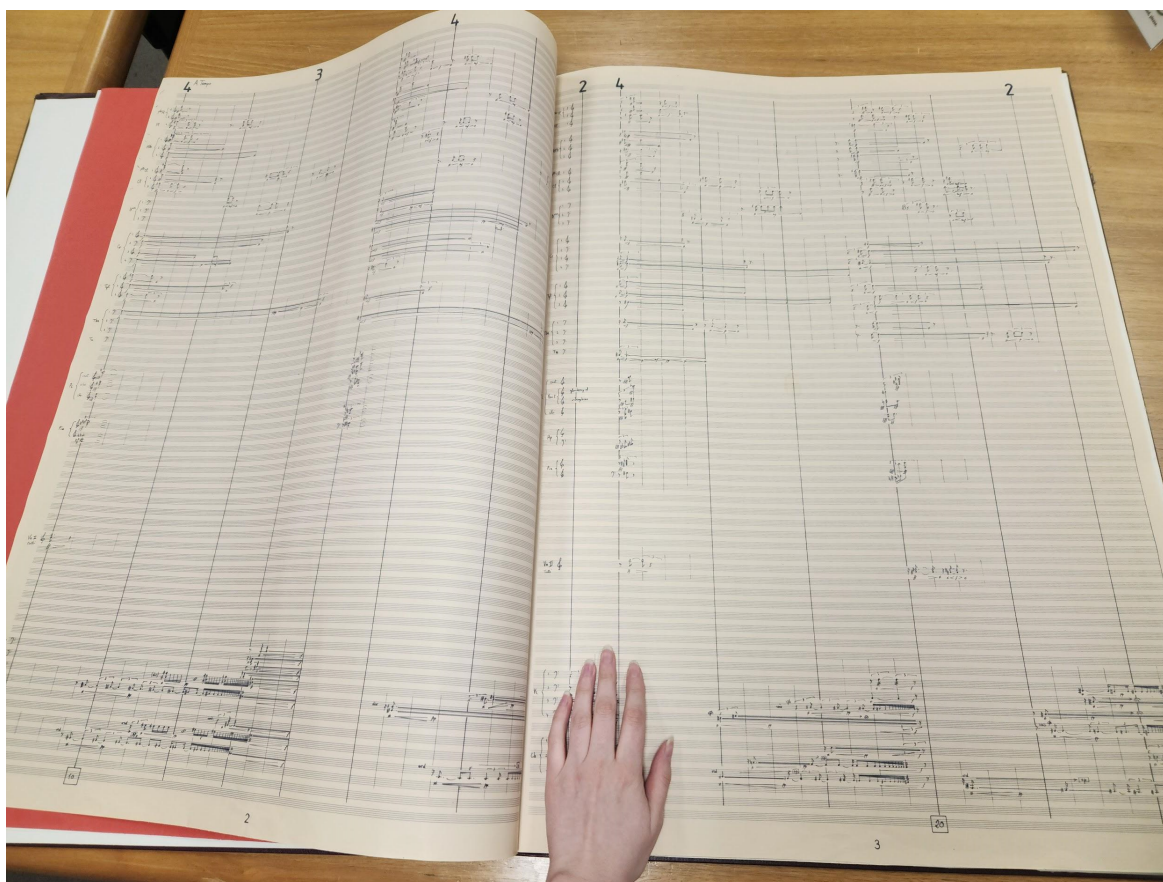


Figure 3: An oversized score, with hand for scale.

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<sup>22</sup> Carli, 2.

<sup>23</sup> Carli, 5.

<sup>24</sup> "Caring for Pamphlets and Sheet Music," Gaylord Archival, 2022, <https://www.gaylord.com/resources/pamphlets-and-sheet-music>.

<sup>25</sup> Carli, 2.

### Oversized Items

Music scores come in all sizes, including very large items which do not fit on regular shelves (Figure 3). They may be stored on their sides; for these thick, heavy volumes, spine-up is damaging as it pulls down on the text block,<sup>26</sup> but spine-down makes it harder for users to see identifying information like the call number or title. The Northeast Document Conservation Center suggests storing large items spine-down and putting the call number label somewhere else on the cover, but this is not practical for libraries which have already labeled their items according to convention.<sup>27</sup> A dedicated oversized section is an ideal solution but can become difficult to manage due to the size and weight of the items. If possible, large scores should be stored flat to reduce strain on the spine and text block, ideally in a cabinet or other protective enclosure to avoid damage from water or pests.<sup>28</sup>

### Miniature Scores

On the other hand, miniature scores can be tiny and easily lost (Figure 4). Intended for study rather than performance, miniature scores find themselves shoved around by larger items, damaging the covers, or pushing the item off the shelf entirely.<sup>29</sup>



Figure 4: A miniature score, with hand for scale.

### Parts

Music for ensembles comes with multiple parts which face special concerns.<sup>30</sup> They can be difficult to keep together: one lost part and the entire item will need to be replaced (Figure 5). They of course cannot be bound together if intended for performance use. Parts are often published

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<sup>26</sup> Caswell-Olson, Lee, and Willer.

<sup>27</sup> Caswell-Olson, Lee, and Willer.

<sup>28</sup> Justine Provino, "Music Score Collection Preservation Project," lecture slides, University of British Columbia, 2015, [https://technicalservices.sites.olt.ubc.ca/files/2015/01/PRESENTATION\\_MUSICSCORES\\_JPROVINO.pdf](https://technicalservices.sites.olt.ubc.ca/files/2015/01/PRESENTATION_MUSICSCORES_JPROVINO.pdf).

<sup>29</sup> Provino.

<sup>30</sup> Gertz and Blaine, 262.



without additional binding or reinforcement, so should be rebound with covers, and kept in a specially made enclosure or pocket that keeps everything together (Figure 6).<sup>31</sup> Being put in and out of a pocket repeatedly and being handled by multiple musicians leaves parts in rough shape.



Figure 5: Parts for an ensemble which have not been properly bound in one unit and are only tied together; the library must ensure that everything is included when signing this piece in or out to avoid loss.

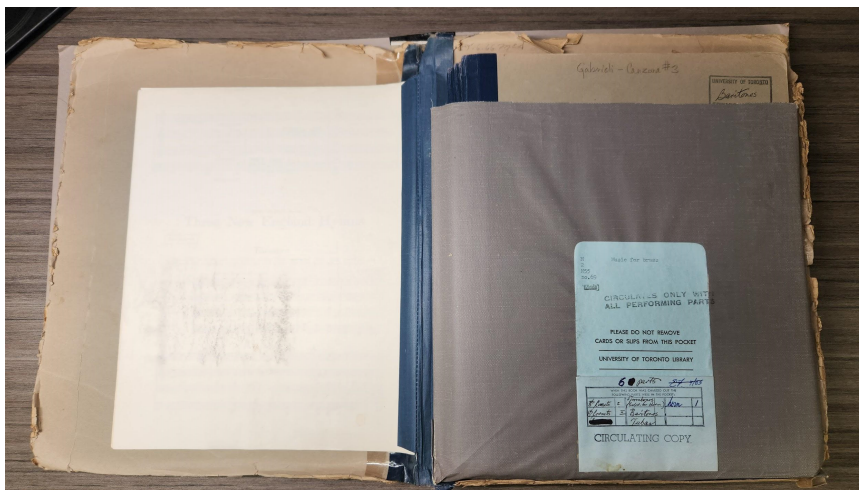


Figure 6: Parts bound together in one pocket, which keeps everything together and has a list of what is included on the blue label.

<sup>31</sup> "Caring for Pamphlets and Sheet Music."

## Single Songs

Single songs may consist of only one or two leaves. These are fragile even if printed on high-quality paper given how thin they are and are therefore highly susceptible to bending. They can be bound in hard covers or kept flat in cabinets or boxes. Sheet music is dense, so if stacked horizontally it should be kept in small piles to keep the music from sticking together or falling over if kept in slippery plastic archival bags.

## Unusual Scores

Some scores, especially for contemporary music, utilize unusual formats and materials. While remarkable to the scholar, these features are a challenge for the library and can bring up unexpected preservation needs. Items may only consist of one sheet, which needs a hard binding to keep it from being crumpled (Figure 7).

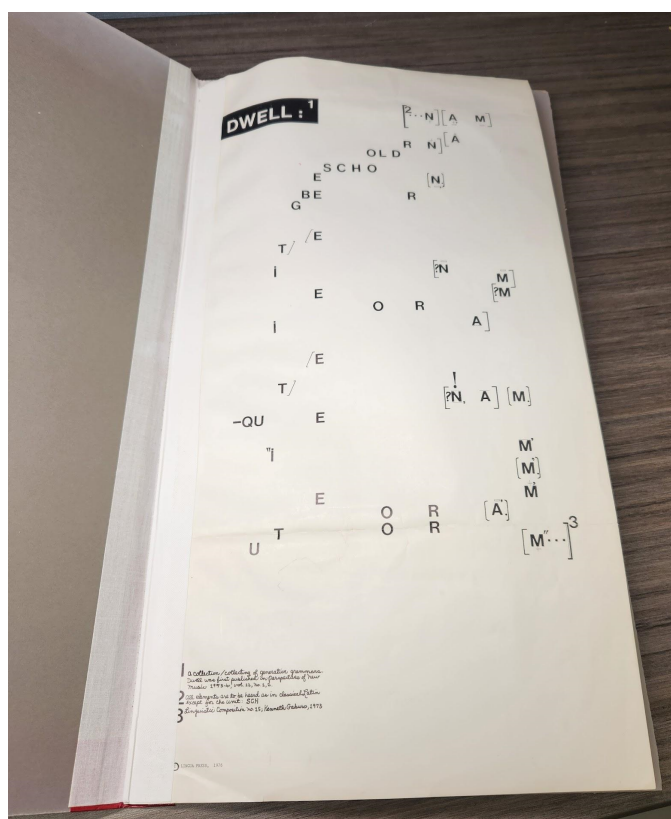


Figure 7: An unusual score consisting of only one large sheet.

The performance notes for Christian Diemer's 2013 composition "Etüdewürfel" for violin and cello instruct the player to cut up the score and rearrange it into a unique order to be played.<sup>32</sup> As photocopying the entire score would violate copyright, there is no legal way for someone to play from a library's copy of the piece as intended without damaging it.

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<sup>32</sup> Christian Diemer, "Etüdewürfel: für Violine und Violoncello," Berlin: Verlag Neue Musik, 2015.

The score for John Cage's 1960 composition "Cartridge Music" contains numbered sheets of paper and transparent plastic sheets, which have yellowed over time (Figure 8).<sup>33</sup> The score is still usable, but no special consideration has been given to the preservation of this unusual material.

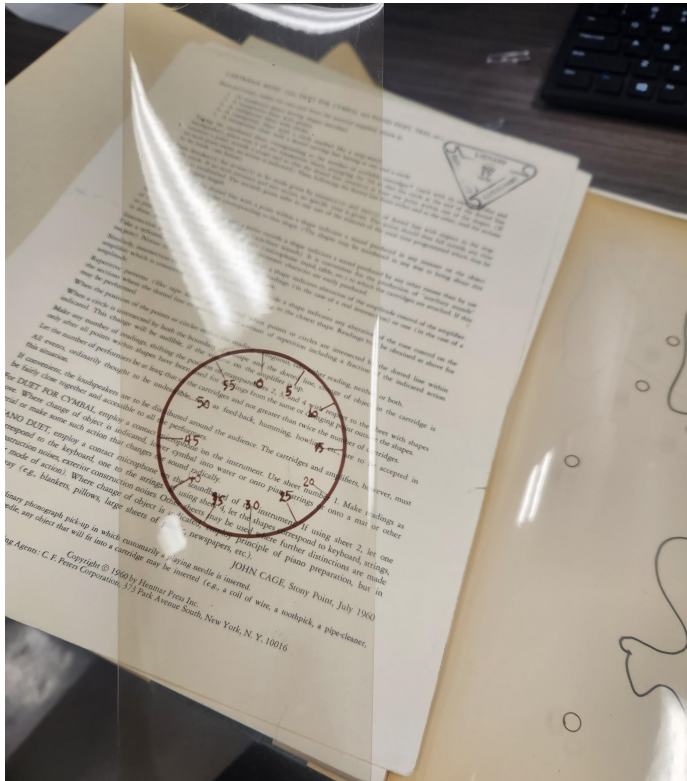


Figure 8: The yellowed transparencies of "Cartridge Music."



Figure 9: The storage of "Postal Pieces (1954-1971)."

<sup>33</sup> John Cage, "Cartridge Music," New York: Henmar Press, 1965.



“Postal Pieces (1954-1971)” by James Tenney is written on a series of postcards.<sup>34</sup> For library storage, the piece has been kept in a labeled plastic envelope within a custom phase box (Figure 9).

### Challenges and Solutions Related to Materiality and Use

Plenty of damage is determined by the materiality and use of library materials. Scores come in a range of bindings which do not always serve usability or longevity. The acidic paper commonly found in sheet music collections is subject to brittleness if not downright deterioration, and previous attempts to fix broken pages may end up causing more harm than good. In addition to the inherent vice of any paper-based materials is the wear and tear from users; music in particular is affected by markings.

#### Bindings and Usability

Scores have to stay open in order to be playable. Single-signature scores can be bent with ease, but stiff spines need to be broken, and spines, covers, and signatures can all detach after repeated use.<sup>35</sup> Scores are also carried around more than other library material, going back and forth to rehearsals or carried in a tight instrument case, and therefore benefit from hard covers. Scores printed across the grain of paper, not in parallel with the spine, can also be difficult to hold open.<sup>36</sup>

#### Spiral Bindings

Spiral bindings are seen frequently on scores, especially for oblong keyboard music<sup>37</sup> and by smaller music publishers, with the understanding that music must be easily opened.<sup>38</sup> They are a good format for instrumentalists because they stay open flat on music stands and the pages can be easily turned. They are less ideal for singers who may struggle to hold floppy covers in their hands while singing. And they are certainly a bad choice for libraries, because they are flimsy and pages can easily be ripped out along the perforations.<sup>39</sup> Plastic bindings become brittle and break, metal ones rust, and both are easily bent out of shape (Figure 10). While practical for music stands, spiral bindings are a poor option for library items.



Figure 10: A damaged plastic spiral binding.

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<sup>34</sup> James Tenney, “Postal Pieces (1954-1971),” Baltimore: Sonic Art Editions, 1984.

<sup>35</sup> Carli, 198.

<sup>36</sup> Smith, 125.

<sup>37</sup> Smith, 125-6.

<sup>38</sup> Carli, 9.

<sup>39</sup> Smith, 125.

### Acidic/Brittle Paper

Acidic paper is especially concerning for music because performers handle their pages so much, which can rip off corners or whole pages. The speed of performing does not allow for a reading room's delicate page turns, and an old score is easily torn in the act of being used. Most music from the last 150 years was printed on cheap, acidic paper.<sup>40</sup> Older rag paper and newer alkaline paper are more appropriate for longevity.<sup>41</sup> Deacidification is a major undertaking that is unrealistic in many situations and serves only to prevent further damage; in very bad cases of embrittlement, it is best to replace the item if possible, or digitize or restrict access.<sup>42</sup> Brittleness and suitability for repair or deacidification may be examined via the "double fold" test (Figure 11) to see if the paper breaks after a corner is folded over itself (keeping in mind that this may permanently damage the score).



Figure 11: An acidic violin part (withdrawn from the collection) which did not pass the double fold test.

### Previous Mending Jobs

While not unique to music, damage can come by previous mending attempts. Tape, rubber bands, or glue can leave behind acid or residue, in some cases needing solvents or heat tools for removal.<sup>43</sup>

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<sup>40</sup> Smith, 123.

<sup>41</sup> Hooper and Force, 53.

<sup>42</sup> Gertz and Blaine, 262-3.

<sup>43</sup> Carli, 141-144.

Improperly used plastic sleeves, liners, and envelopes can cause creasing or chemical reactions.<sup>44</sup> Metal items like staples and paperclips leave imprints and stain paper with rust.<sup>45</sup> Items may be placed in plastic bags to keep broken parts together, but these can trap moisture which encourages mould and pests, or the plastic can react with the paper (Figure 12).<sup>46</sup> Besides damaging items, the stains and residue from inefficient mending jobs can make materials unappealing to users.



Figure 12: A score with detached pages held in a plastic bag.

### Score Marking

Part of good musicianship is writing notes directly onto one's music, such as bowings, breath marks, fingerings, or staging notes (Figure 13). This is a challenge for music libraries because downright discouragement of writing in scores is less appropriate than with books; in order to preserve a library copy, a user will not get the most out of a score. Photocopies may violate copyright. Pencil markings can be erased, but this can tear paper or go too far and remove the printed notation so must be done carefully. It is hoped, albeit optimistically, that any musician who takes their craft seriously enough to make notes would know better than to use pen.

Teaching materials are often written in by users, who leave answers (correct or otherwise) directly on the page (Figure 14). While the theory workbook below has been used for its intended purpose,

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<sup>44</sup> Hooper and Force, 48-50.

<sup>45</sup> Turner, 197.

<sup>46</sup> Denise Enck, "How to Care for Your Collectible Books," Empty Mirror Books, 2011, <https://www.emptymirrorbooks.com/collecting/book-care>.







external, need to be able to read music so that they understand how the material is being used and what information is important. Boxing delicate items that cannot be rebound is practical for low-use items.<sup>52</sup> Phase boxes can be easily custom-made,<sup>53</sup> but sheet music in this condition is difficult to use.

### Replacement

If an item is very damaged, highly used, and not rare, replacing it with a new copy is the best option, assuming the financial and labour cost of repair are higher than the cost of replacement and that the library's budget will not be primarily spent on replacements. However, if efforts are not made to keep a new copy in good condition, the library will face the same problem again in the future. While no library is perfect and no library item is destined to live forever in good condition, intervening as early as possible gives materials some hope for a long life.<sup>54</sup>

### Reproduction

Creating reproductions is a common but labour-intensive preservation technique. While digitization is more popular, photocopying and microfilming are also options.<sup>55</sup> Scanning scores to create electronic versions enhances access, especially if a digital version is not available (of course, all within copyright).<sup>56</sup> While it increases accessibility, it can also be a detriment to usability. Anyone wanting to play from a digital score must either have the necessary equipment, like a tablet, or print their own copy. For single songs printing is straightforward, but a full score to a larger work can easily be hundreds of pages. Digitization requires staff time and expertise, equipment, and software, all of which can come at high costs.<sup>57</sup>

Music on microfilm is not directly usable as, unlike digitized music, it is not easily viewable for performance.<sup>58</sup> As well, low-quality copies in any format may lose notation marks or piece-specific information (Figure 16). Contemporary composers may create specific markings that only apply to the given piece and cannot therefore be inferred by a reader the way a blurred letter in a common word can.<sup>59</sup> Since many aspects of music notation are similar in appearance, they can be mistaken for each other: a poorly-copied quarter note (♩) may appear as a half note (♩).<sup>60</sup> Considering too that music, when performed, is looked at from a few feet away, a poor copy may be illegible.<sup>61</sup>

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<sup>52</sup> Carli, 119.

<sup>53</sup> Carli, 121.

<sup>54</sup> Gertz and Blaine, 262.

<sup>55</sup> Smith, 131-2.

<sup>56</sup> Trevor Deck, "New Collection of Electronic Scores: Counterpoint Music Library Services," University of Toronto Music Library, January 17, 2023, <https://music.library.utoronto.ca/blog/new-collection-electronic-scores-counterpoint-music-library-services>.

<sup>57</sup> Hooper and Force, 75.

<sup>58</sup> Gertz and Blaine, 262-3.

<sup>59</sup> Smith, 126.

<sup>60</sup> Sommer, 258.

<sup>61</sup> Sommer, 259.



Figure 16: The flats (b) highlighted in this piece of copied music are faint; a low-quality reproduction could serve to make them fainter to the point where a musician may not see them, changing the music.

### Restricting Use

Many special collections directly monitor and train users in the safe handling of delicate material, but this is not possible or practical in a larger circulating library.<sup>62</sup> Restricting the use of fragile materials will protect them, but naturally it limits access. A non-circulating special collection would not carry scores meant for use in performance but may contain the only version of rare materials. Depending on the library's policy and the item's condition, photocopying may not be permitted.

Other scores may be in poor physical condition but not meet the requirements of a special collection. A special storage institution like the University of Toronto's Downsview facility keeps materials in a climate-controlled environment which not directly accessible by patrons, but the books are still loanable.<sup>63</sup> This solution is not as ideal for the user as discovery and browsing is restricted to using the online catalogue. And of course, given the small size and budget of many libraries, access to a separate storage facility of this scope is simply impossible for many organizations.

### Final Thoughts

The preservation issues faced by scores in music libraries are similar to those faced by books, yet scores face unique problems due to their use and it is essential that music libraries articulate and address these issues with climate control, proper shelving, and knowledgeable staff to ensure the

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<sup>62</sup> Turner, 187.

<sup>63</sup> "Welcome to UTL at Downsview," University of Toronto Libraries, December 15, 2022, <https://onsearch.library.utoronto.ca/downsview>.



longevity and health of their collections.<sup>64</sup> Scores have a variety of physical features and formats, including oversized or miniature sizes, multiple parts, single song sheets, and unusual outliers. They face challenges from inappropriate bindings, brittle paper, previous remediation attempts, and patron use. All of these have their own preservation concerns. Repair or rebinding, replacement, reproduction, or restricting use are all options for improving score durability, although all come with costs.

The genre and use of a score inform its format and the damage it sustains, and all of these factors matter to music libraries. Spiral-bound books may lie flat on a music stand, but pages will easily tear out along the perforations, making this format good for musicians but inappropriate for libraries. Sheet music for performance is printed larger than the average book so that the notation can easily be read from a distance (such as from a music stand), so the shelves of music libraries should be taller than those used for books. The balance of maintaining the longevity and usability of a collection is a challenge for any library—especially one with items that face as much “use and abuse”<sup>65</sup> as scores.

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<sup>64</sup> Sommer, 256.

<sup>65</sup> “Caring for Pamphlets and Sheet Music.”

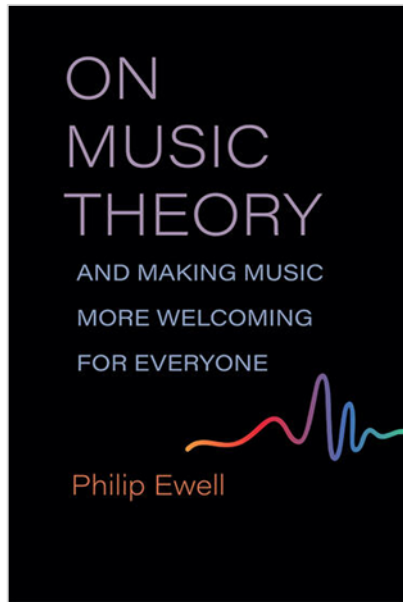
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[On Music Theory, and Making Music More Welcoming For Everyone](#) by Philip Ewell. Ann Arbor: University of Michigan Press, 2023. 332 pp. ISBN: 9780472075027

Reviewed by Robin Attas, University of Manitoba

Philip Ewell is perhaps the most (in)famous living music theorist. After beginning his career in the discipline as a scholar of Russian music and theories, Ewell shifted focus to the topic that has led to his notoriety: exposing the white supremacist<sup>1</sup> structure of music theory, with a focus on the central role of Heinrich Schenker in the development of contemporary music theory in the United States (and by extension, Canada). Ewell expands this focus in his new book, *On Music Theory, and Making Music More Welcoming for Everyone*, and also offers greater insight into the personal and professional experiences since 2019 that have

shaped disciplinary discourse on these topics. It is an essential component of a longer anti-racism reading list for anyone engaging in academic music disciplines today.

Given the topic of this book, it is important to state my positionality at the outset, particularly as it impacts my review. Among my many identities, I am a white, cisgender heterosexual woman, a non-Indigenous settler Canadian who used to be a professional music theorist and now works in educational development supporting teaching and learning initiatives related to equity, diversity, and inclusion. All of these identities impact my positionality when engaging with Ewell's book, but in particular I want to name my whiteness. This social identity means that I am part of the dominant race that is the main target of the book's critiques, and I benefit from the power and privilege this belonging affords me in music theory and society at large. My whiteness makes a critique of this book difficult. I regularly engaged with my own critical self-awareness to question whether my responses to particular passages were legitimate concerns or white fragility responses.<sup>2</sup> Even if on careful self-examination I believe my critiques to be valid, they might still be taken as anti-Black racism given my white identity and the highly charged and polarized nature of these conversations both within music theory and in society at large. I hope this review is received in a spirit of generosity, collegiality, self-reflexivity, and a desire to continue to dialogue across difference in the grey areas between polarized positions, but I acknowledge that its impact might not be thus.

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<sup>1</sup> Note: the term *white supremacy* is often associated with explicit white supremacist hate groups such as the Nazis or the Ku Klux Klan. However, it also refers to institutional and structural systems of oppression that are designed to privilege, support, and center white individuals, ideas, values, and practices (including artistic ones), while explicitly or implicitly situating all other racial groups as inferior or marginal.

<sup>2</sup> Robin DiAngelo, *White Fragility* (Boston: Beacon Press, 2018).



I should also disclose that I know Ewell a little; we worked collaboratively for several months on a joint keynote as part of the 2022 Pedagogies into Practice conference,<sup>3</sup> and I also read an early draft of his 2020 Music Theory Online (MTO) article<sup>4</sup> when he shared it as a response to a symposium for which I was a contributing author.<sup>5</sup>

Now, to the book. *On Music Theory* includes six chapters, plus an introduction and conclusion. The introduction establishes key ideas, but also introduces readers to Ewell's overall tone, which mixes breezy personal anecdotes with more conventional academic music scholarship to craft an overall argument about race and racism in music theory. Chapter 1, "On Music Theory, Race, and Racism" introduces important concepts such as the white racial frame (from sociologist Joe R. Feagin<sup>6</sup>) and white supremacy. It also presents evidence of structural racism in music theory as practiced in the United States through a discussion of some historical precedents, partial data on racial demographics in the Society for Music Theory (SMT), and more fulsome data on seven leading music theory textbooks' overwhelming emphasis on white male composers in prose, analytical method, and musical examples.

Chapter 2 deepens the historical discussion begun in Chapter 1, sketching a history of white supremacy in Europe, its manifestation in historiography generally and the discipline of classics specifically, and the resulting implications for the "standard" understanding of the history of Western music and music theory through discussions of classic works including *A History of Western Music*<sup>7</sup> and *The Cambridge History of Western Music Theory*.<sup>8</sup> Ewell's goal seems to be to outline a history of white supremacy in broad strokes and occasionally connect it to specific examples in music, which is a helpful overview but often left me wanting more, both in terms of the general history and the specific musical details.

One of the strongest sections of the book is Chapter 3, a reworking of Ewell's 2020 MTO article. Here Ewell takes aim at Heinrich Schenker, one of the core figures of US academic music theory, exposing not only Schenker's racist views but how they have been overlooked and outright suppressed in order to maintain the white racial frame of the discipline. Ewell reframes Schenker by bringing together consideration of his racist ideas with his theory and analytical methods and offers advice for those who question whether Schenker is still worthy of attention.

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<sup>3</sup> Robin Attas and Philip Ewell, "Beyond Inclusion, Toward Justice: Dismantling Racialized and Colonial Music Theory Pedagogical Structures," Pedagogy into Practice conference, June 4, 2022.

<sup>4</sup> Philip A. Ewell, "Music Theory and the White Racial Frame," *Music Theory Online* 26, no.2 (2020), accessed October 6, 2023, <https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.ewell.html>.

<sup>5</sup> Philip A. Ewell, Robin Attas, Noriko Manabe, Mitchell M. Ohriner, John J. Mattessich, and James Bungert, "Symposium on Kendrick Lamar's *To Pimp A Butterfly*," *Music Theory Online* 25, no.1 (2019): 25.17-25.1-12, accessed on October 6, 2023, <https://www.mtosmt.org/issues/mto.19.25.1/toc.25.1.html>.

<sup>6</sup> Joe R. Feagin, *The White Racial Frame: Centuries of Racial Framing and Counter-Framing* (New York: Routledge, 2013).

<sup>7</sup> J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 10<sup>th</sup> edition (New York: W. W. Norton, 2018).

<sup>8</sup> Thomas Street Christensen, ed., *The Cambridge History of Music Theory* (Cambridge: Cambridge University Press, 2002).

Chapter 4 (“On Volume 12 of the Journal of Schenkerian Studies”) might be characterized as the “juicy gossip” section of the book. Ewell takes an unapologetic “calling out” approach<sup>9</sup> as he offers details on the fallout from the nuclear meltdown that was volume 12 of JSS, which featured a symposium of ten articles responding to Ewell’s 2019 SMT keynote address.<sup>10</sup> The symposium was of dubious (to put it mildly) academic rigor, with many submissions likely not subject to anonymous peer review, and most submissions reading more as personal opinions (if not outright attacks) rather than thoughtful scholarship. Apart from an opportunity to tell his side of the story, Ewell uses the events as a real-world example of how white supremacy operates in music theory, although his tendency to rebut specific elements of the journal and its authors’ behaviours both in the issue and in private emails and social media conversations is a bit tedious for those who haven’t read the issue (particularly as it is difficult to find in print, owing to the scandal that ensued). I often found myself sympathetic with Ewell’s views, but felt a bit excluded from an insider music theory club, since I limit my participation in social media (upon which Ewell draws heavily) and no longer keep up with SMT politics.

“On Music Theory’s Antiblackness” (Chapter 5) is where Ewell expands beyond the JSS affair to other instances of anti-Black racism in music theory, including SMT’s attempt to create a specific publication award for BIPOC (Black, Indigenous, and People of Colour) scholars; problematic music theory journal peer review practices as demonstrated by Ewell’s own difficulties with Music Theory Online; and discussion of racism in popular music analysis and the absence of jazz in the core music theory curriculum. At times the examples lack the more careful and detailed research and data analysis found in places like Chapter 3. I agree wholeheartedly with Ewell’s claims, but I found myself wishing that Ewell had more data and specificity to support them. This could have included data on publication awards to match the textbook data Ewell uses elsewhere, integration of other scholars’ work on the role of racism in awards generally (academic or otherwise), discussion of popular music analysts and jazz music pedagogues who are practicing what Ewell suggests in analysis and classroom practices, and more. Without such evidence, Ewell’s generalist statements risk losing support from less sympathetic readers than myself.

Ewell writes that several reviewers found Chapter 6, “On Classical Music’s Antisemitism [sic],” to be out of place, and I agree. In making this assessment, I am in no way suggesting that a discussion of antisemitism in music is unimportant (as Ewell seems to imply of anyone who would reject this chapter, on p.241). Rather, I think the topic would benefit from a more thorough treatment than Ewell gives it here. In a sense, this chapter exposes for me a major gap in the book: while Ewell claims in his title to be “making music more welcoming for everyone” (emphasis mine) and

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<sup>9</sup> “Calling out” is an expression describing a blunt or forceful declaration of an individual or group’s actions as unjust, oppressive, or discriminatory; “calling in” is an expression describing a more gentle approach that invites the individual into a conversation for educative purposes. See, for example, Harvard University Office for Equity, Diversity, Inclusion & Belonging, “Calling In and Calling Out Guide” (2023), available at <https://edib.harvard.edu/calling-and-calling-out-guide>.

<sup>10</sup> An expanded version of the keynote address is published as Philip A. Ewell, “Music Theory’s White Racial Frame,” *Music Theory Spectrum* 43, no.2 (Fall 2021), 324–329.

throughout the book mentions connections between anti-Black racism and sexism, anti-Asian racism, transphobia, and antisemitism, his book does not go far enough towards a true reckoning with all of these intersectional systems of oppression, and in fact, leaves some out almost entirely. (As a Canadian non-Indigenous settler who is a strong advocate for decolonization and Indigenous resurgence, I found the discussion of Indigenous ways of knowing to be cursory at best and sometimes bordering on Indigenous erasure, such as in the discussion of the “1619 Project” in the book’s conclusion.) Yes, music theory is problematic in many ways, but Ewell’s book does not do as much as his title claims for other forms of discrimination and oppression, and I think his argument would be strengthened were he to focus exclusively on anti-Black racism and its nuances.

The conclusion returns to Ewell’s overall goal of reframing music theory as white supremacist, with the bulk of the chapter focused on recommendations for change. Recommendations feature in other parts of the book, too, but the ones in the conclusion are more explicit, more specific, and more actionable. Librarians might be disappointed (or perhaps are used to?) the lack of recommendations around music library collections and their role in white supremacy, but many of Ewell’s suggested actions are helpful starting places for those working in academic music settings, and intersect well with recommendations in the Canadian context for working towards the Calls to Action of the Truth and Reconciliation Commission of Canada, such as Dylan Robinson’s “To All Who Should Be Concerned.”<sup>11</sup>

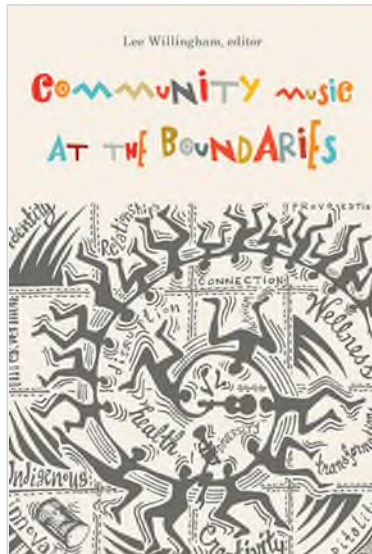
This book is an important part of music scholarship around racism and other systems of oppression and joins numerous calls for change of academic music disciplines and institutions. I can imagine that people with privilege or power, or whose social identities are called out in this book, might dismiss Ewell’s book as irrelevant: it’s a US perspective not relevant in Canada; it’s about music theory, not my music discipline; it’s about a few music theorists who don’t represent my music theory; it’s about a few explicitly racist white people, but I’m not racist like they are; it’s too general without specific context in terms of citations or theoretical grounding; it’s not music theory; and so on. Some of these may be legitimate concerns, but many are rooted in white fragility, settler moves to innocence, and defense mechanisms for those who are complicit in systems of oppression to maintain their power and privilege through maintenance of the status quo. I urge you to critically examine your own reasons for hesitating on this book and engage anyway.

But I also urge you to go beyond this book. Use it as a conversation-starter with your colleagues, friends, and family to listen and learn from each other. Use it to spur you towards the vast amount of existing material on related topics, whether broad discussions of white supremacy and racism, critical race theory, intersectionality, anti-oppression, and different forms of discrimination; or music-specific work on the problematic history of academic music disciplines, and work by racialized or otherwise minoritized music academics that demonstrates what music theory can look like when it smashes the white racial frame. One book can only do so much, and while Ewell’s *On*

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<sup>11</sup> Dylan Robinson, “To All Who Should Be Concerned,” *Intersections* 39, no.1 (2019): 137–144. <https://doi.org/10.7202/1075347ar>.

*Music Theory* does good work exposing some of the white supremacist frames of music theory and music studies, there is much more to learn than what is presented here, and many more opportunities for each of us to act.



**Community Music at the Boundaries. Edited by Lee Willingham.**  
Waterloo: Wilfrid Laurier University Press, 2021. 632 pp. ISBN  
9781771124577.

**Reviewed by Fiona Evison**

Community music-making has been around for as long as people have desired to sing and/or create instrumental soundscapes together. As an academic field, however, Community Music (CM) has a shorter history, and it is generally considered a sub-field of Music Education (for example, see the International Society for Music Education’s statement on CM<sup>1</sup>). Although scholars from diverse disciplines have studied CM, an acceleration point has been the work of Lee Higgins, director of the International Centre for Community Music at York St-John University in York, UK. Higgins is an oft-cited scholar, with a doctoral thesis entitled *Boundary-Walkers: Contexts and Concepts of Community Music*<sup>2</sup> and a widely cited CM theory articulation.<sup>3</sup> He has partnered on various projects with Lee Willingham, who is on Wilfrid Laurier University’s (WLU) music faculty, and who promotes a similar, though not identical, CM philosophy of hospitality and intervention. One fruit of this partnership is their co-authored text for classroom use, *Engaging in Community Music: An Introduction*;<sup>4</sup> a second was a co-hosted international conference at WLU in May 2017, “Walking the Boundaries, Bridging the Gaps.” These collaborations provide context for Willingham’s continued thematic use of boundaries in the edited text under review, *Community Music at the Boundaries*.

Reflecting CM’s emergence as a field of study, *Community Music at the Boundaries* joins only three other CM multi-author edited books, *Community Music: A Handbook*,<sup>5</sup> *The Oxford Handbook of Community Music*,<sup>6</sup> and *Community Music Today*.<sup>7</sup> CM is a field that has always invited practitioners to reflect on and write about their work; thus, chapters in Willingham’s collection are from both scholars and practitioners. This can be an editorial challenge, and the result is that each chapter varies in terms of content, rigour, and reading accessibility. Moreover, the field itself varies

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<sup>1</sup> International Society for Music Education, “Community Music Activity Commission (CMA)”, accessed November 14, 2023, <https://www.isme.org/our-work/commissions/community-music-activity-commission-cma>.

<sup>2</sup> Lee Higgins, “Boundary-Walkers: Contexts and Concepts of Community Music” (doctoral dissertation, University of Limerick, 2006), <https://hdl.handle.net/10344/1213>.

<sup>3</sup> Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012).

<sup>4</sup> Lee Higgins and Lee Willingham, *Engaging in Community Music: An Introduction* (New York: Routledge, 2017).

<sup>5</sup> Peter Moser and George McKay, eds., *Community Music: A Handbook* (Lyme Regis: Russell House, 2005).

<sup>6</sup> Brydie-Leigh Bartleet and Lee Higgins, eds., *The Oxford Handbook of Community Music* (New York: Oxford University Press, 2018).

<sup>7</sup> Kari K. Veblen, ed, *Community Music Today* (Lanham, MD: Rowman & Littlefield Education, 2013).

greatly—as it can include any kind of music-making in the community—although the tendency for scholars is to focus on marginalized groups, which is framed as the “boundaries” of music-making. *Community Music at the Boundaries* certainly reflects this focus; however, broader CM accounts are also included, providing a fuller view of the field’s activities, which cross genre, age, and cultural borders. A unique feature of *Community Music at the Boundaries* is its significant amount of Canadian content (approximately 20 authors), which sets it apart from the previously mentioned publications. I will note some of these authors in my following comments.

Following University of Toronto CM scholar Roger Mantie’s foreword, “On the Scholarship of Boundary Walking” (pp. xii-xvi), the book is divided into six sections, beginning with “Community Music: Walking the Boundaries of Contexts and Borders.” This section establishes CM as a practice occurring in various settings, and launches the book with a remarkable chapter by WLU’s Deanna Yerichuk and Justis Krar on “The Problem of Community—What Does it Really Mean to Be Inclusive?” (pp. 7–25). This chapter tackles a thorny issue in CM studies, i.e., is inclusive music-making always possible or desirable? Some have suggested that the CM field tends to look at itself through rose-coloured glasses,<sup>8</sup> so it is refreshing to see an examination of the nuances and paradoxes of inclusivity. The late Glen Carruthers also contributes to this opening section with “The Borders Are Open: Community Music in Higher Education” (pp. 96–106). This chapter was perhaps his last scholarly contribution, written as Dean of Music at WLU before his untimely passing in 2020. It is an important chapter that gives some background to the Laurier Center for Music in the Community and discusses implications of taking a type of music-making that happens outside of institutions and bringing it into the institution for study. A chapter such as this is also vital in detailing the emergence of CM studies, especially within Canadian contexts.

The second section is “Community Music: Walking the Boundaries of Education, Ensembles, and Changing Paradigms,” which contains Canadian content from WLU’s Brent Rowan and Richard Marsella of Toronto’s Regent Park School of Music. The third section, “Community Music: Seeking Relationships with Indigenous Communities,” has contributions from Canadians Glenn Maurais and Kelly Laurila, both associated with WLU. This three-chapter section is perhaps a bit on the short side but does offer indigenous perspectives. “Community Music: Walking the Boundaries of Health and Wellness” is a section that reflects the influence of WLU’s music therapy programs, with contributions from WLU faculty Heide Ahonen and Liz Mitchell, as well as Canadians Bev Johnson and Sarah Pearson (of the music therapy resource group Room 217) and Sasha Judelson, who describes a Waterloo County intergenerational choir initiative for singers with dementia. The fifth section, “Community Music: Walking the Boundaries of Prisons,” includes a contribution from Rebekah Jordan-Miller on her work in a federal prison. The final section, “Community Music: Walking the Boundaries of Cultural Identity,” includes WLU professor Brandon Leis reflecting on Waterloo County Mennonite worship practices. It is rewarding to see a chapter referencing sacred CM contexts, as this common CM activity can be ignored within the field. WLU’s Gerard Yun also

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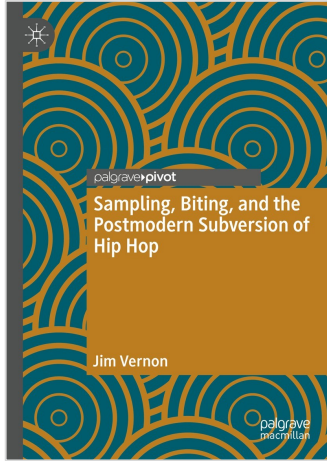
<sup>8</sup> Alexandra Kertz-Welzel, “Daring to Question: A Philosophical Critique of Community Music.” *Philosophy of Music Education Review* 24, no. 2 (2016): 113–30, <https://doi.org/10.2979/philmusieducrevi.24.2.01>.

writes on ethical intercultural improvisation and there are chapters from Western University professors Danielle Sirek and Kari Veblen, who is rightly considered a CM academic pioneer.

Other chapters come from authors outside of Canada, and many are recognized names in CM, such as Australia's Brydie-Leigh Bartleet and UK-based Pete Moser, Dave Camlin, and Phil Mullin. American Mary Cohen, a leading scholar in prison music-making, has co-authored a chapter with current and formerly incarcerated musicians. Other authors detail work in Ireland, South Africa, Italy, Portugal, and the United States. Consequently, this book can not be labelled a Canadian CM account, yet its strong Canadian content is remarkable and welcomed, even if these accounts are Ontario-based and often have a WLU connection. Some may be left wondering if CM scholars exist elsewhere in Canada, to which the answer is *yes*, and their work is found in publications related to music education, popular music, musicology, ethnomusicology, media studies, and sacred music studies, as well as in broader health and social sciences, such as cultural geography. Perhaps a future anthology could gather more voices from across the country as a reflection of the growing interdisciplinary interest and perceived value of CM study. It would be exciting to see what might result from this type of extended call or curation.

*Community Music at the Boundaries* attempts to provide international perspectives, but to be a truly international volume, contributions are needed from further afield. Nonetheless, this collection is an important contribution to the literature, and it succeeds in broadening the existing scope of CM scholarship and establishing the place of Canadian CM research and practice in wider discourses.





*Sampling, Biting, and the Postmodern Subversion of Hip Hop* by Jim Vernon. London: Palgrave MacMillan, 2021. 133 pp. ISBN: 3030749029.

Reviewed by Claire McLeish, Third Side Music

*Sampling, Biting, and the Postmodern Subversion of Hip Hop* came across my desk at an auspicious time for the culture. 2023 marked fifty years of hip-hop, specifically since Clive Campbell (better known as DJ Kool Herc) discovered the “break” at the first hip-hop party on 11 August 1973. One of the primary contributions of *Sampling and Biting* is an historiographical intervention about the culture’s earliest years. As a culture, hip-hop highly prizes innovation grounded in respect for its roots. Jim Vernon identifies a tension in this tendency: how could a genre known for its sampling—its reuse of previously recorded musical material— also hold a prohibition against “biting” (that is to say, stealing, or copying), when it comes to lyrics? To answer this question, Vernon digs deep into the ethical system that undergirded the culture in its earliest years. Providing examples from graffiti writing and breakdancing, Vernon calls attention to a nuanced system of values, prizing individual innovation for the advancement of the culture, with the ultimate goal of community uplift (Chapter 2). For example, graffiti writers had a code governing which kinds of art pieces could cover others: “a simple tag can be crossed out by a more refined throw-up, which in turn can be crossed out by a large and complex masterpiece, but only if the new works aesthetically best or ‘burn’ the covered one” (p. 12). This system of honour, originality, and respectful one-upmanship is a far cry from what Vernon calls the dominant “postmodern” view of hip-hop through the commercialized form of rap music: a “no fucks given” genre preoccupied with subversion, negation, and musical plundering of the past without regard to source or context (pp. 2-3).

Vernon’s book corrects some important errors in the historical record of hip-hop’s origins; he is particularly concerned with setting the record straight about the capitalist exploitation that resulted in the first recorded rap song, “Rapper’s Delight,” and its gritty “realist” counterpart, “The Message.” These commercial releases—both by Sugarhill Records—appropriated the original culture without respect for its internal ethical system, something that few historical sources recognize (Chapter 3). Indeed, Vernon identifies a systemic problem in the writing of hip-hop history:



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[R]ather than digging into the historical record to verify their accuracy, many journalists, academics, and cultural commentators often merely impose their own subjective presumptions regarding the culture's constituent community on Hip Hop; a practice that seems to proceed directly from reactionary postmodernism's rejection of the heuristic value of the very historical record against which such dominant presumptions can be tested. (pp. 30-31)

To take his metaphor a step further, hip-hop scholarship *itself* "samples" the culture, reproducing certain elements while ignoring the culture's values. Chapter 4 is devoted to exploring how one piece of postmodern hip-hop scholarship takes this tendency to an extreme: Vernon alleges that Justin Adams Burton's *Posthuman Rap* (2017) "presents Blackness as—and this is perhaps the key claim of his book— 'monstrous'" (p. 46).

While Vernon's criticism of postmodern hip-hop scholarship is valid and much needed, it leads to a terminological problem that weakens the book's overall claims. A side effect of his criticism of postmodern scholarship is a de-emphasis and dismissal of sampling. He writes, "sampling is not the central practice of Hip Hop; rather, this most postmodern of technologies was introduced into an already robust aesthetic culture" (p. 76, emphasis in the original). In other words, the use of pre-recorded material in early hip-hop was merely one element of "an aesthetically enveloping environment" that also included breakdancing and graffiti art, and later MCing (p. 15). For a scholar who is otherwise quite rigorous in this terminology (e.g., delineating rap music from the broader hip-hop culture), Vernon uses "sampling" quite loosely. Sampling more commonly refers to a specific creative practice that uses digital technology to cut, process, and re-assemble portions of pre-recorded music and sound; in terms of the technology it employs, sampling differs from turntablism—an umbrella term for the varied DJ techniques that manipulate existing recordings using turntables and a fader. Instead, Vernon uses "sampling" to refer to any taking without apparent regard for the material's source. In contrast, scholarship following Henry Louis Gates Jr.'s theory of Signifyin(g) suggests that DJs carefully selected records based on who created them and what their sonic and cultural resonances with audiences—as part of a Black vernacular tradition of engaging with the past through repetition with a difference. Vernon himself quotes hip-hop DJ Afrika Bambaataa on ways he drew from eclectic repertoire to challenge his audiences:

I play stuff where people talk about I don't like Latin,' so I play a Latin artist, and get them movin.' I'm a play a rock artist, say "I ain't into heavy metal,' so I play something like Led Zeppelin or Foghat or something, then move into that" (p. 78).

Bambaataa was not mindlessly "sampling" without regard to the origins or connotations of the records he used: these were central elements in creating the "aesthetically enveloping environment." By de-emphasizing sampling and the sources of borrowed materials, Vernon inadvertently reinforces the postmodern scholarly perspective he professes to criticize; the book

would have greatly benefitted from engaging with the Black literary scholarship on Signifyin(g) regarding the meanings vested in re-used musical materials.

*Sampling, Biting, and the Postmodern Subversion of Hip Hop* features many quotations from artists who were active in hip-hop's early years. Vernon pays special attention to the voices of Grandmaster Caz, Afrika Bambaataa, KRS-One, and Rakim: re-centering the experiences and values of these artists is central to his aim of tempering the "nihilistic" slant of postmodern scholarship. However, his use of these first-hand testimonies—coupled with a penchant for fetishizing hip-hop's origins—demands a more nuanced consideration of authenticity. Vernon is engaged in what Allan Moore (via Paul Gilroy) would call "third person authenticity": "authenticity as primality... [a] tracing back to an original which validates the contemporary."<sup>1</sup> To be clear, discourses surrounding authenticity are nearly unavoidable in popular music studies: my concern is that Vernon engages in a sort of mythmaking without critical distance. While the artists he centres are important figures, Vernon makes assertions without tempering them with subsequent scholarship. For example, in Chapter 6, he credits the MC Rakim with creation of the sample-heavy collage texture that came to define hip-hop's "Golden Age"—an argument he does not support with any secondary sources, and one that I have never encountered before in my many years of research on sampling.<sup>2</sup> In exploring Afrika Bambaataa's "Infinity Lessons" (an ethical and spiritual guide for hip-hop artists from the perspective of the Universal Zulu Nation), Chapter 5 suffers from a much more grave omission: Vernon lauds Bambaataa's community organizing efforts without mentioning the well-known and credible accusations of child sexual abuse levelled against Bambaataa from former members of these very same groups.<sup>3</sup> Vernon's privileging of accepted narratives about hip-hop's early years (albeit from outside of the postmodern vein) ironically leads to the same pitfalls he elsewhere condemns: personal perspectives on hip-hop's past are passed off as fact without acknowledgement (or awareness) of the full historical record. For a book so deeply concerned with the ethics of hip-hop culture this is a fatal flaw.

Vernon's book is best read as a whole: it would be possible to excerpt some chapters (especially Chapter 4 as a rejoinder to Burton's *Posthuman Rap*) but otherwise some key threads of his argument may be obscured. As will be clear from this review, *Sampling, Biting* assumes a high level of familiarity with both the common narratives of hip-hop history and extensive knowledge of its artists and repertoire. It also engages with broad issues of postmodernism and postmodern scholarship, and in this regard would be challenging for lower-level undergraduates. With this level of difficulty, the book would be better suited to upper-level undergraduate or graduate seminars about hip-hop or possibly on historiography, provided that the instructor is prepared to facilitate

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<sup>1</sup> Allan Moore, "Authenticity as Authentication," *Popular Music* 21 No. 2 (2002): 215.

<sup>2</sup> He does cite Robert Christgau's album review of *Paid in Full* but the review does not credit Rakim with creating beats. See 72 and 99n2.

<sup>3</sup> For example, Paul Meara, "More Men Are Speaking Out on Afrika Bambaataa Sexual Assault Allegations," *BET.com*, October 11, 2016; Ben Beaumont-Thomas, "Afrika Bambaataa sued for Alleged Child Sexual Abuse," *The Guardian*, September 10, 2021; and Andre Gee, "Afrika Bambaataa's Abuse Allegations Cast a Cloud Over The Universal Hip-Hop Museum," *Rolling Stone*, March 28, 2023.

discussions on the shortcomings mentioned above. While ambitious in its aim to reconcile hip-hop's differing approaches to the re-use of music and lyrics, *Sampling, Biting, and the Postmodern Subversion of Hip Hop* is held back by its imprecise use of the term "sampling" and its failure to engage with authenticity in the context of the culture's key figures and origins.