

sixties by Hugh Orr's *Basic Recorder Technique*. Both methods have been acclaimed by educators throughout North America. Many original works for the recorder were published as well, in addition to the many early grade collections of solos, duets and trios.

The fifties also saw the appearance of a series of study scores by leading Canadian composers. Many of them have become part of the Canadian concert repertoire — Harry Somer's *Suite For Harp and Chamber Orchestra*, Harry Freedman's *Images*, Francois Morel's *Esquisse*, Barbara Pentland's *Symphony for Ten Parts*, to name a few.

halt, Archer, Beckwith, Champagne, Coulthard, Freedman, Garant, Hartwell, Hawkins, Hodkinson, Joachim, Kasemets, Papineau-Couture, Pentland, Robertson, Schafer, Somers, Southam, Tremblay, and Willan.

By the late sixties it became apparent that the BMI Canada catalogue was strong enough to make it on its own as a complete entity rather than a division of a performing rights organization. The paper sales of the recorder catalogue were impressive, especially the Orr and Duschenes recorder methods, and the large rental library of Canadian concert works generated considerable performing rights income.



This single microfiche has 98 pages of a musical score on it. (Photo by Jack Marshall & Co., Ltd., Cooksville, Ontario.)

*Canavanguard, Music of the Nineteen Sixties And After Series*, edited by Udo Kasemets, was certainly the most ambitious publication project launched by BMI Canada. A detailed catalogue was issued in Canada's Centennial year, 1967, with pictures of the composers, brief biographies, personal statements, sample pages of avant-garde scores, and descriptions of the scores, themselves. A foreword and afterword by Udo Kasemets has already made this catalogue required reading in some American universities on courses of contemporary and electronic music. Several American composers are published in the Canavanguard series including Barney Childs, Pauline Oliveros, Gordon Mumma and Alvin Lucier.

Five generations of Canadian composers are well represented in the BMI Canada catalogue, among them, An-

Canada changed greatly during the twenty three years BMI Canada had been building its catalogue. The forties saw very little Canadian music being performed. This began to change in the fifties with the founding of the Canadian League of Composers, CBS broadcasts, and the opening of the Canadian Music Centre. The sixties saw a rapid development in all areas of music in Canada climaxing with our centennial year of 1967.

Expo '67 introduced Canada to the world in a dramatic way and, even more important to the arts in Canada, convinced many Canadians we had arrived on the world scene as a nation with real contributions to make and a capability to actively participate in the Western world's cultural scene. Berandol's birth, as a new Canadian music publisher inheriting a well-established catalogue of Canadian music,

came at a very exciting time in Canadian history. A new mood of confidence in Canada, the arts, and in the Canadian future was emerging.

Berandol commenced its own publication program with as much boldness as its predecessor. Old attitudes, methods and publishing philosophies were tested and challenged. Publishing in the paper world continued as before but additional projects were launched in related fields — recording, audio visual, and micro publishing.

Many of BMI Canada's publications were repackaged in folio form such as *Organ Music of Canada*, edited by Dr. Charles Peaker, which includes Canadian organ works of the fifties and sixties.

A Canadian approach to music through rhythm, incorporating findings of Kodály in music education is in production on overhead transparencies and cassettes in collaboration with Ron Holland, a leading Canadian music educator. Canadian adaptations of the principles elucidated by Orff, Suzuki and Martenot, are also in preparation. A listener's anthology of Canadian music which will include scores, tapes, biographies, and analyses of major Canadian works is being prepared by Dr. Ian Bradley of the University of Victoria.

MUSICache, the trademark for Berandol's music on microfiche library has been the most sensational project to date, receiving front page headlines in *Billboard*. MUSICache did more to advertise the existence of a new Canadian music publishing firm internationally than anything else. Interest in MUSICache has been widespread and the possibilities of micropublishing as one answer to some of the problems of the paper world are now being taken seriously by many. Berandol saw in MUSICache the possibility of exposing deserving Canadian works to the music public on a scale which would become increasingly unfeasible via paper.

Microfiches are film cards, 4 inches by 6 inches, which can hold several hundred pages of material photographically reduced. Thus it is possible to put the longest musical score on one piece of film. The microfiche is inserted into a reader/projector about the size of a television set, which blows up the images on its screen one at a time. The screen can easily be removed and the image projected on a regular classroom screen. Small groups of 4 to 6 people can follow the score from the reader's screen and a whole class can

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