

**CAML Conference Report
Montréal, Québec, 1-4 June 1995**

CAML/ACBM members met with members of the Canadian University Music Society (CUMS/SMUC), and l'Association pour l'avancement de la recherche en musique du Québec (ARMuQ) from June 1-4, at McGill University in Montréal.

The meeting began a day early for CAML Board members, who met all day on May 31st. CAML sessions began on June 1st with a demonstration of new musical resources on the Internet, specifically CultureNet (which includes the CMC Calgary catalogue), the Music Education Resource Base (MERB) (an index of Canadian music journal articles), the NLC Home Page (which includes information on the Music Division and its resources), and the CAML/ACBM Home Page. All of these are valuable additions to the resources available for music research on the Internet. A demonstration was presented on the Music Library of the Future. This is a database pilot project at the McGill Faculty to compile sound bytes along with the graphic presentation of the scores composed by McGill students and faculty.

The first day of the conference, we were treated to a tour of the Casavant Frères organ factory in Ste-Hyacinthe. This was quite a coup for the organizers, since tours of the factory are given very rarely. Those who went on the tour saw that building an organ is a very complex and complicated process, from the design of the case to fit the building in which it will be housed, to the construction of each pipe.

Les conférences sur les collections et ressources musicales à Québec ont permis de découvrir sept centres détenant des ressources intéressantes en musique: le Centre de musique canadienne, qui possède environ 11 000 partitions de compositeurs canadiens, ainsi qu'une collection importante de notes de programmes et de dossiers sur ces compositeurs; les bibliothèques des facultés de musique de l'Université Laval et de l'Université de Montréal; la Bibliothèque publique Gabrielle-Roy, à Québec, et sa phonothèque; la section musique de la Bibliothèque nationale du Québec, qui comprend des imprimés, des enregistrements sonores et des fonds d'archives musicaux; le Musée du son de la Phonothèque québécoise, qui s'intéresse à l'ensemble du domaine sonore (pas seulement à la musique), et enfin le Conservatoire de musique du Québec à Montréal.

There were two members' research projects highlighted at this year's conference. Cheryl Gillard of the National Library talked about the music resources available at the Music Division for women musicians in Canada. The Music Division has large collections of material relating to the contributions of women to musical life in Canada. She mentioned that women actually wrote a lot of music, but used pseudonyms when publishing their compositions. Also, since most private piano and voice teachers have been women, they have played an integral role in the development of musicians in Canada. Women were not allowed to participate in ensembles with men, so musicians like Ethel Stark founded their

own ensembles, which were quite successful. Diane Peters of The University of Waterloo gave us some publishing pointers on the pitfalls she encountered while compiling her bibliography for Canadian music and music education, a soon to be published book by Scarecrow Press.

This conference included the first "Ask CAML" session. Inspired by the success of the Music Library Association's "Ask MLA" sessions, it provided an opportunity for CAML members to ask their colleagues about current issues in music librarianship. Alison Hall, Jana Wyber and Marc Joanis answered questions from other CAML members about teaching the Internet as part of bibliographic instruction, copyright, outsourcing of cataloguing, and the ways in which cataloguing tasks, especially music cataloguing, are performed in different libraries.

A joint session for all 3 associations focussed on copyright. Representatives from SODRAC, CIPI/ICPI and SOCAN discussed copyright legislation and performance rights, and their practical implications for music librarians.

During the after hours, we were treated to a celebration of Polish music week at McGill. As well, Opera McGill presented Dominick Argento's Postcard from Morocco. Biddles (a jazz café) was close by and almost everyone made the pilgrimage at least once. The conference ended with dinner at Le père Saint-Vincent in old Montréal, at which CAML members were joined by some of their colleagues from the other two associations.

This report covers only some of the CAML sessions; session for the other two associations ran concurrently. At times, it was difficult to decide which sessions to attend. Meeting with CUMS/SMUC and ARMuQ provided CAML members with an opportunity to meet with music librarians, researchers, and faculty members from across Canada.

Written by Lisa Emberson, Brenda Muir-Leadston, Rachel Gagnon, and Cheryl Martin

