

Kingdom, where the company originally formed in 1898; since established, its head office has been in Canada.

Through the English company, a plan to create funds to be used by Canadian music students wishing to study in England will be announced soon. All such funds and scholarships are provided through the Royal Conservatory of Music, with the royalties and grants from Frederick Harris. Harris' annual grants and royalties have increased greatly over the past few years, and now cover six figures.

4. Hear ye! Hear ye! News for reference librarians.
Finally we'll have the answers to all those questions we get about Canadian recording artists. A Canadian in the recording industry, Joey Cee, has developed a system he calls Cancom Update 200 Record and Artist Data System. The "system" provides a binder or desktop file box of data sheets with biographical, career, current activity and performance information and discography. Subscription includes initial data sheets on 200 artists plus 200 individual updates. The service, scheduled to begin in April 1980, looks good, provided libraries can afford the \$329 annual fee. Librarians should contact Mr. J. Murphy at Music Marketing Services, Manulife Centre, Suite 4004, 44 Charles St. West, Toronto M4Y 1R7, (416) 292-0916.
5. C. Gerald Parker, presently Head of the Music Section of the Serials and Special Materials Cataloguing Division, will assume the duties of Head, Recorded Sound Collection, National Library/chef, Collection des enregistrements sonores, Bibliothèque Nationale, on 17 December 1979.

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CATALOGUING COMMITTEE/COMITE DE CATALOGAGE

The CAML Cataloguing Committee/Comité de catalogage, founded at the last CAML annual meeting in Saskatoon, has achieved some tasks for the two international cataloguing agencies. The need for Canadian liaison with these two agencies in large part inspired the creation of this committee. Reference is to the IFLA International Office for Universal Bibliographic Control (UBC) and to INTERNET (International Communication Network of British and North American Cataloguers). Since the National Library was not able to accept INTERNET's invitation to become a Canadian participant in this network, the CAML Cataloguing Committee is the sole Canadian participant to contribute Canadian viewpoints and advice on continuing decisions about AACR-2, its options, further code revision, etc. through this channel. Other INTERNET members, acting on behalf of their national libraries and

national music library associations, are O.W. Neighbour, British Library, K. Skrobela, Middlebury College, F. Bindman, U.S. Library of Congress, and R.M. Andrewes, Cambridge University. So far the work has been most fruitful with the IFLA International Office for UBC. To date the CAML Cataloguing Committee chairman has liaised with INTERNET, chiefly by keeping K. Skrobela abreast of developments in Canada, especially at the National Library; more direct participation in the near future is planned. The chairman hopes to submit to the Cataloguing Committee's members proposals for CAML position statements on options and other controversial issues in interpreting AACR-2, to which the committee members will respond to work out an official CAML stand, hopefully influencing ABACUS' decisions.

On 3 August the CAML committee's chairman submitted to Ronald Hagler, chairman of the Canadian Committee on Cataloguing (CCC) our report on the text of the draft ISBD for printed music, the ISBD (PM). Based chiefly upon our document, Mr. Hagler submitted to the IFLA International Office for UBC the Canadian submission concerning this ISBD, titling the report "Comments on Draft ISBD (PM) by the Canadian Committee on Cataloguing, in Conjunction with the Canadian Association of Music Libraries' Cataloguing Committee", dated 23 August. Three members of our committee contributed to our report, G. Parker, D. Begg, and J. Baldwin (the other members of the committee being B. Oziewicz and A.Hall). Since the ISBD (PM) will, in its final form, exert great influence upon revision of the Anglo-American Cataloguing Rules and upon other cataloguing codes around the world, it is very gratifying to the committee to have our views so nearly fully and officially expressed to IFLA. Somewhat to our surprise, CAML was the sole library organization in Canada to make any submission to the CCC, which might otherwise not have acted adequately in supplying Canadian input to IFLA concerning this ISBD of crucial interest to all of us. The chairman of our committee sent both the original CAML text and the final CCC submission to K. Skrobela for the basis of any possible stand which INTERNET may care to take.

On 1 November the CCC met at the National Library. A mere 40 minutes prior to the beginning of the meeting the secretary of the CCC informed the chairman of CAML Cataloguing Committee that CAML through our committee is invited to have membership, in the person of the chairman or another delegate, on the committee on a permanent basis. There was obviously no time to forward this invitation to the CAML Executive, so Gerald Parker accepted the offer to participate. He was able to present and briefly comment upon a submission to the CCC concerning revision of AACR-2 rules providing for more adequate treatment of continuo and of popular music. The two submissions were presented on behalf of the National Library but will be rewritten and submitted later as CAML submissions to both the CCC and INTERNET.

The CCC's agenda included discussion of the draft of part 1 of the concise edition of AACR-2 under Michael Gorman's preparation. At the request of the CCC, the CAML Cataloguing Committee will report to Ronald Hagler its own review of this draft with recommendations as well

for abridgement of parts of chapter 25 in part 2. Jane Baldwin has agreed to prepare an initial text as a basis for further comment by the rest of the committee members. The CCC would also like CAML input on subject cataloguing, particularly concerning subject cataloguing of popular and ethnic music and to review the new phoenix 780 schedule (Dewey Decimal Classification) to be published soon as a pamphlet; after any further revisions it will then be incorporated into the 20th edition of the DDC. The CCC also seeks our advice on a continuing basis concerning LC subject headings and classification, as particularly important subject cataloguing concerns. In order to augment the expertise available to the CAML Cataloguing Committee, Tony Woodward, music specialist in the National Library's Subject Analysis Division, accepted Stephen Willis' invitation to join CAML in January 1980 to then be a member of the Cataloguing Committee. The CAML Executive Committee at its meeting 3 November in Toronto accepted the CCC's offer of membership and the future addition of Mr. Woodward to our committee.

Gerald Parker.

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NOTES ON CANADIAN NOTES

1. With the August issue of the Newsletter I mailed out a questionnaire drawn up to gather information on the acquisition of Canadian music by Canadian music libraries. I have since received replies from twelve academic libraries, five public libraries, and one national library. The results of this survey are as follows:

To what degree do you place emphasis on Canadian music materials in your acquisition programme?

	Do not Collect	Collect very Selectively	Collect select- ively but quite extensively	Try to collect all that is <u>available</u>
"Serious" music	0	6	8	4
"Popular" music	5	10	2 1/2	1/2
Music education mat- erials	1	9	5	3
Books on Canadian music	0	2	5	11