

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 |

How do you acquire Canadian music materials?

| | <u>Blanket order plan</u> | | <u>Discrete orders</u> | |
|---------------------------|---------------------------|------------------------|------------------------|------------------------|
| | <u>Through dealer</u> | <u>From publishers</u> | <u>Through dealer</u> | <u>From publishers</u> |
| "Serious" music | 2 1/3 | 2 | 8 1/3 | 5 1/3 |
| "Popular" music | 1 | 1 | 9 1/2 | 1 1/2 |
| Music education materials | 2 | 1 | 8 | 6 |
| Books on Canadian music | 2 2/3 | 1 | 8 1/6 | 6 1/6 |

It would be foolhardy of me to make any generalizations based on the results of such a crude questionnaire. But in the interest of continuing the discussion and improving relations between Canadian music publishers and Canadian music librarians, I will tread where no angel in his or her right mind would.

Canadian music libraries are interested in collecting Canadian music. There are at least sixteen which try to acquire books on Canadian music quite extensively; there are at least twelve which try to acquire "serious" Canadian music quite extensively. Whether or not these libraries (plus those which did not respond to my questionnaire) which do try to acquire Canadian music form a substantial enough market for Canadian music publishers to lead them to make a greater effort in this direction is another question. The libraries which do want this material really do want it.

Canadian music libraries buy Canadian music materials primarily through dealers. This would seem to confirm Sister Louise Smith's contention (in her letter published in the previous issue) that publishers have no real way of judging the size of the music library market. It also suggests that libraries should take a look at the dealers they rely on to see if some of the problems lie with these "middlemen".

2. On 29 October I telephoned Mr. W. Ray Stephens of The Frederick Harris Music Company to talk about these and other ideas. During that extremely helpful conversation and several subsequent letters, at least one of the obstructions to better communication between publishers and librarians became apparent to me. The phrase "Canadian music materials" needs to be defined very carefully before any meaningful discussion can take place. Canadian music, meaning "music written by Canadian composers" (which is how I imagine most music librarians would define it) apparently forms only a small part of a

Canadian music publisher's operation, especially in the area of new issues. Publishers, it would seem, tend to talk about the overall market, not so much about the market for their specifically Canadian products.

During our telephone conversation I suggested to Mr. Stephens that music libraries could be an excellent outlet for advertising a publisher's products to future music teachers, etc. He agreed that sending free copies of Canadian music publications to any music libraries desiring the same would be a logical solution to some of the problems. The University of Western Ontario has since received a large shipment of materials from Frederick Harris. Others interested in this offer should get in touch with Mr. Stephens.

I, for one, applaud Mr. Stephens for his willingness to communicate. The fur was flying for a while, but he kept coming back. Perhaps we can all learn something from his aggressive approach.

3. In an effort to help make collections librarians more aware of new Canadian publications, Sister Louise Smith has offered to edit a regular column in the Newsletter (beginning in this issue) listing recently received items. Sister Louise has also volunteered to edit a column to promote exchanges of material between libraries; this we have decided to call "The Used CAML Lot". Please write to tell us if these services are indeed helpful to you.

Merwin Lewis.

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RECENT CANADIAN MUSIC, BOOKS AND RECORDINGS RECEIVED

BOOKS

Kemp, Walter. Study Companions in Music History. Vol. 1: The Evolution of Musical Composition from the Middle Ages to Bach and Handel. Waterloo, Ont.: Waterloo Music, 1979. xi, 241 p. \$14.95.

SCORES

Archer, Violet. Piano Concerto No. I. Toronto: Berandol, 1979. Study score, 130 p., \$20.00. (BER 1784).

Ayre, Ivor E. Dumbell Rag, arr. by D. Warrack, for piano. Toronto: Berandol, 1979. 8 p., \$3.00 (BER 1781).