

The workshop, "AACR II - Its effect on music cataloguing," was of interest to reference librarians as well as cataloguers because of the filing implications caused by the new rules. Gerald Parker, head of the music cataloguing division of the National Library of Canada, gave a concise history of the important cataloguing codes and rules used in the past and their relationships to the new code. Some of the important details and differences between AACR I and AACR II on the organizational and descriptive levels as well as differences in choice and form of name and the construction of uniform titles were discussed by Jane Baldwin, a music cataloguer at the University of Western Ontario. James Whittle, music librarian at the University of Alberta in Edmonton, responded to the preceding two panelists with an explanation of the possible effects that AACR II might have on public service. It was agreed that although the largest problem lies with the fact that in the new rules, uniform title for "works" and selected works of various types will no longer be collocated, many users would prefer to search under a uniform title for form or medium for a desired work.

A luncheon meeting, following the workshops, featured Mr. Alfred Strombergs of the University of Alberta talking about the difficulties he has encountered in tracking down Canadian art songs of the nineteenth and early twentieth centuries. The annual meeting was held in the afternoon.

The two-day meeting was a great success, due in no small part to the efforts of the local arrangements person, Kathryn Husband, and the 1979 Learned Societies Conference.

Jane A. Pearce Baldwin.

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IMPROVING MUSIC COLLECTIONS AND SERVICES IN THE GENERAL LIBRARY - A WORKSHOP

On March 17, 1979, Dalhousie School of Library Service hosted a workshop on music in the general library. It was conducted by Dr. Guy Marco, author of Information on Music: a handbook of reference sources in European languages. Littleton, Co.: Libraries Unlimited, 1975-77, 2 vols.

Dr. Marco provided an excellent bibliography which he used as an outline for the day's discussion. The sources were divided as follows: Basic Sources on Music in Libraries; Purposes of the Music Department of a Library; Content of the Collection, i.e. whether your library should include printed music, recordings, books about music, and periodicals or only some of these formats; Technical Matters; and finally Reference Service. For each of the formats printed, recordings, books and periodicals, Dr. Marco included sources such as publishers' catalogues, basic lists and journals that provide current reviews.

One of the most important points stressed at the workshop was the need for the library's music collection to reflect the heritage of the community. A written selection policy, as specific and detailed as possible, stating boundaries and priorities was another point emphasized. If followed, these principles should give a sense of coherence and unity to the collection. The librarian is the interpreter of the heritage and must know the collection to be able to provide the necessary connections for the users.

In discussing recordings, Dr. Marco emphasized four main points: recordings should be matched to scores; the performer is much less important than the music; high fidelity is less important than coverage; dependability of the format should be considered.

The workshop attracted eleven participants, a small number, but this allowed opportunity for informal and lively discussion, making the day worthwhile.

Gwen Creelman
Patricia Lee.

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RIdIM (Répertoire international d'iconographie musicale)

RIdIM, like RISM and RILM, is a joint project of the International Musicological Society and of the International Association of Music Libraries, but with the added collaboration of the International Council of Museums. Its co-presidents are Dr. Barry S. Brook of the City University of New York and Dr. Harald Heckmann of the Deutsches Rundfunkarchiv. Mme Geneviève de Chambure was also co-president and tireless enthusiast until her death in 1975.

At the inaugural sessions held in St. Gall, Switzerland in August 1971, and as reported in MLA Notes (June 1972), Dr. Brook stated:

"It is designed to assist performers, historians, librarians, instrument builders, record manufacturers, and book publishers to make fullest use of visual materials relating to music. This is to be accomplished by developing methods of accumulation, classification, cataloguing, interpretation, and reproduction of such materials; by establishing centers for gathering and exchanging information, and for training of iconologists; and by furthering the publication of checklists, bibliographies, iconographies, and scholarly studies."

The task of the Canadian RIdIM Centre is to document all original examples of visual material with musical content or connotation.