

other meetings and we shall attempt to provide you with a composite report in the next NEWSLETTER. I cannot emphasize enough how enjoyable and profitable these meetings are! Next year, the site will be Salzburg, July 1-6, the following year Cambridge, then Budapest, followed by Brussels. Do plan to come-- there is much to be done!

réunions et nous essayerons de faire un rapport commun dans la prochaine NOUVELLES. Je ne peux pas trop souligner comment ces réunions sont agréables et utiles! L'année prochaine elle aura lieu à Salzbourg, 1-6 juillet, l'année suivante à Cambridge, puis après a Budapest, suivi par Bruxelles. Esseyez de venir--il y a beaucoup à faire!

Now there is nothing left for me but to pass on the "torch" to Isabel and to wish her well, and to settle down to some solid projects postponed these past two years.

Maintenant il me reste que de passer le "flambeau" à Isabel avec mes meilleurs voeux, et de reprendre quelques travaux interrompu ces dernières deux années.

Maria Calderisi.

* * * * *

DISCUSSION BETWEEN LIBRARIANS AND PUBLISHERS

The 9:00 a.m. session of the CAML annual meeting was attended by 9 publishers and agents of music distributors. After a brief introduction to the problems of service encountered by Canadian Music Libraries in dealing with Canadian publishers, music stores and agents, a lively discussion began.

The problems voiced from the floor by members of CAML included:

- 1) Lack of continuous promotional material--mailing lists.
- 2) Brochures printed with more cataloguing information were suggested.
- 3) Problems of billing and open accounts.
- 4) Lack of informed staff to help in servicing orders.
- 5) The commitment to buy Canadian or from Canadian business was strongly expressed, but the feelings of frustration at the seeming lack of interest on the part of business in library accounts were also very evident.

The publishers and agents were not reluctant to point out that:

- 1) They wanted our business.

- 2) It was pointed out that no comprehensive list of Music Libraries and addresses was available.
- 3) The reasons why some publications listed in a foreign publishers' catalogue are not available in Canada were discussed.
- 4) There was general agreement that it would be a good idea for business to set up an especially trained staff member to deal with libraries.
- 5) Most of the businesses represented at the meeting were not aware of CAML and are now interested in an open long-term conversation with our organization.

The results of the session can be measured in the degree of dialogue begun between business and library. Service rather than price was stressed and communication was underlined as the key to better understanding.

Pat Kellogg.

* * * * *

MUSIC LIBRARIES AND THEIR ROLE IN MUSIC EDUCATION

On Friday, August 18, 1978 as a CAML contribution to the program of the International Society for Music Education there was a round table discussion of Music Libraries and their Role in Music Education.

To start our investigation, Helen Anderson, Fine Arts Librarian at London Public defined the public library as, "the university for all people". Ideally then, the public library should attempt to meet the needs of professional performers, educators and students of all ages, at all levels and for many tastes and styles. The collection needed to match this goal would, by necessity, be large and in a variety of inviting formats. Additional facilities such as rooms for music listening, discussions, performances or workshops would be required. As a resource aid, the librarian might keep lists of music teachers in the area, stores where music, records or instruments might be purchased, files of concert programs and perhaps an archival collection of area performances for the benefit of social histories in the future. It was stressed that the most important element was undoubtedly the recordings for the opportunity they allowed for students of music to hear one, or better yet, several interpretations of a piece and hence cultivate an understanding of performance style.

Merwin Lewis continued the survey by describing the role of the university music library in music education. Primarily, the university library must concentrate on supplying reference, bibliographic and 'invisible' cataloguing services in support of courses offered. In addition, research materials must be available for advance study either through the

collection, inter-library loans or as referenced in Union Catalogues. Specialized requests of some non-university users are also gladly met on occasion but the university music library must avoid duplicating other existing facilities due to financial restraints.

Jim Maben, Music Co-ordinator, Toronto Board of Education gave us some added insights into school music program needs for library resources by recalling his past experiences, starting as a private music teacher, then as a school music teacher and finally as an administrator.

During the open discussion the need for regional co-ordination became evident. It had been pointed out that the public library collection in particular could aid in the positive transfer of music learning and enthusiasm from the individual student to the family, but several public librarians pointed out that all too often music teachers frustrate student and parent alike by sending them to the library without having first visited the collection or having consulted with the librarian. Two possible solutions were suggested; 1) music education co-ordinators could encourage teachers to set up proper communication channels, and 2) music librarians could arrange to be available to go to classrooms on a teacher's invitation to describe the collection or to invite teachers and students to the library for special sessions. Some kind of regionally organized Union List of Music Holdings was also suggested as an obvious aid to further familiarization with the collection development strategies of the music libraries of an area.

For the benefit of school music teachers in the selection of study materials, a suggestion was advanced for the establishment of Music Service Centers on a regional basis. The idea was that this centre would collect one copy of everything of pedagogical value so that teachers could come, examine and perhaps discuss with a qualified Music Library Consultant, the needs of his or her particular program. Further to this point, it was suggested that a joint CMEA-CAML committee might be established to advise on the needs in the music subject area for school libraries. A resource list of 'should have' basics might be drawn up as a start.

Mary Ann Higgs.

* * * * *

TIN PUN ALLEY

At CAML's annual meeting IAML's illustrious president suggested the establishment of RIPM (Repertoire international des puns musicales). In this writer's humble opinion this would certainly be within the realm of possibility. We should brook no delay!

Just remember what Beethoven said when asked what the key of his seventh symphony was: "Eh?"

Merwin Lewis.