

MUSIC CATALOGUING AND THE COMPUTER

On March 31, 1978, a CAML workshop on Music Cataloguing and the Computer was held at McGill University. Registration took place at 10:00 a.m. in the McLennan Library Conference Room, with coffee and tea in plentiful supply. At 10:30, delegates moved up to the Cataloguing Department on the 6th floor to hear some introductory remarks by Donna Duncan, Head of Cataloguing, and to witness a demonstration of the computer facilities.

We then adjourned for lunch at McGill's Faculty Club, for which most of the delegates had opted. There, we were joined by Marianne Scott, Director of Libraries, and Alison Cole, Humanities and Social Sciences Area Librarian, for an excellent meal.

At 2:00 p.m., we gathered again in the McLennan Conference Room. The principal speaker was Donna Duncan; she filled us in on the background of UNICAT/TELECAT and provided a wealth of information concerning statistics, costs, problems, advantages, and disadvantages of on-line cataloguing in general. Questions and comments were encouraged, and there was some discussion of how the rules for music cataloguing in UNICAT/TELECAT were being decided. We also heard from Selima Mohammed, the music cataloguer at McGill, Nicole Deschênes-Noel, a music cataloguer at Laval, and Evelyn Styan, who has catalogued music at Concordia University. While McGill does not catalogue sound recordings on-line, Laval does, and Mme Deschênes-Noel showed us a lovely example (in the form of a three-foot-long computer print-out) of what happens with multiple-work albums. The workshop adjourned shortly after 4:30 p.m.

Total attendance was 27 (including the speakers), with participants coming from Toronto, Kingston, Ottawa, and Quebec City as well as from Montreal. We sent out 52 announcements and included in our mailing list a number of non-CAML public and CEGEP libraries. The workshop appeared to be a successful one, and many favourable comments were heard.

An afterthought: Several people indicated an interest in seeing the Music Library at McGill, so we had an informal tour after the workshop was over. Perhaps this ought to have been scheduled as part of the day's programme so that those interested could have planned accordingly.

Alena Pascual.

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THE BOOK NOOK: music literature for public libraries: a selected list.

IV: Theory and form

Benade, Arthur H. Horns, strings, and harmony. Doubleday, 1960. paper \$2.50 U.S. A very readable account of the physics of musical sounds for the student, young person or the general public. Short but useful bibliography for further reading.

- Boatwright, H. Introduction to the theory of music. Norton, 1956.  
\$9.50 U.S. An excellent introduction including a wide range of material. Useful as a reference resource as well as a study text.
- Copland, A. What to listen for in music. rev. ed. McGraw, 1957.  
\$9.95 U.S.; New American Library, 1964. paper \$1.50 U.S.  
Directed to the layman and intelligent listener, the volume presents a discussion of the creative process, the elements of music, the principal forms, and the role of the interpreter.
- Catellini, J. Rudiments of music; a new approach with application to the keyboard. Norton, 1962. \$9.95 U.S.  
A lucid explanation of notation, rhythm, scales, keys, intervals and chords related to the keyboard. For the person with no previous musical training.
- Persichetti, Vincent. Twentieth century harmony; creative aspects and practice. Norton, 1961. \$8.50 U.S.  
While not directed to the uninitiated layperson, this is a well organized and clear presentation of the harmonic procedures found in music of the twentieth century. Each problem is discussed, illustrated by musical example and followed by reference to appropriate works for further illustration.
- Piston, W. Counterpoint. Norton, 1947. \$8.95 U.S.  
A comprehensive reference volume that draws on the practice of composers of the 18th and 19th centuries to understand working principles. Not for the novice, but invaluable for its wealth of information.
- Piston, W. Harmony. Norton, 1962. \$9.95 U.S.  
Like composer Piston's other volumes, this is a comprehensive presentation of its subject--in this case the harmonic practice of 18th and 19th century composers. A standard text and reference source.
- Piston, W. Orchestration. Norton, 1955. \$12.50 U.S.  
A classic on the subject notable for its logical organization, clarity, and wealth of information. Discussion is presented in three sections: instruments of the orchestra; analysis of orchestration; problems in orchestration.
- Tovey, Sir Donald F. The forms of music. (First published as "Musical articles from the Encyclopedia Britannica"). Oxford, 1944.  
Scholarly reprint. \$16.00 U.S.  
Over twenty articles with good musical examples on the various forms music takes, with an essay on "music" itself. An enduring reference handbook.
- Wood, A. The physics of music. 7th ed. N.Y., Halstead Press, 1976.  
\$15.00 U.S. paper \$8.25 U.S.  
A standard and enduring work on the subject at a sophisticated level.

V: The art of singing

Bernac, P. The interpretation of French song. Praeger, 1970. \$13.50 U.S.  
Comments on 190 songs by 16 composers from Berlioz to Poulenc;  
songs texts with skillful translations; information on performance,  
interpretation, with instruction on diction and phonetics--this is  
a volume that surely is a must for singers and teachers, though it  
will give pleasure to anyone interested in French song.

Goldovsky, B. Bringing soprano arias to life. G. Schirmer, 1973.  
\$8.95 paper U.S.  
Full of insight, information, and advice relating to 28 soprano  
arias (psychological, dramatic and historical analyses of character;  
vocal aspects of performance; literal plus idiomatic translations  
of texts; recommendations for staging), this is certainly a volume  
of direct benefit to those with specialized interests, but fascin-  
ating to the general opera lover as well.

Fields, V.A. Foundations of the singer's art. Vantage Press, 1977.  
\$10.00 U.S.  
This is a volume useful to the interested layman and beginning  
singer in introducing the range of the art. It covers technique  
and physiology, musicianship, interpretation and repertory, and  
includes bibliographies for further reading.

Schiotz, A. The singer and his art. Harper & Row, 1970. \$10.95 U.S.  
A book of insight and practical wisdom for the singer and the  
general reader. Topics included are vocal training and talent;  
interpretation of the leading repertoire in German lied, French  
mélodie from Berlioz to Poulenc, English song from Dowland to  
Britten; the oratorio and opera; advice about recital programming,  
stage presence, and diction. The style is personal and never dull.

Vennard, W. Singing; the mechanism and the technic. 3d ed. C. Fischer,  
1967. \$6.95 U.S.  
Called "an essential cornerstone of any library of literature on  
the voice", this book deals thoroughly and with reasoned opinion  
on the many aspects of singing. Included are an extensive biblio-  
graphy, excellent index and invaluable thesaurus of terms.

VI: Songs and folksongs

Ivey, D. Song: anatomy, imagery and styles. Free Press, 1970. \$7.95 U.S.  
A work of impressive scholarship that provides an introduction to  
the criticism of song literature from analyses of the elements of  
music and poetry, and a history of song from the stylistic approach.  
Useful bibliography and comprehensive index.

- Nettl, B. Folk and traditional music of the Western continents. 2d ed. Prentice-Hall, 1973. \$9.95 U.S. paper \$6.95 U.S.  
While the book has faults--chiefly because of its attempt to survey a vast subject in a concise way--it provides an introduction for readers not familiar with the richness and diversity of the field. Included is the music of Europe, the sub-Saharan Africa, and the Americas.
- Noske, F.R. French song from Berlioz to Duparc. 2d ed. rev. by Rita Benton and Frits Noske. Dover, 1970. paper \$6.00 u.s.  
An admirable study of the origin and development of the Mélodie. Visually attractive with good musical examples, complete French verse translations, complete song catalogue and good bibliography. A source book and reference volume unique in its field.
- Lovell, J. Black song; the forge and the flame. Macmillan, 1972. \$15.00 U.S.  
A thorough and comprehensive resource documentary on the origin, development and influence of the spiritual, accurate and scholarly in presentation. Contains a substantial bibliography and index of spirituals.
- Lloyd, A.L. Folk song in England. N.Y., International Pub. Co., 1968. paper \$3.65 U.S. Beekman Pubs., 1975. \$12.50 U.S.  
For the musician, scholar and inquiring young person, a readable volume that discusses folk songs against the background of social conditions that give rise to them. Notable particularly for attention given to 19th century industrial songs. Includes a substantial bibliography.
- Stevens, D., ed. A history of songs. rev. ed. Norton, 1970. paper \$5.95 U.S.  
A symposium of essays on the secular art song, the volume provides information on song in the various periods of Western culture.
- Wilder, A. American popular song: the great innovators, 1900-1950. Oxford, 1972. \$12.50 U.S. paper \$6.95 U.S.  
An important work representing a milestone of scholarship in the field, it analyses the major American composers and their popular songs. Flows from the pen of the unpretentious Wilder, himself a master song writer.

Isabel Rose.

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